

FOLLOW ME

HRVATSKA GLAZBA ZA UDARALJKE/CROATIAN MUSIC FOR PERCUSSION

IVANA BILIĆ

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HRVATSKA GLAZBA ZA UDARALJKE/*CROATIAN MUSIC FOR PERCUSSION*

Boris Papandopulo: KONCERT ZA KSILOFON I GUDAČE/
CONCERTO FOR XYLOPHONE AND STRINGS

1. Allegro con brio	3:20
2. Andante sostenuto	4:57
3. Tempo di valzer	2:11
4. Prestissimo	2:43
5. Igor Kuljerić: TOCCATA za vibrafon i glasovir/*for vibraphone and piano*	6:56
6. Igor Kuljerić: CHOPIN, op 17, br./No 4 za vibrafon i flautu/ *for vibraphone and flute*	12:30
Igor Kuljerić/Ivana Bilić: BAROCCHIANA za marimbu solo/*for marimba solo*	
7. Allegro vivo	5:45
8. Meno	4:24
9. Mosso	3:02
10. Dubravko Detoni: FOLLOW ME	9:43
11. Miljenko Prohaska/Ivana Bilić: INTIMA za vibrafon solo/*for vibraphone solo*	4:51

Ukupno trajanje/Total playing time: 60:22

Kopenhaški gudači/*Copenhagen Strings*
Dirigent/*Conductor:* Frano Krasovac (1)
Vanja Kuljerić, glasovir/*piano* (5)
Ana Domančić K., flauta/*flute* (6)
Ansambl/*Ensemble* ACEZANTEZ:
Dubravko Detoni i/and Fred Došek, glasoviri/*pianos* (10)

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Tonski majstori/*Sound engineers* : Dubravka Vrbljanac (5,6,11), Mladen Škalec (7-9), Bruno Molnar (10)
Mastering: Mladen Škalec , Studio ATEA
Glazbeni producenti/*Producers*: Josip Krivić (5,6,11), Vanja Kuljerić (7-9), Dubravko Detoni (10)
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IVANA BILIĆ

Rođena 1970. u glazbeničkoj obitelji Kuljerić - otac istaknuti skladatelj, majka pijanistica profinjenog senzibiliteta - Ivana Bilić je od najranije mladosti oblikovala svoju glazbenu osobnost temeljeći je na dvama bitnim elementima: savršenom osjećaju za ritam (neophodnom za bavljenje instrumentima za koje se opredijelila) i vrhunskoj muzikalnosti. Školovanjem na Muzičkoj akademiji u Zagrebu (diplomirala 1993. u klasi Igora Lešnika) i usavršavanjem na majstorskim tečajevima kod Keiko Abe, Siegfrieda Finka, Klausa Tresselta i Jeana Geoffroya, te studijem jezika na Filozofskom fakultetu u Zagrebu izrasla je u izvanrednu glazbenicu, umjetnicu široke kulture i zanimanja, otvorenu za nove spoznaje, i izvrsnog profesionalca. Tako je u optimalnom omjeru spojila golem prirodni talent i visoku glazbenu nadgradnju, ujedinila nepogrješiv instinkt iskonskoga muzikanta i znanje vrsnoga glazbenika, oplemenivši ih i svime što odlikuje velikog umjetnika. Zahvaljujući svojemu znanju ali i istančanom ukusu Ivana Bilić pokazuje i poseban senzibilitet za obrade skladbi drugih autora. Kao solistica nastupa sa Simfonijskim orkestrom Hrvatske radiotelevizije, Zagrebačkim solistima, Hrvatskim komornim orkestrom, Dubrovačkim simfonijskim orkestrom. Dosada je sudjelovala na festivalima Muzički biennale Zagreb, Musicora Paris, Melos-Ethos Bratislava, Trieste Contemporanea, Tempus fugit Tel Aviv te na Dubrovačkim ljetnim igrama. Godine 1998. dobila je nagradu Glazbene mladeži kao najbolja mlada umjetnica. Predstavljajući nam se za ksilofonom, vibrafonom i marimbom prva timpanistica Simfonijskog orkestra HRT, članica ansambala ACEZANTEZ s kojim je gostovala u SAD-u, Danskoj, Italiji, Slovačkoj i Sloveniji, te SUPERCUSSION, s kojim je dobila nagradu Josip Slavenski, stalna suradnica Zagrebačke filharmonije, asistentica na Muzičkoj akademiji u Zagrebu, sudionica MOZAIK projekta o kulturnoj politici pri Vijeću Europe u Strasbourgu, Ivana Bilić danas je jedna od najistaknutijih ličnosti hrvatske glazbe. Stoga i naslov ovoga CD *Follow me - Slijedi me* ima i simboličko značenje, dokazuje kako se bavljenjem skupinom instrumenata pod zajedničkim nazivom udaraljke (a ne samo tzv. koncertnim instrumentima glasovirom, violinom i dr.) može stasati u glazbenika snažnog umjetničkog profila koji svojom virtuoznom igrom prstima stvara glazbu koja oduševljava i nadahnjuje.

