



SUSRETI

ENCOUNTERS

Filip Novosel — Mia Elezović

SUSRETI

ENCOUNTERS

FILIP NOVOSEL

tambura (brač | brac)

MIA ELEZOVIĆ

klavir | piano

FRANO ĐUROVIĆ: Sonata za A brač i klavir
| Sonata for A brac and piano

1. 5-5-6 — 03:38
2. 3-4 — 04:43
3. 3-4-3-5 — 03:42
4. ANA HORVAT: *Šutljivost* | *Reticence* — 07:37
5. BRUNO VLAHEK: *Fotonal* — 04:10
6. MARKO BERTIĆ: *Izgubljeni sanjari* | *Lost Dreamers* — 05:32
7. SANJA DRAKULIĆ: *Momento Lento* — 15:03

FILIP NOVOSEL: Dva stavka za solo brač
| Two Movements for brac solo

8. *Ad libitum* — 02:41
9. *Presto* — 03:50

MLADEN TARBUK: Encounters, za brač i klavir
| for brac and piano

10. *Sognando e rubato* — 07:01
11. *Vivace* — 05:18

UKUPNO TRAJANJE | TOTAL TIME — 63:20



Dragi slušatelji,

pred vama se nalazi naš prvi album *Encounters*, u prijevodu *Susreti*. Upravo ovaj uradak koji trenutno držite u rukama dokaz je kako svaki susret u sebi potajno krije neku vrstu pustolovine. Naš prvi susret bio je na Akademiji za umjetnost i kulturu u Osijeku, na kojoj i sami predajemo. Nismo ni slutili da ćemo ubrzo početi surađivati i uspješno koncertirati (od 2021. godine), a pogotovo da će neki od najistaknutijih skladatelja suvremene glazbe u Hrvatskoj svoje skladbe posvetiti upravo nama. Vrlo brzo shvatili smo da slično razmišljamo te da je za afirmaciju tambure kao solističkog glazbala potrebna nova, svježja i suvremena literatura. Danas pred vama stoje nova, originalna djela pisana za tamburu i klavir, preciznije za brač i klavir, kao i dva djela za solo brač. Svi skladatelji trudili su se napisati nešto posebno i drugačije, a mi smo kroz izvedbu htjeli dati svoju viziju djela, otkrivajući koliko tambura može biti potentna i uzbudljiva.

Ovim putem želimo zahvaliti svim skladateljima koji su nesebično i s puno inventivnosti napisali ova djela. Također, želimo zahvaliti i tonskim snimateljima Boži Panduriću i Alanu Šnajderu, a posebno našem producentu Krešimiru Seletkoviću koji je tijekom vrlo zahtjevnog snimanja, a posebice tijekom postprodukcije, uvijek imao razumijevanja i strpljenja za nas. Hvala i svima u izdavačkoj kući Cantus koji su na bilo koji način pridonijeli tome da ovaj CD postane nešto opipljivo i stvarno. Nadamo se da se ubrzo vidimo na nekom od naših koncerata.

Vaši
Mia i Filip

Nosač zvuka *Encounters* većinom predstavlja nove skladbe pisane za tamburu, odnosno brač solo ili brač i klavir, u izvedbi Filipa Novosela i Mie Elezović. Ovaj je nosač zvuka još jedan primjer postupne promjene percepcije tambure kao isključivo tradicijskog instrumenta, a uklapanje instrumenata uz koje se donedavno vezao „tradicijski predznak“ u kontekst klasične (suvremene) glazbe može se pratiti u Hrvatskoj unatrag nekoliko godina. Primjerice, upravo je Glazbena tribina u Osijeku održana 2022. godine bila posvećena idiomu tambure u kontekstu suvremene glazbe, gdje se niz skladatelja, ponekad i po prvi put, susreo sa zadatkom pisanja za ovaj instrument. Ovaj nosač zvuka sadrži brojna rješenja za pitanje kako pomiriti zvuk naoko toliko različitih instrumenata, tambure i klavira, ili pak prikazuje pristupe isticanja njihove različitosti te ponekad i koketiranja s narodnim idiomom. Sve opisano može se čuti u skladbama hrvatskih skladatelja čije su (gotovo sve) skladbe nastale upravo u sklopu projekta *Encounters*, svojevrsnog susreta novih izazova koje nudi specifična instrumentacija: tambura i klavir.

Franjo Đurović (Dubrovnik, 1971.) diplomirao je kompoziciju na Muzičkoj akademiji u Zagrebu u klasi Frane Paraća. Osim orkestralnih i komornih skladbi, autor je velikog broja elektroničkih i elektroakustičkih djela, instalacija, multimedijalnih projekata, glazbe za teatar i televiziju. Za skladbe su mu dodijeljene brojne ugledne nagrade, poput Josip Štolcer Slavenski (dva puta), Stjepan Šulek, Boris Papandopulo i nagrada Pasijske baštine. Bio je umjetnički voditelj Glazbene tribine u Opatiji (2012. – 2013.) i umjetnički savjetnik Muzičkog biennala Zagreb (2012. – 2016.). Redoviti je profesor na Odsjeku za kompoziciju i teoriju glazbe na Muzičkoj akademiji u Zagrebu.

