



quasi ritorno

TRIO ELOGIO

Vlahek | Reis | Juranić | Seletković

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Petrit Çeku | Pedro Ribeiro Rodrigues | Tomislav Vukšić
gitare | guitars

BRUNO VLAHEK: *Acumal*, op. 60

1. *Energico* — 5:00
2. *Languido* — 6:14
3. *Nobile* — 4:17

4. **HUGO VASCO REIS:** *Quasi Ritorno* — 10:34

5. **ZORAN JURANIĆ:** *Trijalog* — 10:13

6. **KREŠIMIR SELETKOVIĆ:** *PerPeTuum mobile* — 7:52

Ukupno trajanje | Total time — 44:10



Suvremena glazba umjetničko je područje koje nudi širok spektar kreativnih smjernica, sloboda te istraživačkih pristupa, ali pred skladatelje stavlja i niz izazova. Jedan od njih nesumnjivo je i skladanje za gitaru, možda najpopularniji instrument koji je kroz povijest, primjenu i popularnost stekao i svojevrsnu stigmatu. Propulzivnost u pristupu skladanju za gitaru uglavnom nalazimo u radu skladatelja koji su ujedno i gitaristi, dok se većina skladatelja odlučuje za uobičajene tehnike i topose koji se vezuju za taj instrument. Spona, kreativna suradnja i povjerenje između skladatelja i interpreta nameće se kao jedan od ključnih koraka prema proširenju opusa suvremenog gitarskog stvaralaštva koje bi nadišlo tek premijerno predstavljanje i postalo dijelom koncertnog repertoara. Vrijedan rad na tom području poduzimaju članovi Trija Elogio - Petrit Çeku, Pedro Ribeiro Rodrigues i Tomislav Vukšić, donoseći svoj kreativni otisak, ideje i pristup, a istovremeno nastavljajući važnu misiju svojih prethodnika. Preko 330 djela koja uključuju gitaru u originalnim skladbama ili aranžmanima hrvatskih skladatelj(ic)a grade opus hrvatskog repertoara za gitaru (od kojih je 20 koncertantnih, a 45 skladbi za gitaru solo), oslanjajući se velikim dijelom na poticaj, nadahnuće i širok spektar mogućnosti koje su autorima pružili glazbenici Zagrebačkog gitarskog trija. Dvije skladbe na ovom izdanju pisane su upravo za taj sastav čiji rad i ulogu istaknutih protagonista suvremene glazbe sada nastavlja Trio Elogio kome su posvećene preostale dvije skladbe. Interpreti, ali i medijacijski rad koji uključuje razumijevanje i pretakanje skladateljskih ideja u jezik svog instrumenta prihvaćaju s veseljem i zanimanjem. Tumačenjem partitura, njihovim (pra)izvedbama na brojnim pozornicama te, konačno, kroz minuciozni studijski rad na zvučnom bilježenju, oplemenili su aure djela čiji su konačni oblik ovim putem zaključili i trajno očuvali. Osim poticanja i promicanja djela hrvatskih skladatelj(ic)a, članovi Trija Elogio gitarski repertoar promišljaju i proširuju i na druge načine. Pronalaze lakune povijesnog tkiva repertoara pisanog

za njihov instrument te odabirući skladbe iz epoha koje obiluju značajnim opusima dosad nedostupnim gitaristima, glazbu originalno pisanu za druge instrumente publici i kolegama glazbenicima otkrivaju u novom svjetlu, u gitarskome ruhu. Takav angažman utječe i na njihov rad na interpretacijama novih djela, pri čemu su pouzdani i inspirativni partneri skladatelji(ca) ma. Vodeći se usklađivanjem ideja i izvodivosti, a u službi glazbene logike, dodali su svoje konture konačnom obliku i zvučnoj slici četiriju skladbi za gitarski trio Brune Vlaheka, Huga Vasca Reisa, Zorana Juranića i Krešimira Seletkovića. Neskriveni višestruki identiteti skladatelja (ujedno elektroničara, producenata, dirigenata, glazbenika i istraživača) čija su djela na programu dodatno začinjavaju slušanje i recepciju, odražavajući u fokusu na ono poetsko, karakterno, dramaturško ili sonološko.

Gitarski prvijenac pijanista i skladatelja Brune Vlaheka, ***Acumal*** (2020.) nosi naslov koji spaja pojmove *acoustic* i *minimal*, a skladateljeva zamisao o prostornoj raspoređenosti glazbenika sadržana je već u samoj partituri, gdje se navodi kako bi, „ako je moguće, gitare u koncertnoj dvorani trebale biti raspoređene tako da zvuk dopire s različitih strana proizvodeći traženi akustički fenomen“. Ideju je autor zamislio poput paralelnih stvarnosti, istražujući diskretne međuprostorne nijanse u odnosima ljudskoga (su) postojanja. Tako je svaka gitara ishodište zvuka za sebe koje tek ponekad koincidira u gradnji zajedničkog glazbenog materijala s ostala dva instrumenta. Na taj način nastaju reljefna suzvučja koja se mogu preklapati, mimoilaziti ili potpuno razilaziti, stvarajući povremenu poliakustičnost koja posebno dolazi do izražaja ako su instrumenti prostorno razmješteni, no detektira se i u standardnoj postavljenoj poziciji.

