

Ad futurum!



Ad futurum!

VOKALNI ANSAMBL
BREVIS
VOCAL ENSEMBLE

ANTOANETA
RADOČAJ-JERKOVIĆ
DIRIGENTICA | CONDUCTOR

TOMISLAV UHLIK:

Dravske idile | *Drava Idylls*

ciklus za ženski zbor i klavir; na stihove Ilke Marije Ungar (u prijevodu s njemačkog Ane Križanović) | song cycle for women's choir and piano to poems by Ilka Marija Ungar

1. *Brodić drijema* | *A Dozing Boat* — 2:22
2. *Na obalnim livadama* | *On the Riverside Meadows* — 3:26
3. *Duž uskog puteljka* | *Along a Narrow Path* — 3:11
4. *Ja pođoh najzad umorna* | *At Last I Set Out, Weary* — 2:44
5. *Jecaj dopire drhtavog tona* | *A Sob Reaches, Trembling* — 2:31
6. *Znala je sjediti i biti mirna* | *She Knew How to Sit in Silence* — 3:40
7. *Reci zašto bi suze lila* | *Tell Me Why Tears Should Flow* — 2:33
8. *Rastanak s Dravom* | *Farewell to the Drava* — 2:50

Davor Dedić, klavir | piano

9. **IVAN BOŽIČEVIĆ:**

Pastir dobri | *The Good Shepherd* — 3:53

za ženski zbor i klavir; na stihove Erme Sotirove | for women's choir and piano to a poem by Erma Sotirova

Davor Dedić, klavir | piano

10. **IVAN BOŽIČEVIĆ:**

Razina rotkvice | *Level of the Radish* — 7:20

za ženski zbor, klavir i nešto kuharskog pribora; na stihove Erme Sotirove | for women's choir, piano, and assorted kitchen utensils to a poem by Erma Sotirova

Davor Dedić, klavir | piano

11. **BRUNO VLAHEK:**

Ad futurum! — 4:47

za četiri solista, ženski zbor, klavir i udaraljke, op. 68 | for four soloists, women's choir, piano and percussion, op. 68

Anja Papa Peranović, sopran | soprano

Gordana Kalmar, mezzosopran | mezzo-soprano

Ladislav Vrgoč, tenor

Berislav Jerković, bariton | baritone

Davor Dedić, klavir | piano

Tomislav Hajduković, udaraljke | percussion

Ukupno trajanje | Total time — 39:39

Od utemeljenja 1996. godine u Osijeku, umjetnički projekt dirigentice Antoanete Radočaj-Jerković i klavirskog suradnika Davora Dedića, Vokalni ansambl Brevis – zahvaljujući brojnim nagradama i priznanjima, koncertnim gostovanjima diljem svijeta i umjetničkim suradnjama – izrastao je u jedan od najuspješnijih hrvatskih zborova. Njegujući stilski raznolik repertoar i prepoznatljiv izričaj, ansambl i njegovo vodstvo već tri desetljeća predano promiču hrvatsko zbarsko stvaralaštvo, oplemenjujući kulturni život grada Osijeka i cijele Hrvatske te promovirajući hrvatsku glazbenu umjetnost na međunarodnoj sceni, u nekima od najpoznatijih koncertnih prostora, kao što su Carnegie Hall u New Yorku i Sydney Opera House u Sydneyju.

Njihove redovito besprijekorne i entuzijazmom prožete izvedbe pomno odabrane zbarske literature, pri čemu rado pribjegavaju novim izazovima, odraz su iznimne predanosti, promišljenog pristupa glazbenom sadržaju i neupitnog umijeća. Uvijek svježe zamisli i nepresušna energija vrijedan su doprinos uspješnome tridesetogodišnjem djelovanju ansambla, u povodu kojeg će u trajno nasljeđe ostati i ovo diskografsko izdanje.