Marija Barbieri

IVANA BILIĆ

Was born in 1970. in a musicians' family Kuljerić - her father is a well-known composer, her mother a pianist of refined sensibility. Ivana Bilić, at her earliest youth, was able to form her musical personality based upon two essential elements: perfect sense for rhythm (necessary to follow a profession she designated herself to) and superior musicality. She studied in Igor Lešnik's class at the Zagreb Music Academy and graduated in 1993. She attended various master classes held by Keiko Abe, Siegfried Fink, Klaus Tresselt and Jean Geoffrey. Ivana also studied linguistics at the Faculty of Philosophy within the Zagreb University. All of which has made her grow up into an excellent musician, an outstanding professional, an artist of wide horizons and interests, opened for new cognition. Ivana has united her huge natural talent and acquired knowledge with an infallible instinct of a true musician, making all qualities of a great artist apparent.

With her fine sensibility she also started to arrange other author's compositions. As soloist she also performed with the Symphonic Orchestra of Croatian Radio-Television (Simfonijski orkestar Hrvatske radiotelevizije), Zagreb Soloists (Zagrebački solisti), Croatian Chamber Orchestra (Hrvatski komorni orkestar), Dubrovnik Symphonic Orchestra (Dubrovački simfonijski orkestar). Ivana has also taken part in the following festivals: Zagreb Music Biennale (Muzički biennale Zagreb), Musicora Paris, Melos-Ethos Bratislava, Trieste Contemporanea, Tempus fugit Tel Aviv and Dubrovnik Summer Festival (Dubrovačke ljetne igre). In 1988. she won The Croatian Youth Award as the best young artist.

Ivana is the first timpani player of The Symphonic Orchestra of Croatian Radio-Television. Playing xylophone, vibraphone and marimba and being a member of the ensemble ACEZANTEZ she held concerts in USA, Denmark, Italy, the Slovak Republic and Slovenia. With the SUPERCUSSION ensemble she won the Josip Slavenski Award. She is permanent collaborator of the Zagreb Philharmonic, assistant professor at the Zagreb Music Academy and a participant of the MOSAIC project on cultural policy of the Council of Europe in Strasbourg.

Ivana Bilić is one of the most prominent personalities in the Croatian music life. The title of her CD "Follow me" has a symbolic meaning. It proves in a way that the percussionists (and not only the so-called concert soloists - pianists, violinists, etc.) can establish themselves as strong artists who thrill and inspire through their music.

Marija Barbieri

KONCERT ZA KSILOFON I GUDAČE skladao je **Boris Papandopulo** (1906.-1991.) godine 1983. za ksilofonista Jana Lotka, i on je praizveden u Dubrovniku s Dubrovačkim simfonijskim orkestrom 1985. Jedan od najvećih i najplodnijih hrvatskih skladatelja, koji se okušao na svim područjima klasične glazbe, autor komornih i instrumentalnih skladba, opera, baleta, koncerata, muka, misa, poznat i kao dirigent, virtuozni majstor instrumentacije, s diskretnom primjenom folklornog izraza pod okriljem glazbenoga neoklasicizma, u ovoj se "briljantno pisanoj skladbi služi raznim ksilofonskim tehničkim efektima (s dvohvatima, tremolima, brzim pasažama ili dvostrukim udarcima) te ih sjajno prepliće s povremeno lirskim ili izrazito ritmički obojenim nastupima gudača. U djelu tipičnom za zreli skladateljev stil neprekidno se smjenjuju dinamični ritmički (povremeno i poliritmički) otkucaji i ostinati s melodijskim odasima, ali i s umjerenom disonantnošću fakture, pa čak i s neočekivanim zaletima u polifonijski slog". (D. Detoni). Snimka koncerta potječe s predstavljanja Zagreba u Kopenhagenu u sklopu projekta Nova Europa.