Majstorstvo interpretacije pijanističkog repertoara nedvojbeno igra veliku ulogu i u skladateljskom radu Brune Vlaheka. Inače prisutnu kompleksnost

u klavirskoj dionici ovdje zamjenjuje poetični, gotovo filmski postavljen glazbeni materijal prvog stavka (*Energico*) zavodeći slušatelje na pomisao kako je u kontekstu novoglazbenih ostvarenja za gitaru riječ o djelu zamjetne lakoće. Ipak, već letimičan pogled na nimalo jednostavan partiturni zapis razuvjerava, potvrđujući kako su u gitarskom odrazu skladateljskih ideja izazovi i mogućnosti pijanističke strane Vlahekova glazbenog iskustva proširili lepezu tehničkih izazova stavljenih pred interprete. Svaki od stavaka skladbe bazira se na svom karakterističnom elementu - uz poneke izvanjske asocijacije, dok se kanonski koncipiranom finalu prema kraju pridružuju i dvije glavne ideje prvih dvaju stavaka, ispreplićući se u trostrukom vrtlogu. Primjerice, utjecaji ili geste glazbe za gitaru iz skladatelju trenutno bliske Španjolske čujni su u drugome stavku (*Languido*), kao i u karakternom solističkom elementu trećeg stavka (*Nobile*). Na početku finalnog stavka pronalazimo i dodatni fokus na minimalizam, naznačen u naslovu skladbe, koji zgušnjavanjem i dinamičkim intenziviranjem priprema ponovni nastup tematskih motiva. Tumačeći namjeru iza dinamičkih oznaka u partituri, prevodeći ideje u gitaristički jezik, glazbenici su na skladbi ostavili otisak koji ju nezamjetno, ali pažljivo, obogaćuje i zaključuje njezin luk. Skladateljski triptih oplemenjuje i dojmljiv završetak koji zaobilazi očekivani akordički kraj, nestajući u mekanoj muzikalnoj gesti.

Zagrebački pijanist, skladatelj i pedagog **Bruno Vlahek** (1986.) jedan je od najistaknutijih glazbenika svoje generacije. Kao pijanist redovito održava recitale i nastupa s orkestrima u prestižnim dvoranama i na festivalima diljem Europe, u Aziji, Africi, Južnoj Americi, Rusiji i na Bliskom istoku. Snimao je za HRT, France Musique, BBC3, NPO4 Radio, ABC, RTVE i Catalunya Radio te Radio Romanske Švicarske. Laureat je mnogih međunarodnih pijanističkih natjecanja poput onih u Parizu, Šangaju i Lyonu te u Monte Carlu i Londonu u klavirskom duu D&B, uz suprugu pijanisticu Dubravku Vukalović. Nositelj je

naslova Mladi glazbenik godine Zagrebačke filharmonije, dobitnik švicarske nagrade Paderewski, nagrade Yamahine fondacije, memorijalne nagrade Pnina Salzman u Izraelu, nagrade Artists on Globe, a nositeljem je i počasne diplome španjolske kraljice Sofije. Istodobno, kao skladatelj, 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 dobitnikom je i diskografske nagrade Porin, kao i Nagrade Stjepan Šulek za najbolju skladbu 2019. godine. Diplomirao je klavir u klasi Vladimira Krpana kao jedan od najmlađih studenata u povijesti zagrebačke Muzičke akademije, 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 legendarnog Dmitrija Baškirova na Visokoj školi za glazbu kraljice Sofije u Madridu. Koncertira i na orguljama, a autorski opus čine mu mnogobrojne orkestralne, komorne, solističke i zbarske skladbe izvedene na pet kontinenata. Neke njegove skladbe dio su službenog kurikuluma na visokim glazbenim učilištima u Njemačkoj, New Yorku, Istanbulu, Pekingu, kao i zadane skladbe na međunarodnim izvođačkim natjecanjima. Notni zapisi njegovih skladbi dosad su izdani u Hrvatskoj, Rusiji, Velikoj Britaniji i SAD-u.

www.brunovlahek.com

Quasi Ritorno (hrv. *Skori povratak*) za gitarski trio (2019.) portugalskog skladatelja i gitarista Huga Vasca Reisa skladba je koja upotpunjuje i proširuje raster suvremenog gitarskog stvaralaštva koji Trio Elogio predstavlja na ovom izdanju. Kao profesionalni gitarist, na neki je način „škrtiji“ u svojoj skladbi jer nije imao potrebu iskušavati instrument na načine na koje to rade drugi autori, nego je u skladbi postavio svojevrsan diskurs između

misterija, jasnoće i turbulencije, dajući u cijelosti primjer suvremenog pisanja za ovaj instrument. Pojašnjava kako različiti tipovi fokusa timbru, intuiciji i percepciji daju formalni karakter u organizaciji zvuka. Samu strukturu djela opisuje kao četiri ciklusa nedoslovnog ponavljanja, u proporcionalnom zapisu, gdje se figure projiciraju u različite prostore i vremena. Istraživački nerv i zanimanje za različite aspekte zvuka naziru se i u ovoj kompoziciji. Nadalje, pojašnjava kako se između svakog ciklusa javljaju pukotine, komplementarne ideji fluidnog objekta, s definiranim gestama i različitom kontrolom energije usred različitih instrumentalnih kombinacija dviju, triju gitara ili solističkim odsjecima.