Đurovićeva otvorenost spram eksperimentiranju na formi i novim izričajima, ali i prilagodljivost spram instrumentaciji, očigledna je u njegovoj trostavačnoj skladbi **Sonata za A brač i klavir**. U prvom stavku 5-5-6 postoji jasna formalna trodjelnost, u kojem čitav glazbeni materijal proizlazi iz početnog uzlaznog ostinatnog niza dionice brača koji suegzistira s uglavnom silaznim nizovima duljeg i nepredvidivog trajanja u dionici klavira. U drugom dijelu stavka brač i klavir su potpuno ravnopravni, oni dijele isti ritam i smjer kretanja glazbenog materijala kao jedan organizam čiji je timbar pomiren čestim korištenjem istih registara. U posljednjem dijelu stavka skladatelj poseže za materijalom s početka djela. Ovo donekle kolažno slaganje forme gotovo da stavku daje i dašak humora. Drugi stavak 3-4 instrumentacijski je najklasičniji te se osjeti jasna podjela između uloge brača kao vodeće dionice i klavirske pratnje. Jedna specifičnost čitave sonate, koja toliko ne dolazi do izražaja u prvom stavku, jest dosljedno korištenje izmjene mjera prema kojima su stavci i dobili naziv. Ovaj stavak mirnog karaktera gotovo da ostavlja dojam kakve drevne uspavanke, a često korištenje ponavljajućeg, bordunskog zvuka uz melodiju na braču daje mu prizvuk narodnog i arhetipskog. U trećem stavku 3-4-3-5 evidentno se osjeća utjecaj narodne glazbe, a zanimljivo je kako samom skladatelju ovo nije bila namjera postići. Kako sam i ističe, s obzirom na to da je rodom iz Dubrovnika gdje se susretao s lindom, njemu ova (plesna) tradicija nije strana te ju je možda i nesvjesno iskoristio u skladbi. U ovom je stavku nositelj glazbenog tijeka ritam te se, shodno narodnoj plesnoj glazbi, izrazito jako ističe prva doba u taktu, a dosljedno se koristi izmjena nekoliko mjera. Uvodna plesna melodija malog melodijskog raspona i s ujednačenim ritmom najkarakterističniji je glazbeni materijal stavka, a ona se poput refrena najčešće i pojavljuje tijekom čitave skladbe. Repetirajući bordunski ton brača često je u

intervalu sekunde s melodijom, što dodatno podsjeća na zvuk tradicijske glazbe. No ovdje se ne radi samo o plesu: zanimljivo je kako postoji nekoliko momenata u stavku u kojemu brač kao da preuzima ulogu pjevača te iznosi melodiju koja podsjeća na vokalnu dionicu kakve narodne pjesme. Općenito se radi o ponavljanju nekoliko glazbenih materijala, što i formalno podsjeća na koncept tradicijskog plesa.

Ana Horvat (Našice, 1985.) završila je studij elektroničke kompozicije na Muzičkoj akademiji u Zagrebu, u klasi Zlatka Tanodija, a kompoziciju je učila i kod Marka Ruždjaka te Srđana Dedića. Osim elektroničkih skladbi te skladbi za akustične instrumente, autorica je glazbe za film, plesne predstave, performanse, operu, radioigre i umjetničke instalacije. Od 2017. predaje na Akademiji za umjetnost i kulturu u Osijeku.

U svojoj jednostavačnoj skladbi **Šutljivost**, Ana Horvat nastoji maksimalno približiti timbar brača i klavira, zbog čega vrlo često od pijanista zahtijeva sviranje po žicama. Naslov izuzetno odgovara skladbi koja ne koristi razvojnost materijala u klasičnom smislu te riječi: on se iznosi, ponavlja, stvara se i nestaje ni iz čega, a opet se i pretapa, čak i gradira, a zatim se smiruje. Njegov tijek je polagan i smiren, logičan i snen. Metaforički, moglo bi se reći da je skladateljica ishodište materijala koristila iz *tišine* – on je nepostojeći i diskretan i izvrsno opisuje ideju skladbe. Konkretno, ishodišni materijal su tri tonske visine, neočekivane i nepredvidljive, poput misli koje naviru u tišini, u „šutljivosti“. One se spretno pojavljuju i nestaju vrlo decentno i logično, u toj mjeri da je njihov razvoj zapravo neprimjetan, nepostojeći, tako da bi se ovdje prije trebalo govoriti o *modifikaciji* motiva nego o pravoj „razvojnosti“ motiva. Skladba dolazi ni iz čega, a također odlazi ni u što, no završni materijal nije jednak početnom

- on je prošao svoj proces šutljivosti, zakovitlan je i modificiran, iznosi i „govori“ isto, ali na drugačiji način.

Bruno Vlahek (Zagreb, 1986.) diplomirao je klavir u klasi Vladimira Krpana, dok poslijediplomske studije završava na Konzervatoriju u Lausanni te na Hochschule für Musik u Kölnu, gdje je uz klavir studirao kompoziciju i improvizaciju. Usavršavao se u klasi Dmitrija Baškirova na Visokoj školi za glazbu kraljice Sofije u Madridu, a trenutno je profesor na Glazbenom konzervatoriju Katarina Gurska u Madridu. Laureat je Međunarodnog skladateljskog natjecanja Cristóbal Halffter u Španjolskoj, MBZ-ovog 5 *Minute Piano Concerto Competition*, Natjecanja Fidelio, New Classics – Organ Taurida u Moskvi, a dobitnik je i diskografske nagrade Porin, kao i Nagrade Stjepan Šulek za najbolju skladbu 2019. godine. Autorski opus čine mu mnogobrojne orkestralne, komorne, solističke i zbarske skladbe izvedene na pet kontinenata.