Okosnicu novog CD-a Vokalnog ansambla Brevis čine dvije skladbe nastale za koncert otvorenja Koncertne dvorane Franjo Krežma u Osijeku, koje su tom prigodom i praizvedene – ciklus *Dravske idile* Tomislava Uhlika i *Ad Futurum!*, op. 68 Brune Vlaheka. Zaključivši u dogovoru s Tomislavom Uhlikom kako bi bilo zanimljivo skladati djelo na „esekersku” temu, Antoaneta Radočaj-Jerković prisjeća se: „Dala sam se u potragu za poezijom koja bi odgovorila na taj zahtjev i, zahvaljujući kolegama s Odsjeka za njemački jezik i književnost Filozofskog fakulteta u Osijeku, došla u doticaj s poezijom Ilke Marije Ungar, prve osječke pjesnikinje. Riječ je o mladoj ženi koja se početkom 20. stoljeća zatekla u Osijeku, u kojem je napisala neke od svojih najljepših stihova. Autorica je pjesme pisala na njemačkom jeziku, ali je zahvaljujući prepjevu Ane Križanović, također jedne mlade žene, nastala poezija koja emocijom i u vezi s izvrsnim skladateljskim izrazom Tomislava Uhlika progovara mladim ženama okupljenim u Vokalnom ansamblu Brevis. Iako ih dijeli čitavo jedno stoljeće, povezanost koju smo pronašli u melankoličnim stihovima, u pejzažima Podravlja, mirnoći osječkih parkova i osamljenih klupa, naprosto je neočekivano bliska i današnjim generacijama žena koje izvode ciklus *Dravske*

idile. Ciklus po svemu odiše Osijekom koji bliješti najsajnijim secesijskim sjajem i kao takav idealno se uklopio u program kojim se veliča prošlost i budućnost osječke glazbene scene.”

Prema riječima Antoanete Radočaj-Jerković, skladbom *Ad futurum!* Brune Vlaheka željeli su „ukazati na potencijal koji dolazi otvaranjem novoga koncertnog prostora, a koji donosi novi glazbeni život u grad i sada se s odmakom potvrđuje da je to upravo i bilo tako jer je glazbeni život grada doživio potpuno novi zamah upravo od trenutka otvaranja dvorane za koju je skladba i nastala. Bruno Vlahek kao skladatelj mlađe generacije napisao je dinamično, energično djelo koje juri prema budućnosti.” Pritom ističe kako je nasuprot intimnom karakteru *Dravskih idila* ovo djelo zahtijevalo veći izvođački korpus: „Meni, kao dirigentici, neobično je drago, nakon trideset godina rada s jednim ansamblom, imati na raspolaganju dovoljan broj izvrsnih pjevačica koje mogu odgovoriti na svaki skladateljski izazov. To je velika prednost ovog ansambla, njegova vokalna i stilaska adaptabilnost.”

Upravo ta prilagodljivost ansambla izrazito je uočljiva u dvjema kontrastnim skladbama Ivana Božičevića, uokvirenim ostvarenjima nastalim za otvorenje osječke koncertne dvorane, „u himničnoj skladbi *Pastir dobri* i vokalnoj humoreski *Razina rotkvica*.”, kako ih opisuje dirigentica. „Iako ove dvije skladbe nisu skladane za koncert otvorenja Koncertne dvorane Franjo Krežma, sjajno su se uklopile u koncept prošlosti, sadašnjosti i budućnosti. *Razina rotkvica* u smislu podcrtavanja ironizacije sadašnjeg trenutka, a *Pastir dobri* kao vizija trenutaka nakon budućnosti. Odabirom i snimanjem ovih skladbi željela sam podcrtati svoju osobnu misiju koju s Vokalnim ansamblom Brevis gradim već godinama, a to je promicanje i njegovanje hrvatske vokalne literature, napose suvremene. Ukazati na potrebu stvaranja novih djela za zborove koja ostaju vječni kulturni kapital naše zemlje te svojim izvedbama potaknuti zanimanje za ova djela.”