Ovaj slijed dijelova nedoslovnog ponavljanja i odjeljaka prekida se završnim dijelom s novim događajima, drukčijim kontekstom i organizacijom zvuka povezanih s odnosom napetosti i rastezanja. Elementi katedralnih zvona (campanella) koji zaključuju ovaj diskurs odvajaju se na neki način od onoga što im je prethodilo te uvode u neku buduću skladbu. Sve to moguće je zahvaljujući procesu medijacije kojemu se skladatelj priklanja prenoseći zvučne fenomene iz okruženja i konkretnih zvukova u akustički medij gitare.

Hugo Vasco Reis (1981.) skladatelj je, istraživač i doktorand na KUG-u u Grazu, a živi u Portu i Zürichu. Njegova skladateljska praksa obuhvaća akustičku i elektroakustičku glazbu, *sound art* i instalacije te suradnje s ansamblima, glazbenicima, likovnim i vizualnim umjetnicima. Njegova recentna djela uključuju istraživanje rubnih područja fenomena zvučne pažnje unutar zvučnog prostora, približujući se intervencijama slušanja i medijacije. Skladbe su mu nagrađivane, a recentna djela uključuju istraživanje buke koje se približava realizmu i dekonkretizaciji zvuka u zvučnom pejzažu. Studirao je kompoziciju kod Isabel Mundry na Zürcher Hochschule der Künste kod Marka Andréa i Stefana Prinsa na Hochschule für Musik Dresden i kod Antónija Pinha Vargasa, Luísa Tinocoa i Sérgija

Azeveda na Escola Superior de Música de Lisboa. Studirao je i portugalsku gitaru na Glazbenom konzervatoriju u Portu te privatno kod Pedra Caldeire Cabrala.

www.hugovascorais.com

Trijalog (2018.) skladatelja i dirigenta Zorana Juranića ističe se kao kompozicijsko-tehnički egzemplarna kompozicija za gitarski trio, čije tehničke i glazbene mogućnosti maksimalno koristi. Kao skladatelj koji sam nije gitarist, autor izdašno koristi spektar instrumenta, „što se puno skladatelja ne usudi“, kako tumače glazbenici. Opus Zorana Juranića obuhvaća i djela za gitaru, a posljednjih je godina taj dio ojačan s nekoliko gitarskih skladbi. Prošle su godine na diskografskom izdanju zabilježene *Bagatelle za kućnu upotrebu* za kvartet gitara, iz 2021., a godinu prije njihova nastanka *Pjesmice sa dna škrinje*, za mezzosopran i gitaru, praižvedene su na Dubrovačkim ljetnim igrama, gdje je svoju praižvedbu 2014. imala i skladba *O smrti i ljubavi*, za mezzosopran i gitarski trio. Godine 1978. bilježi se praižvedba njegove prve skladbe koja uključuje i gitaru (*Introversioni* za violinu i gitaru), a središnja osoba i spiritus movens gitarske zajednice, pedagogije i glazbe u Hrvatskoj, Darko Petrinjak, sudjelovao je u osorskoj praižvedbi *Pastorale* za flautu i gitaru 2002. godine te je 1999. godine praižveo Sonatu za gitaru koja je svoje mjesto dosad našla na dvama diskografskim izdanjima. Pišući *Trijalog* te imajući na umu upravo Petrinjaka i sjajne glazbenike Zagrebačkog gitarskog trija (na čijem je koncertu proslave 35 godina ansambla, 2019., to bila jedina praižvedba hrvatske gitarske literature), Juranić je zasigurno znao da im može povjeriti zahtjevan zadatak, svjestan istodobno kako valja napisati skladbu koja progovara njegovim glazbenim jezikom, stoji na čvrstim kompozicijskim temeljima te nosi ovom instrumentu imanentnu poetičnost.

Skladatelj i u ovoj skladbi pažljivo razvija klasičnu formalnu strukturu koja je okvir sadržajnom, vješto oblikovanom glazbenom tkivu. Odražavajući vrhunsko poznavanje skladateljskog zanata, obogaćeno bogatom dirigentskom, analitičkom i pedagoškom praksom, to tkivo podjednako je pažljivo osmišljeno pogledamo li ga iz krupnoga plana, kao i usredotočimo li se na pojedinačne gradacije, napetosti i međuodnose u glazbenom materijalu ovog trijaloga, pri čemu kao iskusnan operni skladatelj ne oskudijeva dramaturškim idejama. Svojim skladbama akademik Juranić ne pristupa stihijski pa tako ni naslove ne prepušta slučaju, držeći kako i oni pomažu usmjeriti recepciju skladbe, pobuditi zanimanje i dati naslutiti namjeru. U slučaju *Trijaloga* naslov odražava karakteristike forme (trodjelnost), instrumentalnog sastava (trio) te njihova međuodnosa (razgovora). Prvi dio skladbe predstavlja tri samostalne dionice koje iznose uvodni motiv koji se, poput kurtoaznog pozdrava, pojavljuje na svakome početku, povezujući na taj način dijelove. Motivski materijal će kroz skladbu biti variran, iznošen homofono i imitacijski, temeljeći se na ritamskim obrascima kakvi karakteriziraju svaki od triju odsjeka skladbe (triole, zatim sekstole u drugome te triole u nešto kompliciranijem trećem odsjeku koji vodi ka kulminaciji). Vjeran svojoj glazbenoj sintaksi koju dosljedno provodi kroz cijelo, formalno i glazbeno promišljeno djelo, Juranić ima jasno razrađen zaključni dio kompozicije. U svome ga opisu objašnjava: „U završnom slobodnom fugatu glavne teme, koja se kao pregnantan ritmički signal pojavljuje već u prvom odsjeku, uvijek donose sve tri gitare, da bi se na vrhuncu pojavio u *forte* dinamici glavni motiv polaganog odsjeka, zaokružujući time dvostruko motivičku ulančanost skladbe.“