Skladba **Fotonal** Bruna Vlaheka, jedina je skladba uvrštena na nosač zvuka, a da nije posebno pisana za ovu prigodu. O samoj skladbi, skladatelj piše sljedeće: „Skladba *Fotonal* iz 2021. godine čini tetralogiju mojih djela za žičane instrumente (uz *Acumal* za gitarski trio, *Orbital* za tamburaški kvartet i Koncert za brač i gudački orkestar) koje povezuje minimalistički glazbeni izričaj i tematski materijal koji se prožima kroz sva četiri djela. Posvećena je Martinu Marijanoviću na čiju je narodžbu i poticaj nastala. Skladba donosi jedan imaginarni put fotona – kvanta elektromagnetskog zračenja koji se giba brzinom svjetlosti. (...) Skladba ima izrazito ritamski impuls koji izvire iz opsesije tonom α , postepeno se šireći i razrađujući. Uz poneki začim proširenih izvođačkih tehnika te energiju i izdržljivost, skladba zahtijeva dinamičnog i spretnog izvođača.“ Kako je sam skladatelj

istaknuo, skladba upravo započinje „opsesijom tonom A“, no svakako je izuzetno značajno njegovo povremeno isticanje *marcato* oznakama koje stvaraju nepravilan ritam. Postepeno se javljaju tonovi koji „iskaču“ iz repetiranja te se iz njih razvija i stvara prepoznatljiva melodija koja je nositelj čitave skladbe. No, od repetirajućeg tona se ne odustaje te čitava skladba obiluje dvozvucima i akordima zbog držanja jednog tona u najnižim glasovima. Formalno, skladba je napisana u jednom luku te se dosljedno može pratiti početno nastajanje melodije, zatim njena razvojnost, variranje i repetiranje, a ukupno se radi o korištenju minimalno glazbenog materijala.

Marko Bertić (Vinkovci, 1990.) 2015. godine diplomirao je teoriju glazbe na Muzičkoj akademiji u Zagrebu, a 2020. godine završio je studij kompozicije u klasi prof. Mladena Tarbuka. Kao skladatelj, piše djela za soliste i manje komorne sastave, a skladbe mu se izvode na festivalima i natjecanjima u Hrvatskoj i inozemstvu. Godine 2020. napisao je Koncert za bisernicu i orkestar, prvo takvo djelo u povijesti tamburaške literature. Aktivan je i kao gitarist na području jazz glazbe te surađuje s priznatim hrvatskim jazz-instrumentalistima.

U skladbi *Izguljeni sanjari* Marka Bertića također se može pronaći određena potraga za unificiranom bojom tambure i klavira. Skladatelj ovo postiže pišući dionicu tambure gotovo pa klavirskim slogom, pri čemu tambura *per se* kao instrumente sa svojim specifičnim mogućnostima ne dolazi toliko do izražaja. Čitava skladba ima gotovo pa „romatičarsku“ akordiku i boju, a na taj se način tretira i glazbeni materijal koji se razvija do svojevrsnog vrhunca prema završetku skladbe. Posebno je zanimljiv postupni dolazak ka klasičnijem glazbenom materijalu u svojevrsnom

uvodu skladbe. Radi se o ponavljanju i sviranju jednog tona kojemu se postupno dodaju nove tonske visine i to tako da su i žice klavira i žice tambura prigušene. Njihovo postupno otpuštanje kao i zgušnjavanje glazbenog materijala pomalo podsjeća na tehnike punktualističkog slikarstva prenesene na glazbu. Skladba završava na sličan način, no obrnutim postupkom odnosno rastapanjem i razrjeđivanjem tonova koji kao da nestaju, ishlapljuju.

Pijanistica i skladateljica **Sanja Drakulić** (Zagreb, 1963.) završila je studij klavira na Muzičkoj akademiji u Zagrebu, a usavršavala se u Nici, Weimaru, Parizu i Moskvi. Kompoziciju je studirala na Konzervatoriju Alfred Cortot u Parizu, Sveučilištu za glazbu i primijenjenu umjetnost u Beču, na zagrebačkoj Muzičkoj akademiji, a od 1987. na Moskovskom državnom konzervatoriju P. I. Čajkovski, gdje je magistrirala (1992.) i doktorirala (1994.) te studirala muzikologiju i orgulje. Dobitnica je Jeljcinove Predsjednikove stipendije za skladatelje te brojnih nagrada za skladbe u Hrvatskoj. Redoviti je profesor na Umjetničkoj akademiji Sveučilišta J. J. Strossmayera u Osijeku.

U skladbi **Momento lento** za brač i klavir, različiti orkestracijski elementi naslaguju se jedan za drugim i stvaraju formu, no njih sve ukupno povezuje uglavnom eterična atmosfera bez stroge pulsacije, čime se odaje dojam da je skladateljica istraživala ponajviše suodnos boja oba korištena instrumenta. Uz različite instrumentacijske elemente, treba istaknuti da skladba može djelovati kao da sadrži izrazito mnogo različitog glazbenog materijala, gotovo kao da se radi o kakvoj *fantaziji* za klavir i brač. Ako se samo nasumično pogledaju dijelovi partiture, prividna količina zastupljenog materijala može sugerirati da se radi o skladbi u

kojoj dominira mnoštvo različitih motiva – no to zapravo uopće nije tako. Čitav glazbeni materijal ima jedno ishodište i on se tijekom skladbe razvija na razne načine te ponekad odlazi u jedan smjer, a ponekad u potpuno drugi smjer razvojne krajnosti. Zbog toga je „na prvi pogled“ ili „na prvo slušanje“ možda teško uočiti poveznicu s ishodištem, iako ona itekako postoji. Bilo da se, u orkestracijskom i motivičkom smislu, instrumenti potpuno prožimaju ili da su kontrastnim postupcima istaknute njihove posebnosti, u svakom trenutku postoji jedan poseban i složen odnos između klavira i brača – oni su dva samostalna bića koja zajedno pričaju svoju priču. Drakulić objašnjava da riječ *memento* aludira na drugu sličnu riječ, *memento*, pa istovremeno znači trenutak u vremenu i podsjetnik na taj trenutak. Ova ideja vremena objašnjava ranije spomenuto izbjegavanje jasne pulsacije; glazbena događanja kreću se i prolaze van okvira i potrebe za metrom, njihovo je kretanje uvjetovano nečim izvanjskim. O ovome piše i sama skladateljica: „Kratke slike su dubinski povezane i izgrađene na istom materijalu. Drugim riječima, putovanje proživljavaju isti subjekti prolazeći kroz modifikacije i mutacije, promjenjive suodnose, a sve u tempu lento, bez žurbe, u nekom vremenu u kojem naprosto žurbe nema. Zaintrigiralo me kako glazbeni trenutak može proširiti vrijeme, opisujući ga i interpretirajući ga. Brač i klavir definitivno su dva lika koji u polifonom suživotu složno koračaju bok uz bok. Ponekad glatko prolaze ili se pak probijaju kroz najrazličitije situacije ispunjeni optimizmom i toplinom. Zato je to ukupno jedan trenutak za pamćenje lijepih događanja, kao što je i ljudski život. Ako je brzo proletio, kad se osvrnemo unatrag i prepričamo ono što želimo istaknuti, učinit ćemo to natenane.“