Premda pripadaju istoj generaciji i istoj školi kompozicije na zagrebačkoj Muzičkoj akademiji koju je Stjepan Šulek (1914.-1986.) nastavljajući stopama Blagoja Berse(1873.-1934.) doveo do visoke europske razine, umjetničke osobnosti Igora Kuljerića i Dubravka Detonija veoma se razlikuju.

Igor Kuljerić (1938.) autor je bogatog opusa (komorna i orkestralna djela, dvije opere, jedan balet, nekoliko vokalno-orkestralnih opusa, simfo-rock, glazba za film, TV i kazalište) i intenzivno se bavi dirigiranjem. Bio je ravnatelj Opere Hrvatskoga narodnog kazališta u Zagrebu, Muzičkog biennala Zagreb i Dubrovačkih ljetnih igara a danas je umjetnički direktor Natjecanja Lovro pl. Matačić. O svojim skladbama na CD-u piše: "Vibrafon i marimba - te udaraljke koje pjevaju - oduvijek su me privlačile, ali je tek oduševljenje Ivaninom svirkom i razvojem u meni pobudilo interes za skladanjem. Ti su instrumenti za mene značili svojevrsne vjesnike modernosti, a artikulacija kojom oni pretvaraju trenutno nastajanje tona u njegov produženi odzvuk i trajno zvučanje značila je određeni izazov. Na tom tragu su i TOCCATA i BAROCCHIANA. I dok **TOCCATA** prostire raznolik lanac manjih cjelina a što ih prožima i vezuje motoričnost kao tokatni impuls tijeka glazbenih zamisli, BAROCCHIANA razvija različita osvjetljenja temeljne teme kroz varijacijske kanone. Načelo preoblikovanja, kao iskonski



Follow me

Govorim ti nestajanje, slatku usporedbu pakosti, kružim iza tebe grubo i nespretno, besmisleno ponavljajući svaki krug, svaku kazaljku, svaki valjak. Zid šeće poljanom, dolinom inata šeće hrid. Sunce koluta očima, knjige žvaču zamisli; sve se to odigrava u velikoj, lijepoj, dramatičnoj slici zle pouke i mučenja, u zelenoj želatini straha nadomak srcu, u glupoj sprezi utega i kočnice. Svi prate a nitko ne putuje, nitko ne pada, nitko ne poznaje završni, krunski znak.

Dubravko Detoni



FOLLOW ME

I talk to you about disappearing, sweet metaphor of malice, I circle behind you roughly and clumsily, senselessly repeating every circle, every hand, every roller. A wall walks through meadow, through valley of spite walks a cliff. The Sun rolls its eyes, books chew their ideas; all that happens in a big, beautiful, dramatical picture of evil lesson and torture, in green gelatine of fear close to heart, in dense connection of weight and break. Everyone follows, no one travels, no one falls, no one knows a final, crowned sign.

Dubravko Detoni

skladateljski postupak, prožima i skladbu **CHOPIN op. 17, br. 4,** ali ovdje je to opsesivno prisjećanje na vlastite mladenačke dane, kada su glasovir i Chopin bili moji svakodnevni suputnici. Opčinjenost baš tom *Mazurkom* prešla je u imperativ: tehnika citiranja i pretapanja odabranih i pomno razrađenih montaža i miksaža koristi isključivo tonove i intervale, kojima je omeđeno bolećivo ozračje Chopinove Mazurke.

BAROCCHIANA je izvorno komponirana za marimbu i gudače. Ivana je napravila obradu za solo marimbu, unoseći u taj posao i vještinu i zanos, tako da je konačni oblik ove verzije u znaku njezine kreativne osobnosti, što me, razumije se, posebno raduje.

Označujući kako je u njegovom stvaralaštvu "lako zapaziti spiralni krug koji kreće od postbartókovskoga neoekspresionizma, napaja se zrelim poljskim zvukom, osvježava se lirsko-poetskom (ponekad i multimedijalnom) nadstvarnošću novo-lijepoga i jednostavnoga, da bi se preko dosjetke postmodernističkoga brvna vratio recentnim oštrinama postavangardnoga neostrukturalizma" **Dubravko Detoni** (1937.), skladatelj, pjesnik i pisac, osnivač i umjetnički voditelj ansambla ACEZANTEZ (s kojim je proputovao cijeli svijet), za skladbu **FOLLOW ME** za vibrafon, ksilofon i dva glasovira nastaloj 1993. kaže da se "bavi gradivom iz autorova ranijega (1981.-1983.) ciklusa s brojkama (kojih jedno od glavnih načela stavlja i u svoj naslov) posvećenoga velikim virtuozima svojih glazbala", i nastavlja, "premda svaki od devet kratkih i kontrastnih stavaka namjerno prepoznatljivih struktura postavlja pred solisticu neki drugi glazbeni ili tehnički problem, uloga je dvaju glasovira (vjernih ili podozrivo-zavidnih sjena, ovisno s koje ih se strane gleda) u svim situacijama slična: podržati i ohrabriti solistički zvuk, namjernim ga, apsurdnim zakašnjavanjima ili ubrzanjima zaustaviti, a trenutačnim nadglasavanjem potaknuti na još djelotvornije samostalno istupanje".