Ovaj nosač zvuka u punom smislu predstavlja sukces djelovanja ansambla i njegovog vodstva, sve njihove težnje i ostvarene ciljeve, ali i iznimno vrijedan doprinos hrvatskoj glazbenoj umjetnosti i diskografiji. Naposljetku Antoaneta Radočaj-Jerković zaključuje: „Vokalni ansambl Brevis je zbor, gotovo zbarski pokret, koji nije nastao preko noći. Afirmirati na

hrvatskoj i međunarodnoj glazbenoj sceni ženski (djevojački) zbor iz Osijeka čini se gotovo nemogućom misijom, pa ipak, kolega Davor Dedić (naš stalni korepetitor) i ja svojom smopornošću, radom i prihvaćanjem uvijek novih izazova u tome prilično uspjeli. Sretni smo što ovaj album izlazi u godini u kojoj slavimo 30. obljetnicu rada jer svojim konceptom i glazbenim sadržajem pokazuje puni umjetnički potencijal i programsku usmjerenost ansambla. Svima onima koji vjeruju u brojke evo još jedne potvrde da ovaj album treba izgledati baš ovako kako izgleda jer je obilježen obljetnicama – naime, objavljujemo ga u godini u kojoj Tomislav Uhlík slavi 70., Ivan Božičević 65., ja 50., Bruno Vlahek 40., a Vokalni ansambl Brevis 30. rođendan! Ovo govorim samo ako još netko vjeruje u slučajnosti.”

Skladatelj, dirigent i glazbeni pedagog **TOMISLAV UHLIK** (Zagreb, 1956.) završio je studije teorijskih glazbenih predmeta i dirigiranja na Muzičkoj akademiji u Zagrebu. Istaknuti je hrvatski skladatelj srednje generacije, čiji opus broji preko stotinu djela za razne ansamble, od amaterskih zborova, tamburaških i harmonikaških orkestara, preko komornih sastava, sve do simfonijskog te simfonijskoga puhačkog orkestra. Posebno su mu zapažena djela skladana u folklornom stilu, od kojih su neka, u izvedbi Ansambla Lado, u kojem je kao glazbeni voditelj započeo profesionalnu karijeru, obišla svijet. Dobitnik je Vjesnikove nagrade Josip Štolcer Slavenski za 1998. godinu, kao i drugih značajnih priznanja. Kao dirigent, djelovao je pretežno u Zagrebačkom gradskom kazalištu Komedija, u kojem je premijerno izveo nekoliko opereta i mjuzikla. Gostovao je u HNK-u u Zagrebu i Osijeku, vodio je Mješoviti pjevački zbor Lira, a povremeno je ravnao Simfonijskim i Revijskim orkestrom HRT-a te Orkestrom Oružanih snaga RH. Redoviti je profesor na Odsjeku za glazbenu kulturu Muzičke akademije Sveučilišta u Zagrebu, na kojoj je stalno zaposlen od 2002. Dobitnik je Nagrade Porin za životno djelo 2020. godine i Nagrade HDS-a Franjo Ksaver Kuhač za cjelokupno glazbeno stvaralaštvo na temelju elemenata tradicijske glazbe, 2021.

Ciklus za ženski zbor i klavir, **Dravske idile**, nastao je 2024. godine na poticaj Antoonete Radočaj-Jerković, za praiizvedbu na svečanom otvorenju Koncertne dvorane Franjo Krežma