Akademik **Zoran Juranić** (1947.) studirao je glazbenu teoriju, kompoziciju kod Stjepana Šuleka i dirigiranje u klasi Igora Gjadrova. Ekstenzivno iskustvo u području opere započeo je kao zborovođa te zatim kao stalni

dirigent i ravnatelj Opere u Hrvatskom narodnom kazalištu u Zagrebu. Bio je umjetnički ravnatelj Opere HNK-a Ivana pl. Zajca u Rijeci i Opere HNK-a u Osijeku te predavač na Muzičkoj akademiji u Zagrebu, Pedagoškoj akademiji u Osijeku i na područnim odjelima Akademije dramske umjetnosti u Rijeci i Osijeku. Od 2005. redovni je profesor na Muzičkoj akademiji u Zagrebu, a bio je i stalni gost-dirigent Opere Srpskog narodnog pozorišta u Novom Sadu te šef-dirigent Društvenog orkestra HGZ-a. Kao dirigent nastupao je u svim zemljama bivše Jugoslavije, u Italiji, Francuskoj, Njemačkoj, Mađarskoj i bivšem SSSR-u. U njegovom skladateljskom opusu ističu se operna i scenska djela, orkestralne i komorne skladbe. Posebnu pozornost posvećuje zaboravljenim ili rjeđe izvođenim djelima i skladateljima. Za svoj je rad dobio niz uglednih nagrada i priznanja, među kojima i Nagrade Vladimir Nator, Josip Štolcer Slavenski, Nagradu Grada Zagreba i Nagradu Milka Trnina. Nositelj je odličja Danice hrvatske s likom Marka Marulića. Dobitnik je nagrade Porin za životno djelo 2017. Od 2010. godine član je suradnik, a od 2014. redoviti član HAZU.

Skladba za gitarski trio **PerPeTuum mobile** (2013.) skladatelja i producenta Krešimira Seletkovića nastala je na narudžbu 64. Dubrovačkih ljetnih igrara, gdje ju je i prouzveo Trio Elogio čija su imena utkana u sam naslov skladbe. Jedna je od sedam Seletkovićevih skladbi za komorne sastave koji uključuju gitaru. Uz modalnost, u središtu je skladateljeve ideje ritamski aspekt koji u trima dionicama donosi različite elemente, rezultirajući prividnom promjenom metra i doživljaja protoka vremena. Ritmička preciznost, međusobna komunikacija i specifična modalnost načini su konkretizacije odgovora na pitanje što se suvremeno može izreći klasičnim sredstvima. Još jedan je to primjer iznošenja materijala kojemu bi imanentni medij bio elektronički, ali ga ovdje imamo prilike rastočiti u

tri klasično tretirana akustička instrumenta. Specifičan odnos među trima dionicama pa i glazbenicima proizlazi iz izvedbeno vrlo teških okolnosti u koje ih autor smješta, ocrtavajući svoju poetiku u zvuku koji nosi niz osobina karakterističan za elektroničku glazbu, ovdje ostvaren u klasičnom akustičnom izvedbenom korpusu triju gitara, bez suodnosa s elektronikom ili pojačala, pa čak i proširenih izvođačkih tehnika. Klaster boja koji traži ne samo posebnu motoričku koordinaciju, nego i ulazak u zaseban modus u kojem se svaka pojedina dionica nalazi, kao i ritamski obrazac. Njega perceptivno podebljava dojam kakvog posebnog stanja u kojemu se glazbenik nalazi spregom skladateljevih izazova i svojih nastojanja za postizanjem optimalne sinergije usred zadanih parametara. Posrijedi je svojevrсна mentalna etida čiji je izvođački aspekt i izazov veći zadatak od mnogih interpretacija, kako su pojasnili glazbenici. Autor je stvorio svoj modus koji u širokom rasteru boja postaje svijet pojedinog glazbenika. Unutar njega postoje promjene u poimanju vremena, a mijenjanjem tkiva i ritamskog obrasca mijenja se i doživljaj glazbenog materijala. Nešto što se usustavilo kao puls to više nije, ulaskom treće gitare u priču uvlači se naznaka gotovo jazz basovskog pomaka, a tretman vremena razlikuje se među dionicama. Zahvaljujući interpretativnom pristupu glazbenika ostvaruje se zamišljeni dinamički luk, široki crescendo i decrescendo unutar najšireg koji zalihošću materijala na taj način kazuju priču bez fabule i naracije. Međusobno neovisne i naizgled nepovezane dionice tek zajedničkom gradnjom intenziteta i dinamike postižu zamišljeni zadatak, a istovremeno i stanje u kojemu mogu realizirati ovu zahtjevnu vježbu i održati neprekidno kretanje, perpetuum mobile.