Generacijski između prethodnika na ovome CD-u, skladatelj, dirigent, aranžer i kontrabasist **Miljenko Prohaska** (1925.), nakon klasične naobrazbe na zagrebačkoj Muzičkoj akademiji, bio je član Zagrebačke filharmonije i Simfonijskog orkestra HRT-a. Od 1954. do 1989. vodio je Big band HRT-a i za nj 1962., za nastup na Jazz festivalu na Bledu, skladao je **INTIMU**. Dugogodišnji član Zagrebačkoga jazz-kvarteta, autor orkestralne glazbe, dvaju baleta, glazbe za film, kazalište i TV drame, orkestrator dviju rock-opera, Miljenko Prohaska je desetljećima središnja ličnost hrvatske lake glazbe, a njegova INTIMA postala je kultna skladba, sastavni dio repertoara istaknutih hrvatskih i svjetskih glazbenika. O njoj kaže: "Nakon izvorne verzije INTIME

za veliki plesni orkestar slijedile su obrade za Zagrebački jazz-kvartet i Modern Jazz Quartet Johna Lewisa, i dalje redom za pojedine instrumente i sastave, te vokalne verzije, najprije na engleski tekst Leonarda Feathera za suprugu Andrea Previna, koji je u Hrvatskoj prvi put pjevala Gaby Novak, poslije Zdenka Kovačićek i Josipa Lisac. Svirali su je Martial Solal, Branko Kralj, Dražen Boić, USA Orchestra, Zagrebački kvartet saksofona, Zagrebački solisti, Komorni ansambl Salona Očić. Ivanina verzija je sedamnaesta. Obrade sam najčešće ja radio, ali uočivši neobičan potencijal mlade umjetnice prepustio sam joj da to ona učini. Koristeći nova, drukčija harmonijska rješenja, neobične linije i zvukovne efekte Ivana zadržava onaj prepoznatljivi jazz feeling i nudi suvremeni solistički vibrafonski zvuk".

CONCERTO FOR XYLOPHONE AND STRINGS was composed by **Boris Papandopulo** (1906.-1991.) in 1983. for the xylophonists Jan Lotko and was first performed in Dubrovnik with the Dubrovnik Symphonic Orchestra in 1985. Papandopulo is one of the most famous and productive Croatian composers. He was productive in all music forms - an author of chamber and instrumental compositions, operas, ballets, concertos, passions, masses, and was also known as a conductor.

As virtuoso master of instrumentation, with discreet use of folk expression under music neoclassicism, in this "wonderfully written composition he uses different technical effects on a xylophone (double stop, tremolli, fast passages or double touches) and interweaves it brilliantly with, sometimes lyrical and sometimes intense rhythmically coloured appearance of strings. In this composition, typical for Papandopulo's mature style, beats - dynamically rhythmical (occasionally even polyrhytmicall) and ostinati interchange constantly with melodical standstills, but also with moderate dissonance of structure, even with unexpected runs into polyphony." (D.Detoni). "Live" recording was taken at the Zagreb presentation concert in Copenhagen, within the New Europe project.

Even though they belong to the same generation and the same school of composition at the Zagreb Music Academy, which Blagoje Bersa (1873.-1934.) and then Stjepan Šulek (1914.-1986.) brought to high European level, Igor Kuljerić and Dubravko Detoni are very different artistic personalities.

Igor Kuljerić (1938.) is an author of a rich opus (chamber and orchestra compositions, two operas, one ballet, several opuses of vocal and orchestral music, sympho-rock, music for

film, television and theatre). He also works intensely as conductor as well. In the Croatian National Theatre in Zagreb (Hrvatsko narodno kazalište u Zagrebu) he was artistic director of the Opera, also of Zagreb Music Biennale (Muzički biennale Zagreb) and Dubrovnik Summer Festival (Dubrovačke ljetne igre). Today he works as artistic director of the Lovro pl. Matačić Competition (young conductors competition).