u Kulturnom centru Osijek, kojoj je skladatelj tijekom razgovora o narudžbi djela za Vokalni ansambl Brevis predložio da za tu prigodu pronađe tekst „iz esekerskog pera“. Antoaneta Radočaj-Jerković za predložak novoj skladbi odabrala je stihove koje potpisuje Ilka Maria Ungar (Budimpešta, 1879. – Beč, 1911.), u inventivnom prijevodu Ane Križanović, objavljenom u časopisu za književnost i kulturu *Književna revija*, br. 3/4, 2010., uz tekst prof. dr. sc. Vlade Obada. Darovita, no zaboravljena pjesnikinja Ilka Maria Ungar malo je poznata široj javnosti, a tijekom kratkog, dinamičnog života, u mladosti je provela pet sretnih godina u Osijeku, uživajući u obiteljskoj ispunjenosti na obali rijeke Drave i ispisujući brojne pjesme objavljene u osječkim tiskovinama, zahvaljujući kojima je autor teksta naziva prvom osječkom pjesnikinjom. Prema riječima skladatelja, Vlado Obad njezine je stihove nazvao „poetskim akvarelima posvećenim Dravi pored Osijeka“, što ga je nadahnulo da ciklus od osam pjesama osmisli i prikaže „baš kao niz sjetnih pejzaža naslikanih vodenim bojama.“ U cijelosti protkan introspektivnim ozračjem, poput pjesničkog predloška, ciklus donosi osam kolorističnih skladbi domišljato promišljenog i oblikovanoga glazbenog sadržaja, unutar kojeg, uz višeglasni zbor, klavir ima istaknutu ulogu. Iako protkan zavičajnom, folklornom tematikom, taj izrazito lirski ciklus utemeljen na značajnom kulturnom nasljeđu grada Osijeka, u prvi plan stavlja tematiku prirode, svakodnevice, majčinstva, čežnje, ljubavi i društvenih zbivanja, zbog čega je i u Uhlikovu višeslojnom ciklusu, satkanom od lirskih glazbenih skica, naglasak na intimističkim pogledima i promišljanjima žene u posebnom ugođaju grada Osijeka. Pod vodstvom Antoanete Radočaj-Jerković, Vokalni ansambl Brevis i Davor Dedić, za klavirom ciklus *Dravske idile* praisveli su u Koncertnoj dvorani Franjo Krežma u Osijeku, 28. rujna 2024.

Svestranost **IVANA BOŽIČEVIĆA** (1961.), višestruko nagrađivanog skladatelja, orguljaša, pijanista, obrađivača i jazz glazbenika, zrcali se u interesu za različite žanrove, od rane glazbe i baroka, preko elektronike, do jazz-a i world music te mogućnostima njihova međusobnog prožimanja i stilskog stapanja. Njegov opus čini pet simfonija te brojna komorna, solistička, zbarska i elektronička djela. Skladbe mu se izvode i snimaju diljem Europe i SAD-a, objavljene su na dvadesetak nosača zvuka, a tiskali su ih ugledni američki i njemački izdavači (Walton Music, EC Schirmer, Abundant Silence, Schott). Njegovih šest autorskih albuma objavile su

diskografske tvrtke Best Music, Cantus, Editions Lilac i Universal Music. Ivan Božičević rođen je u Beogradu, gdje je na Fakultetu muzičke umjetnosti diplomirao i magistrirao kompoziciju u razredu A. Obradović. Usavršavao se na Ljetnim tečajevima nove glazbe u Darmstadtu. Na Visokoj školi za glazbu u Frankfurtu diplomirao je orgulje, a na području rane glazbe usavršavao se u Salamanci. Od 1992. do 2001. bio je docent na Fakultetu muzičke umjetnosti u Beogradu te na Akademiji umjetnosti u Novom Sadu. Od 2002. živi u Splitu, isprva djelujući kao samostalni umjetnik, a od 2017. na Odjelu za glazbenu teoriju Umjetničke akademije u Splitu kao profesor kompozicije. Uz niz priznanja u Srbiji i Hrvatskoj, Božičević je za svoj skladateljski rad ovjenčan brojnim nagradama u Češkoj, Bugarskoj, Španjolskoj, Australiji, Luksemburgu, Nizozemskoj, Ujedinjenom Kraljevstvu te SAD-u. Jedan je od osnivača ansambla za novu glazbu Splithesis.

Pisana za troglasni ženski zbor i klavir, višestruko nagrađivana skladba ***Pastir dobri*** Ivana Božičevića nastala je na duboko proživljene stihove Erme Sotirove, a na Danima duhovne glazbe Cro Patria, u Hrvatskome narodnom kazalištu u Splitu, 17. studenog 2001. praižveli su je Ženski zbor Splitske cure i Valentina Štrbac Čićerić za klavirom, pod ravnanjem Danice Zaić. Tom je prigodom zabilježena i na nosaču zvuka, osvojila je Zlatnu plaketu i nagradu publike Katedrala, dok je notno izdanje objavio Walton Music, SAD, 2010., zahvaljujući čemu je postala dijelom repertoara brojnih akademskih i ženskih zborova diljem svijeta. Donoseći vjerski motiv brižnog čuvara i vječne svjetlosti, skladatelj u svojoj skladbi spokojnog ozračja, protkanog ljupkošću, ali i mistikom, vješto stapa tradiciju zvorske duhovne glazbe s pristupačnim, izrazito mekim i toplim melodijskim linijama te suvremenim harmonijskim izričajem, uz potporu sugestivne klavirske dionice, raskošne, guste teksture. Dinamička gradacija i naglašena ekspresivnost smještene su u siguran okvir unutarnjega duhovnog mira, donoseći sklad i ravnotežu između kontemplativnog ugođaja i slavljeničkog zanosa.