Krešimir Seletković (1974.) diplomirao je kompoziciju u razredu Davorina Kempfa na Muzičkoj akademiji u Zagrebu, gdje je zaposlen u zvanju redovitog profesora. Bio je urednik edicije Ars Croatica Hrvatskog društva skladatelja te umjetnički ravnatelj Muzičkog biennala Zagreb. Dobitnik

je Rektorove nagrade Sveučilišta u Zagrebu, Nagrade Boris Papandopulo Hrvatskog društva skladatelja, nagrade za najbolju glazbu za dječju predstavu na 19. Susretu lutkara i lutkarskih kazališta u Osijeku te nagrada Stjepan Šulek i Josip Štolcer Slavenski. Balet *Air*, praizveden na 26. Muzičkom biennalu Zagreb, za koji je skladao glazbu, proglašen je najboljom baletnom predstavom u cjelini za 2011. godinu (Nagrada Hrvatskog glumišta). Višestruki je dobitnik nagrade Porin. Godine 2019. odlikovan je Redom Danice hrvatske s likom Marka Marulića, a od 2020. član je suradnik Hrvatske akademije znanosti i umjetnosti. Autor je šezdesetak orkestralnih, komornih, vokalnih i elektroničkih skladbi izvođenih diljem svijeta.

Karolina Rugle

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Trio Elogio osnovala su 2009. godine trojica glazbenika školovana u majstorskom razredu prof. Darka Petrinjaka na Muzičkoj Akademiji u Zagrebu: Petrit Čeku, Pedro Ribeiro Rodrigues i Tomislav Vukšić. Iako su proizašli iz jedinstvene tzv. Zagrebačke gitarske škole, potiču iz različitih sredina, čime dodatno naglašavaju vlastitu glazbenu i kulturnu raznolikost. U svom repertoaru posebnu pozornost posvećuju i hrvatskim skladateljima, ali i uvažavaju povijesni aspekt velikih orkestralnih skladbi, udružujući ih sa suvremenim kompozicijama. Trio Elogio ustrajno ulaže u očuvanje hrvatske kulturne baštine, glazbenici su jedan od svojih doprinosa dali i donatorskim koncertom za obnovu Palače Gvozdanić u organizaciji Muzeja za umjetnost i obrt te Hrvatske radiotelevizije. Nastupali su na svim značajnim glazbenim festivalima i ciklusima diljem Hrvatske kao što su Zagreb Kom, Dubrovačke ljetne igre, Glazbene večeri u sv. Donatu, Samoborska glazbena jesen, Osorske glazbene večeri, Glazbena tribina u Osijeku te su ostvarili važna gostovanja u koncertnim dvoranama (Het Concertgebouw, Angelika Kauffmann Saal, Tiroler Festpiele Erl) i na festivalima (Grachtenfestival Wonderfeel, Festival Internacional de Música de Marvão, Cistermúsica, Kyburgiade, Alpenarte). Na međunarodnim festivalima komorne glazbe trio je ostvario uspješne suradnje s vrhunskim glazbenicima, među kojima su Santiago Cañon Valencia, Sara Ferrandez, Gili Schwarzman, Filip Merčep, Ivana Kuljerić Bilić i Sebastian Manz. Vrijednost trija Elogio prepoznali su suvremeni skladatelji Krešimir Seletković, Rafet Rudi i Hugo Vasco Reis posvetivši mu svoje skladbe. Album prvijenac *Mozart/Ruždjak/Dvořák* trio je snimio u jesen 2019. godine u izdanju BuntArta. Trio Elogio dobitnik je nagrade Hrvatskog društva glazbenih umjetnika Milka Trnina za najbolju izvedbu 2022. godine.



Contemporary music is an artistic domain that offers a wide range of creative directions, freedom, and exploratory approaches but it also presents many challenges for composers. One of them is without doubt composing for the guitar, considering it is perhaps the most popular instrument that, through history, application, and popularity, gained a certain stigma. The impulse to approach guitar composition is mainly found in the work of composers who are also guitarists, while the majority of composers opt for conventional techniques and themes associated with that instrument. The connection, creative collaboration, and trust between the composer and the performer emerge as one of the key steps toward expanding the body of work of contemporary guitar music that goes beyond mere premieres and becomes part of the concert repertoire. Members of Trio Elogio - Petrit Çeku, Pedro Ribeiro Rodrigues, and Tomislav Vukšić - are undertaking valuable work in this field, bringing their creative imprint, ideas, and approach while simultaneously continuing the important mission of their predecessors. Over 330 works that include the guitar in original compositions or arrangements by Croatian composers build the repertoire of Croatian guitar music (including 20 concert pieces and 45 solo guitar compositions), relying largely on the encouragement, inspiration, and wide range of possibilities provided to the authors by the musicians of the Zagreb Guitar Trio. Two compositions in this edition are written specifically for that ensemble. Their work and their role as prominent protagonists in contemporary music are now continued by the Elogio Trio, to which the remaining two compositions are dedicated. They enthusiastically and with interest accept the interpretative work and mediation role, which involves understanding and translating the composer's ideas into the language of their instrument. Through the interpretation of scores, their performances on numerous stages, and, finally, through meticulous studio work on sound recording, they have enriched the aura of works whose final form they have concluded

in this way and permanently preserved. In addition to encouraging and promoting works by Croatian composers, the members of the Elogio Trio also reflect and expand their guitar repertoire in other ways. They identify gaps in the historical fabric of the repertoire written for their instrument, selecting compositions from eras that abound with significant works previously unavailable to guitarists. They present music originally written for other instruments to the audience and fellow musicians in a new light, in the guise of the guitar. Such engagement also influences their work on the interpretations of new pieces, making them reliable and inspiring partners of the composers. Guided by the harmonization of ideas and possibilities, in the service of musical logic, they have added their contours to the final form and sound image of four compositions for a guitar trio by Bruno Vlahek, Hugo Vasco Reis, Zoran Juranić, and Krešimir Seletković. The composers' undisguised multiple identities (also working as electronic musicians, producers, conductors, musicians, and researchers) whose works are on the program, further enhance the listening and reception, reflecting a focus on the poetic, characterful, dramaturgical, or sonological aspects. (solonoški?)