About his compositions on this CD Kuljerić writes: "Vibraphone and marimba - those singing percussions - always drew my attention, but I decided to compose for those only after I have heard Ivana's playing and seen her progress. I perceived these two instruments as messengers of modernity. Articulation by means of which the onset of sound is momentarily being transformed into it's prolonged echo and the permanent sounding of the fully awaken tone was a sort of a challenge. TOCCATA and BAROCCHIANA are following the same tracks. While **TOCCATA** concatenates several smaller integrities joined by motorical quality as a sort of a "toccata" -impulse to the flow of musical thought, BAROCCHIANA develops several aspects of the basic theme, by means of variation canons. Principal of reshaping as essential compositional procedure interacts **CHOPIN Op.17, No 4** as well. However it is an obsessive memory of my own youthful days when piano and Chopin have been my everyday partners. Fascination with that very *Mazurka* grew into an imperative: techniques of quoting and dissolving of selected and meticulously elaborated edits and mixes deals exclusively with tones and intervals which shape contours to the ailing atmosphere of Chopin's Mazurka.

BAROCCHIANA had been originally composed for marimba and strings. Ivana made an adaption for marimba solo bringing in her own skills and commitment, so the final version bares character of her creative personality, which, evidently, makes me very happy.".

It has been described that in the creative work of **Dubravko Detoni** (1937.) - composer, poet, and music essayist, founder and artistic leader of the ACEZANTEZ ensemble (with which he traveled throughout the world) "there is a spiral to be perceived: starting from postbartokian neoexpressionism, feeding with mature polish sound, refreshed by lyric-poetical (occasionally multimedial) superreality of new beauty and simplicity, in order to return through wisecracks of the postmodernism to the recent sharpnesses of postavantgarde neostructuralism." The author states that **FOLLOW ME** for vibraphone, xylophone and two pianos (1993.) deals "with materials from his earlier (1981.-1983.) creative period - the cycle of numbers (a basic

principle of which is included in the title), dedicated to great virtuosi instrumentalists. Although each of nine short contrasting movements with purposely recognizable structures sets a different musical or technical problem for the soloist, the role of two pianos (faithful or suspicious-jealous shadows, depending on the point of view) is similar in all situations: to support and encourage the sound of the soloist to halt it on purpose by means of absurd delays and accelerations and to motivate towards more efficient independent statement, by means of momentarily overpowering."

As one of the forerunners among this CD's generation **Miljenko Prohaska** (1925.) - composer, arranger, conductor and double bass player used to work as member of Zagreb Philharmonic (Zagrebačka filharmonija) and Symphonic Orchestra of Croatian Radio-Television (Simfonijski orkestar Hrvatske radiotelevizije), upon his academic education in Zagreb. From 1954. to 1989. he worked as leader of the Croatian Radio-Television Big Band (Big band Hrvatske radiotelevizije), for which he composed **INTIMA**, performed at 1962. Bled Jazz Festival. He has been a member of the Zagreb Jazz Quartet (Zagrebački jazz-kvartet) for a long period of time. Composing orchestral music, two ballets, music for film, theatre and television, drama, orchestrating two rock-operas, Miljenko Prohaska has for decades been a central figure of Croatian popular music. INTIMA grew into cult composition and took place in the repertory of prominent Croatian and world musicians.

In his own words: "After the original version of INTIMA for big dance orchestra, adaptions for the Zagreb Jazz Quartet (Zagrebački jazz-kvartet) and Modern Jazz Quartet by John Lewis followed, as well as several instrumental and vocal versions. Original english text has been written by Leonard Feather for Andre Previn's wife. It was premiered in Croatia sung by Gabi Novak, later also by Zdenka Kovačiček and Josipa Lisac. It was played by Martial Solal, Branko Kralj, Drazen Boić, USA Orchestra, Zagreb Saxophone Quartet (Zagrebački kvartet saksofona), Zagreb Soloists (Zagrebački solisti), Chamber Ensemble of Salon Očić (Komorni ansambl Salona Očić). Ivana's adaption is the seventeenth. Most of the adaptions have been my own work but having noticed the particular potential of this young artist, I let her do the work. Applying new, different harmonic solutions, uncommon melodic lines and sounds Ivana retains that known jazz feeling offering at the same time a contemporary solo vibraphone sound."

Translated by Stephanie Jamnicky