Na stihove Erme Sotirove nastala je i ***Razina rotkvica***, za ženski zbor, klavir i nešto kuharskog pribora, duhovito, intrigantno ostvarenje Ivana Božičevića. Izvorno skladana za ženski zbor *a cappella* 2012. godine, nasuprot uzvišenom, eteričnom karakteru prethodnice, *Razina rotkvica* donosi razigrano ozračje, uokvireno suvremenim glazbenim izričajem i protkano

eksperimentalnim zvukom. Dok se tekstualni predložak bavi odnosom svakodnevice i apsurdna, temeljeći se na elementima personifikacije, skladba donosi zabavno promišljanje o brisanju granica između visoke umjetnosti i jednostavne, nerijetko trivijalne svakidašnjice, potkrijepljeno uporabom kuhinjskog pribora kao efektom ritamsko-udaraljaškom podlogom. Vokalne dionice, uz preciznu intonaciju, zahtijevaju svladavanje brojnih interpretativnih izazova, od ritmičkih, preko onomatopejskih, do glumačkih. Na poticaj Antoanete Radočaj-Jerković za skladanje novog djela za Vokalni ansambl Brevis, Ivan Božičević upotrijebio je to neizvedeno djelo, preradivši ga za ženski zbor i klavir, za praiizvedbu 5. srpnja 2026. u glasovitoj Zlatnoj dvorani Musikvereina u Beču i ovaj nosač zvuka.

BRUNO VLAHEK (Zagreb, 1986.) istaknuti je hrvatski glazbenik kojeg kritika opisuje kao svestranog, virtuoznog umjetnika snažne glazbene imaginacije. Kao pijanist nastupa na vodećim koncertnim pozornicama i festivalima diljem Europe, Azije, Afrike, Sjeverne i Južne Amerike te Bliskog istoka, u gradovima poput Beča, Londona, New Yorka, Barcelone, Madrida, Moskve, Münchena, Salzburga, Šangaja, Seula i Dubajja, kao i na međunarodnim festivalima u Dubrovniku, Berlinu, Verbieru i New Yorku. Dobitnik je brojnih međunarodnih priznanja kao interpret i skladatelj, među kojima se ističu nagrade na pijanističkim natjecanjima u Parizu, Šangaju i Lyonu, Prix Paderewski (Švicarska), naslov Mladi glazbenik godine Zagrebačke filharmonije te počasna diploma španjolske kraljice Sofije. Dvostruki je dobitnik nagrade Porin za najbolju skladbu klasične glazbe, kao i Nagrade Stjepan Šulek, a njegova se djela izvode diljem svijeta. Dobitnik je nagrada na međunarodnim skladateljskim natjecanjima u Moskvi i Abu Dhabiju, a praiizvedbe njegovih djela održane su u velikim kulturnim središtima, poput New Yorka, Chicaga, Londona, Amsterdama, Praga, Berlina, Singapura i Sydneyja. Suradivao je s brojnim renomiranim glazbenicima te redovito nastupa u klavirskom duu D&B sa suprugom Dubravkom Vukalović, s kojom je osvojio nagrade na međunarodnim natjecanjima u Monte Carlu i Londonu. Snima za izdavačke kuće poput Naxosa i Croatia Recordsa, a njegove se snimke emitiraju na postajama kao što su HRT, BBC Radio 3 i France Musique.