Skladba **Filipa Novosela Dva stavka za solo brač** pripada jednoj od tih posebnih skladbi u kojima je skladatelj istovremeno i izvođač, a takvim se skladbama treba pristupiti na poseban način. Jer očigledno je da se radi o vrlo virtuoznoj skladbi gdje skladatelj i interpret imaju posebnu intuiciju spram instrumentacije, ali i interpretacije, te zamisli izvedbe.

Početna oznaka prvog stavka *Ad libitum* sugerira ne samo naglasak na slobodi interpretacije, nego i ističe vičnost samog Novosela u području improvizacije općenito. Ovaj stavak djeluje kao uvod stavku koji slijedi, poput kakve najave, preludija ili uvodne kadence koja se pojavljuje prije „stvarne“ glazbe. Ta najava koncipirana je na način da izaziva dvojake emocije pri slušanju: na početku se nalazi optimistično otvaranje vedrog tonaliteta H-dura, blago i sigurno, koje vrlo nenadano sklizne u sfere mračnijih i disonantnijih suzvučja, poput nagovještaja ili iščekivanja glazbenih događanja koja će tek uslijediti. Čitav prvi stavak koncipiran je na način smjene ta dva ozračja: vedri i smjeli optimizam naglo se smjenjuje sa slutnjom. Drugi stavak *Presto* započinje repetirajućim tonom *h*, no radi se o stavku koji relativno dosljedno slijedi *h*-mol kao kontrast prvom stavku u H-duru. Na prvi bi se pogled moglo reći da ovaj stavak ima sličnost sa skladbom *Fotonal* Bruna Vlaheka, zbog dosljednosti repetiranja jednog tona u uvodu – kako je sam Vlahек istaknuo za svoju skladbu, on je bio „opsjednut“ tonom *a*, dok se Novosel orijentira prema tonu *h*. No ove skladbe nisu nipošto slične; repetiranje tona gotovo spada u maniru pri skladanju za tambure i srodne trzalačke instrumente. Također, način na koji Novosel razvija svoj materijal potpuno je drugačiji onome na koji to čini Vlahек. Dok Vlahек iz repetirajućeg tona stvara čitav materijal koji iz njega postupno izranja, Novosel repetiranje koristi kao svojevrstan tip pozadinske „baze“ iznad koje se razvijaju glazbena događanja. Zanimljivo

je kako je sam skladatelj imao intenciju odvojiti se od svoje zone komfora te napraviti skladbu koja nije toliko vezana uz njegove uobičajene interese, kao što je to, primjerice, utjecaj jazz glazbe ili improvizacije. Može se reći da je doista i uspio u tom naumu: metar i ritam su jasni, a slobodno korišten tonalitet nije ekspanzivan do svojih krajnjih granica. Radi se o skladbi koja se odlikuje epitetima poput: kratkoća, jasnoća, minimalni glazbeni materijal i virtuozitet.

Mladen Tarbuk (Sarajevo, 1962.) istaknuti je hrvatski skladatelj i dirigent te je trenutno redoviti profesor kompozicije, dirigiranja, glazbene teorije i orkestra na Muzičkoj akademiji u Zagrebu. Trenutno je predsjednik Hrvatskog društva skladatelja. Djela su mu nagrađena brojnim nagradama poput Dr. Ernst Vogel (Stockerau), Boris Papandopulo (dva puta), Stjepan Šulek, Josip Štolcer Slavenski (pet puta), HAZU (dva puta), a izvođena su na prestižnim svjetskim festivalima suvremene glazbe, kao što su primjerice Gaudeamus Amsterdam, ISCM World Music Days, WienModern.

Skladba **Encounters** Mladena Tarbuka pred svirače postavlja cijeli spektar izazova, od preciznog izvođenja raznim, često delikatnim, proširenim tehnikama do izazova koji sam po sebi predstavlja glazbeni materijal, poput primjerice kompleksnog ritma drugog stavka. Naziv skladbe izuzetno dobro opisuje oba stavka, jer sami instrumenti kao da se čitavo vrijeme pokušavaju susresti, u smislu glazbenog materijala koji iznose. Po pitanju njihovog timbra, oni su u potpunom skladu, „konstantnom susretu“, zahvaljujući domišljatom pristupu instrumentaciji samog skladatelja. Već na početku prvog stavka očit je primjer ovih skladateljskih postupaka: repetirajući ton naizmjenično iznose brač i klavir, uz decentna *glissanda* brača čiji svirač mora koristiti *slider*. No oni nikada zaista ne nastupaju

zajedno, što je očitije u daljnjem razvoju stavka kada oba instrumenta u svojevrsnoj ritamskoj i dinamičkoj gradaciji iznose uzlazne nizove. Do kompleksnije situacije susreta u smislu korištenja glazbenog materijala i načina instrumentiranja dolazi u drugom stavku. Dok je prvi bio ritamski slobodan, a način notiranja je očito davao sviračima do znanja da „ne sviraju zajedno“, u drugom stavku precizno su ispisani kompleksni ritmovi tako da se dvije dionice također međusobno ritamski ne podudaraju. I baš zbog te dihotomije ovdje zapravo i dolazi do susreta – susreta u smislu stvaranja ukupne boje zvuka koja je rezultat naizgled nasumičnog ritma s pažljivo odabranim načinom instrumentiranja. Jer upravo su ova dva segmenta – ritam i instrumentacija – i nositelji čitave skladbe, zvučnosti i forme, te su gotovo neodvojivi jedan od drugoga. Koliko god to može djelovati nemoguće, sam ritam, posebice u bržim dijelovima, gotovo da stvara te diktira samu orkestraciju i obrnuto.