The guitar debut of pianist and composer Bruno Vlahek, ***Acumal*** (2020), bears a title that combines the concepts of *acoustic* and *minimal*, while the composer's idea of spatial distribution of musicians is already contained in the score itself where it is stated that "if possible, the guitars in the concert hall should be arranged so that the sound reaches from different sides, producing the desired acoustic phenomenon." The author's idea is that of parallel realities, exploring discrete spatial nuances in the relationships of human (co)existence. Thus, each guitar is the source of its own sound, occasionally coinciding in the construction of shared musical material with the other two instruments. In this way, relief harmonies are created

that can overlap, bypass, or completely diverge, generating occasional polyacoustic sound that especially stands out when the instruments are spatially arranged, but it can also be detected in a standard configuration. The mastery of interpreting piano repertoire undeniably plays a significant role in the compositional work of Bruno Vlahek. The inherent complexity in the piano part is replaced here by a poetic, almost cinematically set musical material in the first movement (*Energico*), leading listeners to think that, in the context of contemporary compositions for the guitar, this work manifests noticeable ease. However, even a cursory glance at the by no means simple musical notation dispels this notion, confirming that in the guitar reflection of the composer's ideas, the challenges and possibilities from the piano side of Vlahek's musical experience have expanded the range of technical challenges faced by performers. Each movement of the composition is based on its characteristic element—with some external associations—while in the canonically conceived finals, two main ideas from the first two movements join towards the end, intertwining in a triple vortex. For example, influences or gestures from Spanish guitar music, currently close to the composer, are audible in the second characteristic movement (*Languido*), as well as in the characteristic solo element of the third movement (*Nobile*). At the beginning of the final movement, we find an additional focus on minimalism, indicated in the title of the composition, which, through thickening and dynamic intensification, prepares for the reappearance of thematic motifs. Interpreting the intention behind the dynamic markings in the score, and translating ideas into the language of the guitar, the musicians have left an imprint on the composition that subtly but carefully enriches and concludes its arc. The compositional triptych is enhanced by an impressive ending that bypasses the expected chordal ending, disappearing in a soft musical gesture.

Pianist, composer, and educator from Zagreb, **Bruno Vlahek** (born 1986) is one of the most prominent musicians of his generation. As a pianist, he regularly gives recitals and performs with orchestras in prestigious halls and festivals across Europe, Asia, Africa, South America, Russia, and the Middle East. He has recorded for Croatian Radiotelevision, France Musique, BBC3, NPO4 Radio, ABC, RTVE, Catalunya Radio, and Radio Suisse Romande. He is a laureate of many international piano competitions in Paris, Shanghai, Lyon, Monte Carlo, and London in the piano duo D&B, alongside his wife, pianist Dubravka Vukalović. He holds the title of Young Musician of the Year awarded by the Zagreb Philharmonic Orchestra, he received the *Paderewski* Swiss Award, the Yamaha Foundation Award, the *Pnina Salzman* Memorial Award in Israel, the Artists on Globe Award, and an honorary diploma from the Spanish Queen Sofia. At the same time, as a composer, he is a laureate of the International Composition Competition *Cristóbal Halffter* in Spain, the MBZ 5 Minute Piano Concerto Competition, the *Fidelio* Competition, *New Classics - Organ Taurida* in Moscow, and has won the *Porin* Discography Award, as well as the *Stjepan Šulek* Award for the best composition in 2019.

He graduated in piano in the class of Vladimir Krpan as one of the youngest students in the history of the Zagreb Music Academy. He completed his postgraduate studies at the *Haute École de Musique* in Lausanne and the *Hochschule für Musik* in Cologne, where, in addition to piano, he studied composition and improvisation. He furthered his studies in the class of the legendary Dmitri Bashkirov at the *Reina Sofia* School of Music in Madrid. Vlahek also performs on the organ, and his compositional repertoire includes numerous orchestral, chamber, solo, and choral works performed on five continents. Some of his compositions are part of the official curriculum at high music institutions in Germany, New York, Istanbul, and Beijing, as well as required pieces in international performance competitions. The sheet

music for his compositions has been published in Croatia, Russia, the United Kingdom, and the United States.

www.brunovlahek.com

Quasi Ritorno (eng. *The almost return*) (2019) by Portuguese composer and guitarist Hugo Vasco Reis is a composition for a guitar trio that complements and expands the spectrum of contemporary guitar music presented by the Trio Elogio in this edition. As a professional guitarist, Reis is somewhat more “economical” in his composition, as he did not feel the need to explore the instrument in ways that other composers might. Instead, he establishes a discourse between mystery, clarity, and turbulence, providing a full example of contemporary writing for this instrument. He explains that different types of focus on timbre, intuition, and perception contribute to the formal character of sound organization. He describes the structure of the piece as four cycles of non-literal repetition, in proportional notation, where figures are projected into different spaces and times. The exploratory nature and interest in different aspects of sound are evident in this composition. Furthermore, he explains that cracks appear between each cycle, complementary to the idea of a fluid object, with more defined gestures and different control of energy amid various instrumental combinations of two, three guitars, or solo sections.