Poput *Dravskih idila* Tomislava Uhljaka, s kojom čini glazbeni okvir na ovom diskografskom izdanju, skladba **Ad futurum!** za četiri solista, ženski zbor, klavir i udaraljke, op. 68 Brune Vlaheka nastala je na narudžbu Kulturnog centra Osijek, na poticaj dirigentice Antoanete Radočaj-Jerković, prema riječima skladatelja, „s idejom skladanja dinamičnoga zbarskog djela za otvorenje nove osječke koncertne dvorane. Na raspolaganju su, uz Vokalni ansambl Brevis, bila četiri solista i klavir, a tijekom skladateljskog procesa pridružili su im se i bongosi, obogaćujući zvučnu sliku dodatnim pulsom i bojom“. Djelo je praižvedeno 28. rujna 2024. u Koncertnoj dvorani Franjo Krežma u Osijeku. „Polazeći od bogate prošlosti Osijeka i njegove duge glazbene tradicije, ali i imajući na umu izostanak suvremenoga koncertnog prostora te turbulentne događaje iz novije povijesti, nastojao sam oblikovati djelo koje sažima snagu grada i njegovih ljudi te usmjerava pogled prema svijetloj budućnosti – onoj koja se postupno gradi pred nama i u kojoj i sami sudjelujemo“, zapisao je Bruno Vlahek, istaknuvši kako se „tekst sastoji od kratkih krilatica, svojevrsnih glazbenih iskri, koje nose dobre želje za budućnost grada, umjetnosti i glazbe“. Djelo postoji i u inačici pod naslovom *Ad futurum! 2.0*, za ženski i mješoviti zbor, klavir, bongose i timpane, „koja u umjetničkom smislu povezuje sveučilište i grad u jedinstven glazbeni organizam“, a koja je praižvedena 6. lipnja 2025. na Svečanoj akademiji u povodu 50. obljetnice Sveučilišta Josipa Jurja Strossmayera u Osijeku. Pojavljujući se na latinskom, njemačkom, mađarskom i hrvatskom jeziku, Vlahekove krilatice tvore višeglasje, upućujući na zajedništvo, toleranciju i međusobno razumijevanje, uz refleksiju na multikulturalnu povijest grada. Stoga je u skladbu uključen i stih iz Horacijevih *Oda, Diffugere nives*, „kao simbol prolaznosti i obnove – odlaska zime i dolaska proljeća“, dok himnični karakter i ritamska izražajnost zahtijevaju energičnost, sklad i usredotočenost. Sinergija vokalnih solista, ženskog zbora, klavira i udaraljki, u simbiozi s kozmopolitskim, urbanim viđenjem budućnosti ispunjene umjetnošću i optimizmom, nadilazi sve granice, pronoseći univerzalnu i trajnu poruku moći i vrijednosti glazbe.

Since its founding in Osijek in 1996 as the artistic venture of conductor Antoaneta Radočaj-Jerković and collaborative pianist Davor Dedić, the Brevis Vocal Ensemble has grown into one of Croatia's most accomplished choirs. Through numerous awards and accolades, concert tours across the world, and collaborations with distinguished artists, this ensemble has established itself as a leading ambassador of Croatian choral music. Cultivating a stylistically diverse repertoire and recognisable expression, Brevis Vocal Ensemble and its leadership have been dedicated to promoting Croatian choral creativity for three decades, enriching the cultural life of the city of Osijek and the whole of Croatia; while also promoting Croatian musical art on the international stage, in some of the most famous concert venues – such as Carnegie Hall in New York and Sydney Opera House in Sydney.

Their consistently impeccable performances, imbued with enthusiasm and centred on carefully selected choral repertoire while continually embracing new artistic challenges, testify to exceptional dedication, thoughtful musical interpretation, and unquestionable artistic excellence. Freshest ideas and inexhaustible energy are a valuable contribution to the successful thirty-year history of the ensemble, on the occasion of which this record will remain a lasting legacy.

