

PROHASKA 100

LIVE @ LISINSKI HALL

PROHASKA BIG BAND

LANA JANJANIN

DIRIGENTICA | CONDUCTOR



fifteen films where Prohaska developed a distinct jazz-orchestral film scoring style. Among his film scores, he is particularly remembered for the soundtrack to Branko Ivanda's film *Gravitacija ili fantastična mladost činovnika Borisa Horvata* from 1968, for which he won the Golden Arena award at the Pula Film Festival, as well as for the music for the film and TV series *Kiklop* from 1982 by Antun Vrdoljak, based on the novel of the same name by Ranko Marinković. He was less keen to highlight the music for the 1973 film *Sutjeska*, on which he spent weeks working devotedly in London, before the more media-prominent Mikis Theodorakis was credited as the sole composer. Besides his film work, he authored music for around forty radio dramas, music for theatre (the ballets *Međuigra* and *Kantata mladosti*), as well as music for a number of animated films by the Zagreb School of Animated Film, most notably *Thumbling* and *Cinderella*. Prohaska boasted an infectious temperament and positive energy, which he also wove into two pioneering Croatian rock operas produced in collaboration with Karlo Metikoš and Ivica Krajač; *Gubec-beg* in 1975 and *Grička vještica* in 1979. In addition to his crucial role as arranger and orchestrator, Prohaska conducted numerous performances of these two operas, performing them with the ensemble of the Zagreb City Theatre Komedijska across Croatia and the world.

Some of the composer's most famous pieces in the field of popular music are songs such as *Zbog jedne davne melodije* set to the verses of Drago Britvić – for which he won the jury's award at the Opatija Pop Music Festival in 1970 (the song was made famous by Višnja Korbar and Zdenka Kovačiček, and later successfully performed by Dunja Skopljanac) – and *Intime* from 1962, which holds a special place in his body of work in addition to being featured on this record as well. It is the only Croatian jazz composition that has been included into the global canon of jazz standards, and since its premiere in New York in 1966 it has been performed and recorded by numerous prominent musicians, including the Modern Jazz Quartet led by the celebrated John Lewis, while the vocal version was created at the instigation of the American jazz critic Leonard Feather, who wrote the original lyrics in English. Back home, Gabi Novak was the first singer to record the tune, while the Croatian language version (translated by Ivica Krajač) was recorded by Josipa Lisac. This album additionally reveals a finely balanced selection of works, among which the ballads *Darka* and *Nina*, written for Prohaska's granddaughters,

stand out for their intimate dedications. The short and energetic *En-core* has proved itself as an ideal closing number for concerts, while the bebop-style *Hand Rummy Bop* carries the spirit of family gatherings around a card game of rummy. The composition *Quartet* (1977) is particularly interesting due to its unusual combination of four separate solo wind instruments with a big band. Prohaska's international reputation is once again confirmed by the *Concerto No. 2* for big band, which has been recorded by Orchestra U.S.A. (yet another ensemble fronted by John Lewis). Among other works, he also performed his composition *Obsession* (1966) with the Don Ellis Orchestra at the renowned Monterey Jazz Festival in 1967. The jazz/classical fusion pertaining to both pieces aptly demonstrates the composer's interest in experimenting with Third Stream aesthetics. In turn, the four-movement *Sketches for HGM Big Band* (2007) was written for the HGM Jazz Orchestra Zagreb which was to rear most of today's members of the Prohaska Big Band. As a dedication to his hometown, to which he remained eternally loyal, he composed *Opus 900* (1994), an energetic orchestral work created for the occasion of celebrating Zagreb's the 900th anniversary.