U komentaru svoje skladbe, skladatelj Mladen Tarbuk posebno se osvrnuo na ishodište samog glazbenog materijala: „Cijela skladba izrađena je od samo dvije međusobno kontrastne tonske jezgre. Prva se sastoji od uzlaznog četvrttona i male terce u istom smjeru, dočim je druga izvedena iz prve kao uzlazni poluton i čista kvarta. Unatoč istosmjernosti, ove jezgre su međusobno kontrastne kao što su kontrastni i njihovi najveći intervali, mala terca i čista kvarta. Ova dihotomija razvidi se i na makroplanu u vidu dva međusobno posve kontrastna stavka; prvi je zapisan 'rubnom' notacijom, nema mjera i instrumenti sviraju jedan za drugim ili jedan s drugim naizgled slučajno se susrećući, što je i dalo naziv kompoziciji. Klavir se pokušava zvukovno približiti braću svirajući po cordieri pa takav način sviranja podsjeća zvukom i korištenjem prve jezgre na jednu sevdalinsku improvizaciju. Drugi stavak je brz, oštar, ritmičan, s aluzijom na jazz idiom, a obje jezgre ovdje aludiraju na blues ljestvicu.“

Filip Novosel (Slavonski Brod, 1986.) 2011. godine postao je magistar glazbene pedagogije na Muzičkoj akademiji u Zagrebu na temu Tambura i tehnike sviranja tambure u jazz glazbi, dok je 2013. godine diplomirao s počasti *cum laude* na prestižnoj The New School for Jazz and Contemporary Music u New Yorku, čime se upisao u povijest kao prvi diplomirani jazz tamburaš. Njegov skladateljski, aranžerski i izvođački glazbeni izražaj spoj je hrvatske tradicijske glazbe, jaza, klasične glazbe, s vidljivim utjecajima glazbe drugih naroda južne i istočne Europe.

Mia Elezović (Zagreb, 1975.) studirala je i kao devetnaestogodišnjakinja diplomirala na Muzičkoj akademiji u Zagrebu u klasi prof. Zvezdane Bašić. Studij glazbe nastavila je na Hochschule für Musik u Beču, a kasnije i na Musik Hochschule u Frankfurtu. Usporedo s usavršavanjem u inozemstvu, magistrirala je na Muzičkoj akademiji u Zagrebu. Godine 2004. japanska ju je Vlada pozvala na desetomjesečni studijski boravak u Kyotu, tijekom kojega se na Showa Academia Musicae posvetila intenzivnom studiju djela za glasovir suvremenih japanskih skladatelja. Godine 2007. seli u New York i na Manhattan School of Music magistrira na programu specijaliziranom za suvremenu glazbu. Predavala je na Kyoto City University of Arts (Japan), Conservatoire royal de Liège (Belgija) i Umjetničkoj akademiji u Splitu te Umjetničkoj akademiji u Osijeku. Godine 2023. postaje izvanredni profesor na Akademiji za umjetnost i kulturu u Osijeku.



Dear listeners,

In your hands you are holding our debut CD, titled *Encounters* (*Susreti* in Croatian), which testifies to the fact that behind every encounter lies an adventure. We first met at the Academy of Arts and Culture in Osijek, where we both teach. We had no idea that soon we would start collaborating and successfully performing concerts (since 2021) nor that some of Croatia's most prominent composers of contemporary music would dedicate their works to us. We quickly realized that we share the same viewpoint, and that new, fresh, and contemporary literature is necessary to affirm the use of the tambura as a solo instrument. Here presented are new, original works for tambura and piano, more specifically for brac and piano, as well as two pieces for brac solo. All the featured composers endeavored to create something unique and special, and we wanted to present our vision of their respective pieces through performance, revealing how potent and exciting the tambura can be.

We would like to express our appreciation to all the composers who selflessly wrote these pieces with a great deal of inventiveness. We would also like to thank the sound engineers Božo Pandurić and Alan Šnajder, and especially our producer Krešimir Seletković's patience and understanding throughout the extremely challenging recording process, particularly during post-production. To everyone at Cantus who helped in any way to make this CD real and tangible, thank you. We are looking forward to seeing you at one of our concerts soon.

Yours,
Mia & Filip

The works presented herein are mainly new compositions written for the tambura, i.e. brac solo or brac and piano, performed by Filip Novosel and Mia Elezović. This CD is another example of the gradual change in the perception of the tambura as an exclusively traditional instrument, and the integration of instruments that were until recently considered 'traditional' into classical (contemporary) music, which began happening several years ago in Croatia. For example, the 2022 Music Panel in Osijek was dedicated to the tambura idiom in contemporary music, where a number of composers, sometimes for the first time, faced the challenge of writing for this instrument. This CD presents numerous solutions on harmonizing the sound of two seemingly different instruments – the tambura and piano – as well as demonstrates different approaches by highlighting their diversity, occasionally even flirting with the folk idiom. All of this can be heard in the compositions of Croatian composers, almost all of which were written for the Encounters project, which involved facing new challenges brought about by the use of these two specific instruments.