The core of the Brevis Vocal Ensemble's new CD consists of two works composed for the inaugural concert of the Franjo Krežma Concert Hall in Osijek, both of which received their world premieres on that occasion: Tomislav Uhlik's song cycle *Drava Idylls* and Bruno Vlahek's *Ad futurum!*, op. 68. Having concluded in agreement with Tomislav Uhlik that it would be interesting to compose a piece on the 'Essek' theme, Antoaneta Radočaj-Jerković recalls:

"I set out in search of poetry that would respond to that request and – thanks to colleagues from the Department of German Language and Literature at the Faculty of Humanities and Social Sciences in Osijek – I came upon the poetry of Ilka Marija Ungar, the first female poet from Osijek. She was a young woman who found herself living in Osijek at the beginning of the twentieth century, where she wrote some of her most beautiful verses. This author wrote

her poems in German, but thanks to the translation by Ana Križanović – also a young woman – unique poetry was created that speaks to the young women gathered in the Brevis Vocal Ensemble with emotion and in connection with Tomislav Uhlík's excellent compositional expression. Despite the century that separates them, the affinity we discovered in these melancholy verses – in the landscapes of Podravina, the tranquillity of Osijek's parks, and its solitary benches – feels astonishingly close even to the present generation of women performing *Drava Idylls*. The cycle exudes Osijek, which shines with the brightest Art Nouveau splendour; and as such, it fits perfectly into the programme that glorifies the past and future of the Osijek music scene."

According to Antoaneta Radočaj-Jerković, Bruno Vlahek's *Ad futurum!* was conceived to "draw attention to the potential unleashed by the opening of a new concert hall, bringing new musical life to the city. Looking back today, it has become clear that this is precisely what happened: from the very moment the hall opened – Franjo Krežma Concert Hall for which this piece was written – the city's musical life experienced an entirely new momentum. Bruno Vlahek, as a composer of the younger generation, wrote a dynamic, energetic work that rushes towards the future." She further observes that, in contrast to the intimate character of *Drava Idylls*, this composition required considerably larger performing forces: "As a conductor, I am exceptionally pleased, after 30 years of working with one ensemble, to have at my disposal a sufficient number of excellent singers who can respond to any compositional challenge. This vocal and stylistic adaptability is one of Brevis' greatest strengths."

It is precisely this adaptability of the ensemble that is particularly noticeable in two contrasting compositions by Ivan Božičević, refined pieces created for the opening of the Osijek concert hall, "in the hymnic work *The Good Shepherd* and a vocal humoresque *Level of the Radish*," as the conductor describes them. "Although these two pieces were not written for the inauguration of the Franjo Krežma Concert Hall, they fitted seamlessly into the overarching concept of past, present, and future. The *Level of the Radish* serves as an ironic commentary on the present moment, while *The Good Shepherd* offers a vision of

what lies beyond the future. By selecting and recording these works, I wished to reaffirm the personal mission that I have pursued with the Brevis Vocal Ensemble for many years: the promotion and cultivation of Croatian vocal repertoire, particularly contemporary music. It is essential to encourage the creation of new choral works that will remain an enduring part of our country's cultural heritage, while inspiring performers and audiences alike to engage with this repertoire through our performances."

This recording, in every sense, encapsulates the artistic essence of the ensemble and its leadership, reflecting both their aspirations and their achievements while constituting an exceptionally valuable contribution to Croatian musical culture and discography. Antoaneta Radočaj-Jerković concludes:

"Brevis Vocal Ensemble is a choir, almost a choral movement that did not come about overnight. Establishing a women's (girls') choir from Osijek on both the Croatian and the international musical stage seemed an almost impossible undertaking. Nevertheless, through perseverance, dedication, and an unwavering willingness to embrace new challenges, my colleague Davor Dedić – our long-standing collaborative pianist – and I have succeeded to a remarkable extent. We are happy that this album is being released in the year of our 30th anniversary, because with its concept and musical content it shows the full artistic potential and programmatic focus of the ensemble. And for those who believe in the significance of numbers, there is yet another reason why this album could not have taken any other form: it is a recording marked by anniversaries! We are releasing it in the year in which Tomislav Uhlík celebrates his 70th birthday, Ivan Božičević his 65th, I my 50th, Bruno Vlahek his 40th, and the Brevis Vocal Ensemble its 30th anniversary. I am only stating this in case anyone still believes in coincidences."