Miljenko Prohaska is remembered as an artist who refused to set any genre boundaries, instead believing exclusively in the notion of good music. Being socially active himself, he was a member of numerous professional musical bodies (also holding the position of President of the Croatian Composers' Society for two terms). He was decorated with state decorations and received numerous recognitions and awards for his work and contribution to musical creativity, including the Vladimir Nazor Award for Lifetime Achievement (1988), the Porin Award for Lifetime Achievement (1995), the Josip Štolcer Slavenski Award (1976), and the Medal of the City of Zagreb (twice). He always selflessly supported younger musicians, thus leaving a lasting mark on Croatian musical culture.

The festive concert marking the centenary of Miljenko Prohaska's birth brought together numerous musicians, colleagues, and friends of the composer both on stage and in the audience, paying tribute to the eclectic and versatile musician who, even at the age of 89, remained devoted to his craft by composing at the piano every day.

— BRANKA MUVRIN

SNIMLJENO | RECORDED: uživo na koncertu u MD Vatroslava Lisinskog u Zagrebu, 26. ožujka 2025.
| live at the Vatroslav Lisinski Concert Hall, Zagreb, March 26, 2025.

TONSKI SNIMATELJI | RECORDING ENGINEERS:
Božidar Pandurić, Alan Šnajder

MIX & MASTERING:
Božidar Pandurić

GLAZBENA PRODUKCIJA | MUSIC PRODUCTION:
Lana Janjanin

GLAZBENA KOPRODUKCIJA | MUSIC COPRODUCTION:
Zvonimir Bajević, Antonio Geček

STRUČNE SURADNICE | EXPERT ASSOCIATES:
Darka Kragović, Miljenka Prohaska Kragović

UREDNIKA IZDANJA | EDITOR:
Srđana Vrsalović

LEKTURA | PROOFREADING:
Ozren K. Glaser

PRIJEVOD | TRANSLATION:
Leo Beslač

FOTOGRAFIJE | PHOTOS:
Matej Grgić, Davor Hrvoj

GRAFIČKO OBLIKOVANJE | DESIGN BY:
Sandra Šerbec / Emil Šimik, Econik d.o.o.

NAKLADNIK | PUBLISHER:
Cantus d.o.o.

ZA NAKLADNIKA | FOR THE PUBLISHER:
Mirjana Matić

BROJ IZDANJA | CATALOGUE NUMBER:
88924510389

Zagreb, 2026.

WWW.HDS.HR | WWW.CANTUS.HR

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.

CANTUS

HDS



ZAGRAFI

Album **PROHASKA 100 – Live @ Lisinski Hall** istinska je posveta skladatelju čije je ime zauvijek upisano u povijest hrvatske i svjetske jazz scene. Ovaj album zabilježio je samo mali dio iznimnog glazbenog doprinosa, koji je za hrvatsku kulturu imao **Miljenko Prohaska** (Zagreb, 17. rujna 1925. – Zagreb, 29. svibnja 2014.), čija je svestranost obuhvaćala uloge skladatelja, dirigenta, aranžera, kontrabasista i glazbenog pedagoga, koji je – uz aktivno bavljenje glazbom i etabliranja jazza kao ozbiljne autorske glazbe – bio usmjeren i na afirmaciju zabavne glazbe. Ploča objedinjuje neke od najvažnijih skladbi njegova golemog opusa: *Opus 900, Hand Rummy Bop, Nina, Obsession, Kvartet, Darka, Sketches for HGM Big Band, Koncert br. 2*, prvorazrednu *Intimu* te završni *Encore*. Snimke su to s koncerta održanog 26. ožujka 2025. u Maloj dvorani Vatroslava Lisinskog u Zagrebu u povodu skladateljeve 100. obljetnice rođenja, a u okviru sezone *JazzHR* i projekta *Autorski koncerti HDS-a*. Snimka odabranih autorovih skladbi i aranžmana za jazz orkestar objavljena je na digitalnim servisima, upravo na dan kada bi skladatelj proslavio svoj 100. rođendan, a isti je glazbeni izbor predstavljen i na ovom, dvostrukom vinilnom nosaču zvuka.