Frano Đurović (Dubrovnik, 1971) graduated in composition from the Music Academy in Zagreb in the class of Frano Parać. Apart from orchestral and chamber compositions, he has written numerous electronic and electroacoustic pieces, installations, multimedia projects, and music for theater and television. He received many prestigious awards for his compositions, including the Josip Štolcer Slavenski (twice), Stjepan Šulek, Boris Papandopulo and the Pasionka baština Award. He was the artistic director of the Opatija Music Festival (2012–2013) and the artistic advisor of the Music Biennale Zagreb (2012–2016). He is a full professor at the Department of Composition and Music Theory at the Music Academy in Zagreb.

In his three-movement composition **Sonata for A brac and piano** Đurović demonstrates his openness to experimenting with form and new expressions, as well as his adaptability to instrumentation. There is a clearly visible three-part form in the first movement, 5–5–6, in which the entire musical material arises from the initial ascending ostinato sequence of the brac part, which coexists with the mostly descending sequences of longer and unpredictable duration in the piano part. In the second section of the movement the brac and the piano are completely equal, sharing the same rhythm and direction of musical material as a single organism whose timbre is consolidated through the frequent use of the same registers. The composer utilizes material from the beginning of the work in the final section of the movement. This somewhat collage-like building of form almost gives the movement a touch of humor. The second movement, 3–4, is the most classical in terms of instrumentation, as there is a clear division between the role of the brac as the leading part and the piano as accompaniment. A unique feature of the entire sonata, which—may not be as noticeable in the first movement, is the consistent changing of time signatures, as suggested by each movement's respective title. The calm movement almost resembles an ancient lullaby, while the frequent use of a repetitive-drone sound with a melody on the brac gives it a folk and archetypal undertone. In the third movement, 3–4–3–5, the influence of folk music is clear, but interestingly, this was not the composer's intention. As pointed out by himself, given that he was born in Dubrovnik and has been exposed to the linđo dance, he is not unfamiliar with tradition, therefore he may have subconsciously used it in the piece. The musical flow of this movement is carried by the rhythm, and, just like in folk dance music, the first beat in the bar is very prominent, while the changing time signatures are used consistently. The

movement's most distinctive musical material lies in the introductory dance melody of small melodic range and uniform rhythm, which, like a chorus, frequently appears throughout the entire piece. The repetitive, drone-like tone of the *brac* is frequently in the interval of the second against the melody, which further evokes the sound of traditional music. But this is not just about a dance: it is interesting how the *brac* appears to take on the role of a singer at several points in the movement, presenting a melody that brings to mind the vocal melody of a folk song. Generally speaking, it is about the repetition of several types of musical material, which also resembles the concept of traditional dance in its form.

Ana Horvat (Našice, 1985) graduated in electronic composition from the Music Academy in Zagreb in the class of Zlatko Tanodi, and studied composition with Marko Ruždjak and Srđan Dedić. Her opus includes electronic and acoustic compositions, as well as film scores, music for dance performances, performance art, operas, radio plays, and art installations. She has been teaching at the Academy of Arts and Culture in Osijek since 2017.

Ana Horvat aims to bring the timbre of the *brac* and the piano as close as possible in her one-movement composition ***Reticence***, which is the reason why she frequently demands that the pianist play on the strings. The title is perfect for the composition since it does not use material development in the traditional sense of the phrase: it is presented, repeated, created from nothing and disappears into nothing, but it also blends, even gradates, and then calms down. Its flow is slow and calm, logical and dreamy. Metaphorically speaking, one could say that the composer uses silence as the basis for the material — it is non-existent

and discreet, and perfectly describes the idea of the composition. Specifically, the basic material consists of three pitches, which are unexpected and unpredictable, like thoughts that emerge in silence, in 'reticence'. Their skillful appearance and disappearance is so subtle and logical that their development is imperceptible and non-existent; therefore, one may rather talk about the modification of the motif than its actual 'development'. Although the composition comes from nothing, and drifts into nothing, the final material is not the same as the initial one — it has gone through its process of reticence, it has been twisted and modified, it presents and 'speaks' the same, but in a different way.

Bruno Vlahek (Zagreb, 1986) graduated in piano in the class of Vladimir Krpan before proceeding to complete his postgraduate studies at the Lausanne Conservatory and at the University of Music in Cologne, where he studied composition and improvisation along with piano. He studied under Dmitri Bashkirov at the Reina Sofía School of Music in Madrid, and is currently a professor at the Katarina Gurska School of Music in Madrid. He is the laureate of the Cristóbal Halffter International Conducting Competition in Spain, MBZ's 5 Minute Piano Concerto Competition, Fidelio Competition, New Classics – Organ Taurida in Moscow, and has also received the Porin Music Award as well as the Stjepan Šulek Award for best composition in 2019. His opus includes numerous orchestral, chamber, solo and choral compositions that have been performed across five continents.

The composition **Fotonal** by Bruno Vlahek is the only one included on this CD that was not specially written for this occasion. The composer penned the following text regarding the piece: "The composition Fotonal

from 2021 is part of my tetralogy of pieces for string instruments (along with *Acumal* for guitar trio, *Orbital* for tambura quartet and *Concerto* for brass and string orchestra); minimalist musical expression and thematic material permeate all four pieces. It is dedicated to Martin Marijanović, who commissioned it and encouraged its creation. The composition depicts an imaginary path of a photon, a quantum of electromagnetic radiation that moves at the speed of light. (...) The composition has a distinctly rhythmic impulse that stems from the obsession with the tone A, which gradually expands and develops. Featuring extended performing techniques while maintaining energy and endurance, the composition demands a dynamic and skilled performer." As the composer pointed out, the composition begins with an "obsession with the tone A," but its occasional emphasis through the use of *marcato* marks to create an irregular rhythm is also extremely important. The tones that "jump out" of the repetition gradually appear, and from them a recognizable melody develops and is created, which in turn carries the entire composition. Despite not abandoning the repeating tone, the entire composition abounds with unexpected intervals and chords because one tone is kept in the lowest voices. Formally, the composition is written under a single slur, so we can consistently follow the initial creation of the melody, its development, variation and repetition, while minimal musical material is generally used.