The sequence of parts of non-literal repetition and sections is interrupted by the final section with new events, a different context, and sound organization related to the relationship between tension and stretching. The elements of cathedral bells (*campanella*) that conclude this discourse somehow separate from what preceded them and introduce a future composition. All of this is possible thanks to the process of mediation to which the composer adheres, transferring sound phenomena from the environment and concrete sounds into the acoustic medium of the guitar.

Hugo Vasco Reis (born 1981) is a composer, researcher, and PhD candidate at KUG in Graz, based in Porto and Zurich. His compositional practice includes acoustic and electroacoustic music, sound art, installations, and collaborations with ensembles, musicians, fine and visual artists. His recent compositions include an investigation into the edge of the audible attention phenomena within a sonic space, approaching agencies of listening and mediation. His compositions have received awards, and recent works include noise exploration that approaches realism and deconcretization of sound in the soundscape. He studied composition with Isabel Mundry at the *Zürcher Hochschule der Künste*, with Mark André and Stefan Prins at the *Hochschule für Musik Dresden*, and with António Pinho Vargas, Luís Tinoco, and Sérgio Azevedo at the *Escola Superior de Música de Lisboa*. He also studied Portuguese guitar at the Conservatory of Music in Porto and in a private class of Pedro Caldeira Cabral.

www.hugovascoris.com

Trijalog (2018) by composer and conductor Zoran Juranić stands out as a composition for a guitar trio that is exemplary in terms of composition and technique, making the most of the technical and musical capabilities of the instruments. As a composer who is not a guitarist himself, Juranić generously utilizes the full range of the instrument, “something many composers do not dare to do,” as explained by the musicians. Zoran Juranić’s work includes also pieces for guitar, and in recent years, this part has been reinforced with several guitar compositions. Last year, *Bagatelle for Home Use* for guitar quartet was recorded, and a year before *Songs from the Bottom of the Chest* for mezzo-soprano and guitar was recorded. The latter premiered at the Dubrovnik Summer Festival, where in 2014, his composition *On Death and Love* for mezzo-soprano and guitar trio also premiered. In 1978, his

first composition including the guitar (*Introversioni* for violin and guitar) was premiered, and Darko Petrinjak, a central figure and *spiritus movens* in the Croatian guitar community, pedagogy, and music, participated in the premiere of *Pastorale* for flute and guitar in 2002. In 1999, he premiered the *Sonata for guitar*, which has since found its place on two discographic releases. While writing *Trijalog* (eng. *Triologue*) and considering Darko Petrinjak and the excellent musicians of the Zagreb Guitar Trio (whose concert celebrating the 35th anniversary of the ensemble in 2019 featured the only premiere of Croatian guitar literature), Juranić undoubtedly knew that he could entrust them with a demanding task. He was aware that he needed to compose a piece that speaks in his musical language, stands on firm compositional foundations, and carries the inherent poetic qualities of the guitar.

In this composition, the composer carefully develops a classical formal structure that serves as a framework for a richly shaped musical fabric. Reflecting his excellent knowledge of the craft of composing, enriched by a wealth of conducting, analytical, and pedagogical practice, this fabric is equally thoughtfully designed whether viewed from a macro perspective or focused on individual gradations, tensions, and interactions in the musical material of this trialogue. As an experienced opera composer, Juranić doesn't lack dramaturgical ideas. He doesn't approaches his compositions spontaneously, therefore the titles are not left to chance; he believes that they help direct the reception of the composition, arouse interest, and hint at the intention. In the case of *Trijalog* the title reflects the characteristics of the form (three parts), the instrumental composition (trio), and their interrelationship (conversation). The first part of the composition consists of three independent sections that present an introductory motif, like a courteous greeting, appearing at the beginning of each section, thereby

connecting the parts. The motivic material will vary throughout the composition, presented homophonically and imitatively, based on rhythmic patterns characteristic to each of the three sections of the composition (triplet, then sextoles in the second part, and triplets again in a slightly more complicated third part leading to the culmination). True to his musical syntax that he consistently applies throughout the whole, formally and musically, carefully considered composition, Juranić has a well-defined concluding section of the composition. He explains it as follows: "In the final free fugue of the main theme, which appears as a prominent rhythmic signal already in the first section, all three guitars always bring it, and at its peak, the main motif of the slow section appears in *forte* dynamics, thus completing the double motivic chaining of the composition."

Academician **Zoran Juranić** (born 1947) studied music theory and composition with Stjepan Šulek and conducting in the class of Igor Gjadrov. His extensive experience in the field of opera began as a choir conductor, followed by positions as a resident conductor and director of the Opera at the Croatian National Theatre in Zagreb. He was the artistic director of the Opera at the *Ivan pl. Zajc* Croatian National Theatre in Rijeka and the Croatian National Theatre in Osijek. He was also a lecturer at the Music Academy in Zagreb, the Pedagogical Academy in Osijek, and at the regional departments of the Academy of Dramatic Art in Rijeka and Osijek. Since 2005, he has been a regular professor at the Music Academy in Zagreb. He was a constant guest-conductor at the Opera of the Serbian National Theatre in Novi Sad and the chief conductor of the HGZ Social Orchestra. As a conductor, he has performed in all the countries of the former Yugoslavia, as well as in Italy, France, Germany, Hungary, and the former USSR. His compositional body of work includes operatic and stage works, orchestral and chamber compositions, with a particular focus on forgotten or rarely

performed works and composers. For his work, he has received numerous prestigious awards and recognitions, including the *Vladimir Nazor Award*, *Josip Stolcer Slavenski Award*, *City of Zagreb Award*, and *Milka Trnina Award*. He is a recipient of the *Order of Danica Hrvatska* with the image of Marko Marulić. In 2017, he received the *Porin Lifetime Achievement Award*. Since 2010, he has been an associate member, and since 2014, a full member of the Croatian Academy of Sciences and Arts (HAZU).