S ekipom vrhunskih glazbenika, producenata i tonskih stručnjaka, projekt PROHASKA 100 osmislila je i realizirala ugledna skladateljica i glazbenica, umjetnička voditeljica JazzHR Festivala Lana Janjanin, koja je osim kao programska kuratorica na koncertu nastupila i kao dirigentica **Prohaska Big Banda**. Ovaj iznimni jazz orkestar osnovala je upravo za ovu prigodu zajedno s Prohaskinim nasljednicama, Miljenkom Prohaska Kragović i Darkom Kragović radi očuvanja i promocije skladateljevih djela. Čine ga izvrsni hrvatski i slovenski glazbenici povezani s Jazz orkestrom HRT-a i Big Bandom RTV Slovenije, orkestrima kojima je nekoć ravnao Miljenko Prohaska. Neki od njihovih članova imali su privilegij doživjeti maestra Prohasku na dirigentskom podiju pa ne iznenađuje da su istaknuti jazz glazbenici – trubači Zvonimir Bajević i Antonio Geček – svesrdno pomogli oživotvoriti ideju o sastavljanju *custom made* big banda, ali i sudjelovati u koprodukciji ovog nosača zvuka.

Miljenko Prohaska veselio bi se slušati ovaj odabir svojih skladbi na vinilu, čiji je topao zvuk neizmjereno cijenio još otkako je prve ploče čuo na radiju, upravo zbog toga što su mu roditelji imali jedan od prvih radio prijamnika u Zagrebu, a to je, kažu, utjecalo na njegovu impozantnu glazbenu karijeru. Naime, Prohaskin fascinantn skladateljski opus, iako je u hrvatskoj glazbi djelovao i kao kontrabasist, aranžer i vođa jazz orkestara – obuhvaća jazz, zabavnu, orkestralnu, zborsku i scensku glazbu, kao i filmske partiture te djela za različite ansamble i komorne sastave. Kao skladatelj i aranžer rano je oblikovao vlastiti autorski izraz, uvodeći folklorne motive u jazz i spajajući elemente ozbiljne glazbe i jazza, među prvim u Europi etabliirajući taj žanr kao ozbiljnu autorsku glazbu. O svjetskom uspjehu Miljenka Prohaske govori činjenica da ga je već 1960-ih Leonard Feather uvrstio u *Encyclopedia of Jazz in the Sixties*, dok je kao gost-dirigent 1967. godine na Monterey Jazz Festivalu ravnao orkestrom slavnog Dona Ellisa, koji je izvodio njegove skladbe. Među najvažnijim ostvarenjima ističe se *Concertino* za jazz kvartet i gudače, kojeg su 1966. u Cincinnatiju praiizveli Cincinnati Symphony Orchestra i Modern Jazz Quartet, a izveden je i u Carnegie Hallu 1967. godine.

Od 1954. do mirovine djelovao je kao skladatelj, aranžer i šef dirigent Plesnog orkestra Radio Zagreba, današnjeg Jazz orkestra HRT-a, s kojim je ostvario međunarodni ugled i ušao na svjetske jazz ljestvice orkestara u najuglednijim časopisima (*DownBeat, Jazz Forum*). Kao jedan od pionira jazz u Hrvatskoj, bio je član Zagrebačkog jazz kvarteta i Zagrebačkog jazz kvinteta koje je vodio Boško Petrović. Utemeljio je i vodio vlastite

sastave i orkestre, a svirao je s mnogim slavnim glazbenicima kao što su: John Lewis, Johnny Griffin, Gerry Mulligan, Clark Terry i brojni drugi. Bio je dio seksteta The War Stars te član trija Davida Gazarova, dok je kao gost dirigirao orkestrima RTV Slovenije, Bavarskog, Danskog i Flamanskog radija te Zagrebačkom filharmonijom na koncertu glazbe Michela Legrand. Kao dirigent vodio je izvedbe hrvatskih predstavnika na čak pet izdanja Eurovizijskog natjecanja. Od 1994. surađuje sa Simfonijskim puhačkim orkestrom OSRH, a kasnije utemeljuje njihov Big Band, te surađuje s Big Bandom Slovenske vojske, Zagrebačkim solistima, Zagrebačkim kvartetom saksofona, kvintetom Simply Brass, Gudačkim kvartetima Sebastian i Rucner, Oratorijskim zborom crkve sv. Marka u Zagrebu Cantores Sancti Marci i mnogim drugim uglednim ansamblima.