Marko Bertić (Vinkovci, 1990) graduated in music theory from the Music Academy in Zagreb in 2015, and completed his composition studies in the class of Professor Mladen Tarbuk in 2020. As a composer, he writes pieces for soloists and smaller chamber ensembles, and his compositions are

performed at festivals and competitions in Croatia and abroad. In 2020, he wrote the Concerto for bisernica and orchestra, the first piece of its kind in the tambura literature. He is also a jazz guitarist and collaborates with renowned Croatian jazz instrumentalists.

Marko Bertić's composition **Lost Dreamers**, also contains a certain quest for a unified color of tambura and piano. The composer accomplishes this by using piano-like language to write the tambura part, which makes the tambura, as an instrument with specific possibilities, less prominent. The entire composition has almost 'romantic' chords and color, and the musical material is treated accordingly, developing into a kind of climax towards the end of the composition. The gradual progression towards more classical musical material in a sort of introduction to the composition is particularly interesting. By repeating and playing one tone to which new pitches are gradually added, both the piano strings and the tambura strings are muted. Their gradual release and thickening of the musical material reminds a bit of the techniques used in pointillist fine art transferred to music. The composition ends similarly, but in a reverse manner: that is, with the melting and diluting of tones that seem to disappear, evaporate.

Pianist and composer **Sanja Drakulić** (Zagreb, 1963) graduated in piano from the Music Academy in Zagreb, and also studied in Nice, Weimar, Paris and Moscow. She studied composition at the Alfred Cortot Conservatoire in Paris, University of Music and Performing Arts in Vienna, Music Academy in Zagreb, and at the Moscow State Tchaikovsky Conservatory (from 1987), from which she obtained a master's degree in 1992 and a doctoral degree in 1994. She also studied musicology and organ in Moscow. She

was awarded the Russian President Yeltsin's Prize (a grant) for composers and has received numerous composition awards in Croatia. She is a full professor at the J. J. Strossmayer University Academy of Arts in Osijek.

In the composition ***Momento lento for brac and piano***, different orchestration elements are layered one atop the other to establish the form, but they are all largely connected by an ethereal atmosphere with no strict pulsation, which gives the impression that the composer was primarily interested in exploring the color ratio of the two instruments used. Not only does the composition contain various instrumental elements, but it also appears to have a significant amount of musical material, almost like some kind of fantasia for piano and brac. If you look at random parts of the score, the apparent amount of material used might indicate that this composition is dominated by a multitude of different motifs, however, this is not the case at all. The entire musical material stems from one basis and develops in different ways throughout the composition, sometimes going in one direction, and other times going in a completely different direction of the developmental extreme. So, "at first glance" or "at first hearing," it may be difficult to see the connection with the basis, although it does exist. When it comes to orchestration and motivic development, whether the instruments are completely interwoven or their singularities highlighted using contrast, there is always a special and complex relationship between the piano and the brac — they are two independent entities telling their story together. *Momento*, as explained by Drakulić, alludes to another similar word, *memento*, meaning that it refers to both a moment in time and a reminder of that moment. The avoidance of clear pulsation mentioned earlier is a result of this concept of time; musical events move and pass outside the

framework and the necessity for meter, as their movement is conditioned by external factors. The composer comments: "The short images are closely connected and built using the same material. In other words, the journey is experienced by the same subjects, undergoing modifications, mutations and changing relationships, all in *lento*, without hurry, in a time where there is simply no hurry. I was intrigued by the ability of a musical moment to expand time, describe it, and interpret it. Brac and piano are definitely two characters that harmoniously walk side by side in a polyphonic coexistence. Sometimes, they pass smoothly, while at other times they push forward through the most diverse situations full of optimism and warmth. That is why this is a moment to recollect joyful events, just like human life is. If it flies by quickly, when we look back we want to recount what we wish to highlight at our leisure."

Filip Novosel's composition **Two Movements for brac** is one of those special compositions in which the composer is also the performer, which necessitates a different approach. This composition is evidently very virtuosic, and the composer and the interpreter have a unique understanding of the instrumentation, but also the interpretation and performance concept. The opening notation of the first movement, *Ad libitum*, suggests not only an emphasis on freedom of interpretation, but also emphasizes Novosel's improvisational skill in general. This movement serves as an introduction to the one that follows, like an announcement, an opening cadence, or a prelude, which appears before the 'real' music. The announcement was conceived in such a way as to elicit different emotions upon hearing: at the beginning, there is an optimistic opening in the cheerful B major tonality, soft and safe, but then it very

unexpectedly slips into spheres of darker and more dissonant harmonic content, like a hint or anticipation of the musical events that are yet to come. The entire first movement is conceived as an alternation of these two atmospheres: bright and bold optimism suddenly alternates with foreboding. The second *Presto* movement begins with a repeating tone B, but it is a movement that follows B minor relatively consistently, unlike the first movement in B major. At first glance, it could be said that this movement is similar to Bruno Vlahek's composition *Fotonal* due to the consistent repetition of one tone in the introduction—as Vlahek pointed out in regard to his composition, he was 'obsessed' with the tone A, while Novosel is focused on B. However, these compositions are by no means alike; the repetition of the tone could be viewed as an element of composing for tamburas and related string instruments. Also, Novosel's method of developing his material is completely different from that of Vlahek. While Vlahek creates his entire musical material from a repeating tone that is gradually expanded upon, Novosel uses repetition as a kind of background 'base' upon which musical events develop. It is interesting to note that the composer had the intention of stepping out of his usual comfort zone by creating a composition that was not connected to his usual interests, such as, for example, the influence of jazz music or improvisation. He accomplished what he set out to do: the meter and rhythm are clear, and the tonality is not expanded to its extremes. The characteristics of this composition are brevity, clarity, minimal musical material, and virtuosity.