The composition for guitar trio ***PerPeTuum mobile*** (2013) by composer and producer Krešimir Seletković was commissioned by the 64th Dubrovnik Summer Festival, where it was premiered by the Trio Elogio, whose names are embedded in the title of the composition. This piece is one of seven compositions by Seletković for chamber ensembles that include the guitar. Alongside modality, the composer's ideas are centered on the rhythmic aspect, bringing various elements in the three parts, and resulting in an apparent change of meter and the perception of the flow of time. The rhythmic precision, mutual communication, and specific modality are ways of demonstrating the answer to the question of what can be expressed in a contemporary manner using classical means.

It exemplifies the presentation of material whose inherent medium would be electronic, but here we have the opportunity to disassemble it into three classically treated acoustic instruments. The specific relationship among the three parts and among the musicians arises from the extremely challenging performance circumstances in which the composer places them, outlining his poetics in a sound that carries a series of characteristics typical of electronic music, realized here in a classical acoustic performance setting with three guitars, without any relationship with electronics or amplification, and even without extended performance techniques. The

cluster of colors demands not only special motor coordination but also an entrance into a separate mode in which each individual part exists, as well as a rhythmic pattern. The perceptual impression of it is thickened by the sense of a special state in which the musician finds himself, in the midst of the composer's challenges and his efforts to achieve optimal synergy within given parameters. It's a kind of mental etude whose performance aspect and challenge are a greater task than many interpretations, as explained by the musicians. The composer has created his mode that becomes the world of each individual musician within a wide range of colors. Inside it, there are changes in the perception of time, and by changing the texture and rhythmic pattern, the experience of the musical material also changes. Something that solidified as a pulse is no longer there, with the entry of the third guitar, there is a hint of almost jazz bass shifting, and the treatment of time varies among the parts. Thanks to the interpretive approach of the musicians, the imagined dynamic arc is achieved, a broad *crescendo* and *decrescendo* within the widest one, telling the story without a plot and narration by stocking up on material in this way. Independently and seemingly unrelated parts only achieve the intended task by jointly building intensity and dynamics, and simultaneously creating the conditions in which they can perform this demanding exercise and maintain the continuous movement, a *perpetuum mobile*.

Krešimir Seletković (born 1974) graduated in composition in the class of Davorin Kempf at the Music Academy in Zagreb, where he is employed as a regular professor. He was the editor of the *Ars Croatica* editions of the Croatian Composers' Society and the artistic director of the Music Biennale Zagreb. He is the recipient of the University of Zagreb Rector's Award, the *Boris Papandopulo* Award from the Croatian Composers' Society, the award for the best music for a children's play at the 19th Reunion of Puppeteers

and Puppetry Theaters in Osijek, the *Stjepan Šulek Award and Josip Štolcer Slavenski Award*. His ballet *Air*, which premiered at the 26th Music Biennale Zagreb, and for which he composed the music, was declared the best ballet production for the year 2011 (Croatian Theatre Award). He is a multiple winner of the *Porin Award*. In 2019, he was awarded the *Order of Danica Hrvatska* with the image of Marko Marulić, and since 2020, he has been an associate member of the Croatian Academy of Sciences and Arts. He is the author of around sixty orchestral, chamber, vocal, and electronic compositions performed worldwide.

Karolina Rugle

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Trio Elogio was founded in 2009 by three musicians trained in the master class of Professor Darko Petrinjak at the Music Academy in Zagreb—Petrit Čeku, Pedro Ribeiro Rodrigues, and Tomislav Vukšić. Despite the fact that they come from the unique Zagreb Guitar School, they come from different environments, emphasizing their own musical and cultural diversity. In their repertoire, they pay special attention to Croatian composers while also respecting the historical aspects of major orchestral compositions, combining them with contemporary works. Trio Elogio is dedicated to preserving Croatian cultural heritage and has contributed to this cause through a benefit concert for the restoration of the Gvozdanović Palace, organized by the Museum of Arts and Crafts and the Croatian Radiotelevision. They have performed at significant music festivals and series of events throughout Croatia, including Zagreb Kom, Dubrovnik Summer Festival, Music Evenings in St. Donat, Samobor Music Autumn, Osor Musical Evenings, and the Music Forum in Osijek. They also had important guest appearances in concert halls such as *Het Concertgebouw*, *Angelika Kauffmann Saal*, and *Tiroler Festpiele Erl*, as well as at festivals like *Grachtenfestival Wonderfeel*, *Festival Internacional de Música de Marvão*, *Cisternúsica*, *Kyburgiade*, and *Alpenarte*. On international chamber music festivals, Trio Elogio has successfully collaborated with top musicians, including Santiago Cañon Valencia, Sara Ferrandez, Gili Schwarzman, Filip Merčep, Ivana Kuljerić Bilić, and Sebastian Manz. Recognizing the value of the Trio Elogio, the contemporary composers Krešimir Seletković, Rafet Rudi, and Hugo Vasco Reis dedicated their compositions to them. Their debut album, *Mozart/Ruždjak/Dvořák*, was recorded in the fall of 2019, and released by BuntArt. In 2022, Trio Elogio was honored with the Milka Trnina Award from the Croatian Society of Musical Artists for the best performance.

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