Svirao je kontrabas u korpusima Zagrebačke filharmonije, Simfonijskog i Komornog orkestra Radio Zagreba, radio je s Orkestrom Jugoslavenske radiodifuzije, Mješovitim zborom HRT-a te Tamburaškim orkestrom HRT-a, kao i drugim jazz sastavima.

Uz brojna orkestralna, klasična i jazz djela te komornu glazbu, potpisuje teme za kultne TV serije kao što su *Kuda idu divlje svinje* (1971.) i *Sumorna jesen* (1969.), kao i za 15-ak filmova u kojima je razvio prepoznatljiv jazz-orkestralni filmski izraz. Među tim partiturama posebno se ističe glazba za film Branka Ivande *Gravitacija ili fantastična mladost činovnika Borisa Horvata* (Zlatna arena, 15. Pulski filmski festival, 1968.) te glazba za film i TV seriju Antuna Vrdoljaka *Kiklop* (1982.), prema predlošku istoimenog djela Ranka Marinkovića. Manje je rado isticao glazbu za film *Sutjeska* iz 1973. na kojem je tjednima predano radio u Londonu, da bi se potom na njega samostalno potpisao medijski eksponiraniji Mikis Theodorakis. Među ostalim, autor je glazbe za četrdesetak radiodrama, glazbe za kazalište (baleti *Međuigra i Kantata mladosti*) te glazbe za niz animiranih filmova Zagrebačke škole crtanog filma, među kojima se ističu *Palčić* i *Pepeljuga*. Zarazno je oko sebe širio temperament i pozitivnu energiju, koju je u suradnji s Karlom Metikošem i Ivicom Krajačem utkao u prvu hrvatsku rock operu *Gubec-beg* 1975. godine, a potom i u *Gričku vješticu* (1979.). Uz ključnu ulogu aranžera i orkestratora, Prohaska je ravnao brojnim izvedbama ove opere gostujući sa Zagrebačkim gradskim kazalištem Komedija diljem Hrvatske i svijeta.

Među najpoznatijim skladbama s područja zabavne glazbe ističu se skladateljeva *Zbog jedne davne melodije* na stihove Drage Britvića, s kojom je na Opatiji 1970. dobio nagradu stručnog žirija (pjesmu su proslavile Višnja Korbar i Zdenka Kovačiček, a kasnije ju je s uspjehom izvodila i Dunja Skopljanac), te *Intima* iz 1962. koja zauzima posebno mjesto u njegovu stvaralaštvu, kao i na ovom izdanju. Jedina je to hrvatska jazz skladba uvrštena među svjetske jazz standarde, koju su od premijere u New Yorku 1966. godine izvodili i snimali brojni ugledni glazbenici, među njima i Modern Jazz Quartet proslavljenog Johna Lewisa. Vokalna je verzija nastala na poticaj američkog jazz kritičara Leonarda Feathera, koji je napisao izvorni engleski tekst. Kod kuće, prva ga je otpjevala Gabi Novak, a Krajačev hrvatski prepjev snimila je Josipa Lisac. Ovaj album dodatno otkriva fino balansiran izbor djela među kojima se intimnim posvetama ističu balade *Darka* i *Nina*, napisane za Prohaskine unuke. Kratki i energični *Encore* bio je idealan koncertni završetak, dok *Hand Rummy Bop* u bebop stilu nosi duh obiteljskih druženja uz kartašku igru remi. Skladba *Kvartet* (1977.) posebno je zanimljiva zbog neuobičajene kombinacije big benda i četiri izdvojena puhačka solistička instrumenta. Međunarodni ugled potvrđuju i skladbe *Koncert br. 2* za big band (1963.), koji je snimio Orchestra U.S.A., još jedan ansambl Johna Lewisa, te *Obsession* (1966.)