Mladen Tarbuk (Sarajevo, 1962) is a prominent Croatian composer and conductor currently a full professor of composition, conducting, music theory and orchestra at the Music Academy in Zagreb. He is currently the president of the Croatian Composers' Society. His works have received numerous prizes, such as Dr. Ernst Vogel (Stockerau), Boris Papandopulo (twice), Stjepan Šulek, Josip Štolcer Slavenski (five times), HAZU (twice), and were performed at prestigious international contemporary music festivals, such as the Gaudeamus Amsterdam, ISCM World Music Days, WienModern.

Mladen Tarbuk's composition ***Encounters*** presents a wide range of challenges for the performers, from precise interpretation using various, often delicate extended techniques to musical material that is challenging in itself, such as, for example, the complex rhythm of the second movement. The composition title describes both movements well, as the instruments appear to be constantly trying to meet each other in terms of the musical material they present. Their timbres are in perfect harmony, a 'continuous encounter', thanks to the composer's inventive approach to instrumentation. A clear example of these compositional devices is apparent right at the beginning of the first movement: the repeating tone is played alternately by the brass and the piano, along with understated glissandos of the brass that require its player to use a slider. However, they never really perform together, which is evident in the further development of the movement when both instruments present ascending sequences in a kind of rhythmic and dynamic gradation. A more complex encounter in terms of the use of musical material and instrumentation occurs in the second movement. While the first movement is written in free time, with the notation making it clear to the players that they are "not playing

together," in the second movement complex rhythms are precisely marked in such a way that the two sections also seem not to match rhythmically. And in this precise dichotomy lies the aforementioned encounter—an encounter in the sense of creating an overall sonic color stemming from a seemingly random rhythm, as well as carefully chosen instrumentation. It is these two segments, rhythm and instrumentation, that carry the entire composition, its sonority and form, rendering them almost inseparable from each other. Although it might seem impossible, the rhythm, particularly in the faster sections, almost creates and dictates the orchestration and vice versa. Mladen Tarbuk made a specific reference to the origin of the musical material in his comments on the composition: "The composition is comprised of just two tonal bases in mutual contrast. The first consists of an ascending quarter tone and A minor third in the same direction, while the second is derived from the first as an ascending semitone and a perfect fourth. Despite their convergence, these bases are mutually contrasting, as are their greatest intervals, the minor third and the perfect fourth. This dichotomy can also be seen on the macro level as two completely contrasting movements; the first is written in 'marginal' notation, there is no time, and the instruments play one after the other or meet each other seemingly by chance, which is how the composition got its name. The piano attempts to achieve as close a sound to the *brac* as possible by requiring the player to pluck its strings on the cordiera, which, in conjunction with the treatment of the first tonal basis evokes a particular improvisational pattern found in *Sevdah* music. The second movement is fast, sharp, and rhythmic, with hints of the jazz idiom, as both bases here allude to the blues scale."

In 2011, **FILIP NOVOSEL** (Slavonski Brod, 1986) received a master's degree in music pedagogy from the Music Academy in Zagreb with a thesis on Tambura and Tambura Playing Techniques in Jazz Music. In 2013, he graduated cum laude from the prestigious New School for Jazz and Contemporary Music in New York, becoming thus the first jazz tambura player to do so. His musical language as a composer, arranger, and performer is a combination of Croatian traditional music, jazz, and classical music with noticeable influences of the music of other Southern and Eastern European peoples.

MIA ELEZOVIĆ (Zagreb, 1975.) graduated from the Music Academy in Zagreb at the age of 19 in the class of Professor Zvezdana Bašić. She continued her studies at the University for Music and Performing Arts in Vienna, and later at the University of Music and Performing Arts in Frankfurt. While studying abroad, she also successfully completed her MA studies at the Music Academy in Zagreb. In 2004, she was invited by the Japanese Government to study in Kyoto for ten months during which she devoted herself to studying contemporary Japanese piano works at the Showa Academia Musicae. In 2007, she moved to New York and obtained a master's degree at the Manhattan School of Music in a program specializing in contemporary music. She taught at the Kyoto City University of Arts in Japan, Conservatoire royal de Liege in Belgium, the Arts Academy in Split, as well as the Arts Academy in Osijek. In 2023 she was appointed Associate Professor at the Academy of Arts and Culture in Osijek.



Snimljeno | Recorded in: Studio Muzičke akademije Sveučilišta u Zagrebu
| Academy of Music, University of Zagreb studio (9. & 10./2023.)

Tonski snimatelji | Sound engineers:
Alan Šnajder, Božidar Pandurić (Studio 45)

Glazbena produkcija, editing, mix i mastering
| Music production, Editing, Mix & Mastering: Krešimir Seletković

Autorica teksta | Text by: Helena Skljarov

Urednica izdanja | Publication editor: Srđana Vrsalović

Lektura | Language Editing:
Darija Šćukanec (HR), Leo Beslać (EN)

Prijevod | Translation: Ankica Žarnić

Fotografije | Photographs: Matej Grgić

Likovno oblikovanje | Design: Emil Šimik, Econic d.o.o.

Nakladnik | Publisher: Cantus d.o.o.

Za nakladnika | For the publisher: Mirjana Matić

Broj izdanja | CD number: 88924507102

Zagreb, 2023.



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