koju je skladatelj izveo s orkestrom Dona Ellisa na znamenitom Monterey Jazz Festivalu 1967. Obje skladbe pokazuju očito Prohaskino eksperimentiranje s *Trećom strujom*, spajajući klasiku i jazz. Četverostavačnu skladbu *Sketches for HGM Big Band* (2007.) napisao je, pak, u zadnjem razdoblju stvaralaštva za jazz orkestar Hrvatske glazbene mladeži, koji je odgojio većinu današnjih članova Prohaska Big Banda u njihovim formativnim godinama. Kao posvetu rodnom gradu, kojem je ostao trajno odan, skladao je *Opus 900* (1994.), energično orkestralno djelo nastalo povodom 900. obljetnice Zagreba.

Miljenko Prohaska ostao je zapamćen kao umjetnik koji nije dijelio glazbu na žanrovske granice, već je vjerovao isključivo u dobru glazbu. Društveno aktivan, bio je član mnogih stručnih tijela (u dva mandata bio je i predsjednik Hrvatskog društva skladatelja). Odlikovan je državnim odličjima te je za svoj rad i doprinos glazbenom stvaralaštvu dobio brojna priznanja i nagrade – ističemo Nagradu Vladimir Nazor za životno djelo (1988.), Porin za životno djelo (1995.), Nagradu Josip Štolcer Slavenski (1976.), te Medalje Grada Zagreba (u dva navrata). Uvijek je nesebično podupirao mlađe glazbenike, ostavljajući trajan trag u hrvatskoj glazbenoj kulturi.

Svečani koncert kojim se obilježilo jubilarnih sto godina od rođenja Miljenka Prohaske okupio je u publici i na pozornici brojne glazbenike, kolege, ali i prijatelje svestranog skladatelja, koji je i kao 89-godišnjak, još uvijek svakoga dana komponirao za klavirom.

—

The album **PROHASKA 100 – Live @ Lisinski Hall** is an undeniable tribute to a composer whose name is forever inscribed in the history of both the Croatian and global jazz scenes. This album, of course, can hardly do justice to the entire scope of Miljenko Prohaska's (Zagreb, September 17, 1925 – Zagreb, May 29, 2014) exceptional musical contributions to Croatian culture, as his versatility encompassed the roles of composer, conductor, arranger, double bassist and music pedagogue, who – in addition to actively playing music and establishing jazz as a serious artistic musical form – was also focused on the affirmation of popular music. Covering only a small part of his vast opus, this record features the following compositions: *Opus 900*, *Hand Rummy Bop*, *Nina*, *Obsession*, *Quartet*, *Darka*, *Sketches for HGM Big Band*, *Concerto No. 2*, the first-class piece *Intime* and, finally, *Encore*. All the recordings date from a concert held on March 26 2025 at the Vatroslav Lisinski Small Hall in Zagreb on the occasion of the composer's 100th birthday, as part of the JazzHR concert season and the Author's Concerts project organised by the Croatian Composers' Society. This recording of selected compositions and arrangements for jazz orchestra was released through digital streaming services exactly on the day the composer would have celebrated his 100th birthday. The same selection is presented on this double vinyl record.

In collaboration with a team of excellent musicians, producers and sound engineers, the PROHASKA 100 project was spearheaded by the esteemed composer and performer Lana Janjanin, who, in addition to acting as artistic director of the JazzHR festival and program curator for the concert, also conducted the Prohaska Big Band. She founded this exceptional jazz orchestra precisely for this occasion together with Prohaska's heirs, Miljenka Prohaska Kragović and Darka Kragović, with the aim of preserving and promoting the composer's works. It is made up of top Croatian and Slovenian musicians associated with the Croatian Radiotelevision Jazz Orchestra and the RTV Slovenija Big Band (both being orchestras once conducted by Prohaska). Some of their members had the

privilege of experiencing Maestro Prohaska on the conductor's podium, so it is not surprising that prominent jazz musicians – trumpet players Zvonimir Bajević and Antonio Geček – wholeheartedly helped bring the idea of putting together a custom-made big band to life, and also participated in the co-production of this recording.

Miljenko Prohaska would have been delighted to hear this selection of his compositions on vinyl, the warm sound of which he had immensely appreciated ever since he first heard music on the radio, precisely because his parents owned one of the first radio receivers in Zagreb, which is reported to have hugely influenced his impressive musical career. Although he was part of the Croatian music scene as a double bassist, arranger and leader of jazz orchestras, Prohaska's fascinating compositional oeuvre encompasses jazz, popular, orchestral, choral and stage music, as well as film scores and works for various groups and chamber ensembles. As a composer and arranger, he formed his own authorial expression early on, introducing folklore motifs into jazz and combining elements of classical music and jazz, becoming one of the first musicians in Europe to establish this genre as an original music form. Miljenko Prohaska's global success is evidenced by the fact that already in the 1960s Leonard Feather included him in the *Encyclopedia of Jazz in the Sixties*, while as a guest conductor in 1967 at the Monterey Jazz Festival he conducted the famous Don Ellis' Orchestra, which performed his compositions. The *Concertino for Jazz Quartet and Strings*, which stands out as one of his most important pieces, was premiered in 1966 in Cincinnati by the Cincinnati Symphony Orchestra and the Modern Jazz Quartet, and was also performed at Carnegie Hall in 1967.

From 1954 until his retirement, he worked as a composer, arranger and chief conductor of the Radio Zagreb Dance Orchestra (today's Croatian Radiotelevision Jazz Orchestra), with which he achieved international fame and entered global jazz rankings of orchestras in the most prestigious magazines (*DownBeat*, *Jazz Forum*). As one of the pioneers of jazz in Croatia, he was a member of the Zagreb Jazz Quartet and the Zagreb Jazz Quintet led by Boško Petrović. He founded and led his own bands and orchestras, and also played with many famous musicians such as John Lewis, Johnny Griffin, Gerry Mulligan, Clark Terry and many others. He was part of The War Stars sextet and a member of the David Gazarov Trio, while as a guest conductor he conducted the orchestras of RTV Slovenija, Bavarian, Danish and Flemish Radio and the Zagreb Philharmonic at a concert featuring the music of Michel Legrand. As a conductor, he led the performances of Croatian representatives at as many as five editions of the Eurovision Song Contest. Since 1994, he collaborated with the Symphonic Wind Orchestra of the Croatian Armed Forces (later founding their Big Band) while also working with the Big Band of the Slovenian Army, the Zagreb Soloists, the Zagreb Saxophone Quartet, the Simply Brass Quintet, the Sebastian and Rucner String Quartets, the Oratorio Choir of the Church of St. Mark in Zagreb Cantores Sancti Marci, and many other distinguished ensembles.

He played double bass in the corps of the Zagreb Philharmonic, the Symphony and Chamber Orchestra of Radio Zagreb, and worked with the Yugoslav Radio Broadcasting Orchestra, the Mixed Choir of the Croatian Radiotelevision and the Croatian Radiotelevision Tamburitza Orchestra, as well as other jazz ensembles.

In addition to numerous orchestral, classical and jazz works and chamber music, he composed music for renowned TV series such as *Sumorna jesen* in 1969 and *Kuda idu divlje svinje* in 1971, as well as for about