Composer, conductor, and music educator **TOMISLAV UHLIK** (Zagreb, 1956) graduated in music theory and conducting from the Academy of Music at the University of Zagreb. He is a prominent Croatian composer of the middle generation, whose oeuvre includes over a hundred works for various ensembles; from amateur choirs, chamber ensembles, tamburitza

and accordion orchestras, all the way to symphony and symphonic wind orchestras. His compositions inspired by Croatian folk traditions have received particular acclaim, several of them touring internationally in performances by the LADO Ensemble – where he began his professional career as music director. He is the recipient of the Vjesnik “Josip Štolcer Slavenski” award for 1998, as well as other significant awards. As a conductor, Uhlik has been associated primarily with the Zagreb City Theatre Komedija, where he conducted the premiere performances of several operettas and musicals. He has been a guest conductor at the Croatian National Theatre in Zagreb and Osijek, has conducted the Lira Mixed Choir, and has occasionally conducted the Croatian Radiotelevision Symphony Orchestra and Croatian Radiotelevision Big Band, as well as the Symphonic Wind Orchestra of Croatian Armed Forces. Since 2002 he has served as Professor at the Department of Music Education at the Academy of Music, University of Zagreb. He received the Porin Lifetime Achievement Award in 2020 and the Croatian Composers’ Society “Franjo Ksaver Kuhač” Award in 2021 for his entire musical oeuvre based on elements of traditional music.

Composed in 2024, ***Drava Idylls***, a song cycle for women’s choir and piano, was written at the initiative of Antoaneta Radočaj-Jerković for its world premiere at the ceremonial opening of the Franjo Krežma Concert Hall in the Osijek Cultural Centre. During discussions surrounding the commission, the composer suggested that the text should come “from an Essek pen.” Antoaneta Radočaj-Jerković chose the verses by Ilka Maria Ungar (Budapest, 1879 – Vienna, 1911) as the template Uhlik’s new piece, in an inventive translation by Ana Križanović, published in the literary and cultural journal *Književna revija*, no. 3/4, 2010, with an accompanying text by prof. dr. sc. Vlado Obad. Although little known to the wider public today, the gifted yet largely forgotten poet Ilka Maria Ungar spent five formative and happy years of her youth in Osijek. There, enjoying family life on the banks of the River Drava, she wrote numerous poems published in local periodicals, prompting Vlado Obad to describe her as Osijek’s first woman poet. According to the composer, Vlado Obad called her verses “poetic watercolours dedicated to the Drava River near Osijek,” which inspired him to design and present the cycle of eight poems “like a series of melancholic landscapes

painted with watercolours.” Like its poetic source, *Drava Idylls* is permeated throughout by an atmosphere of introspection. The cycle comprises eight richly coloured movements, distinguished by imaginatively conceived musical ideas and carefully crafted formal design, within which the piano assumes a role of equal expressive importance alongside the women’s choir. Although permeated with native, folklore themes, this distinctly lyrical cycle based on the significant cultural heritage of the city of Osijek foregrounds the themes of nature, everyday life, motherhood, longing, love and social events – which is why Uhlik’s multi-layered cycle, woven from lyrical musical sketches, also emphasises the intimate views and reflections of a woman in the distinctive atmosphere of the city of Osijek. Under the direction of Antoaneta Radočaj-Jerković, the Brevis Vocal Ensemble, with Davor Dedić at the piano, gave the world premiere of *Drava Idylls* in the Franjo Krežma Concert Hall in Osijek on 28 September 2024.

The remarkable versatility of **IVAN BOŽIČEVIĆ** (Belgrade, 1961) – an award-winning composer, organist, pianist, arranger, and jazz musician – is reflected in his fascination with a broad spectrum of musical genres; ranging from early music and the Baroque to electronic music, jazz, and world music, as well as in his exploration of their stylistic interaction and synthesis. His oeuvre consists of five symphonies and numerous chamber, solo, choral and electronic works. Božičević’s compositions are regularly performed and recorded throughout Europe and the United States, have appeared on more than twenty commercial recordings, and have been published by leading American and German music publishers, including Walton Music, E. C. Schirmer, Abundant Silence, and Schott. Already six albums featuring only his work have been released by the record companies Best Music, Cantus, Editions Lilac, and Universal Music. Born in Belgrade, Božičević studied composition at the Faculty of Music in Belgrade under Aleksandar Obradović, earning both his undergraduate and master’s degrees. He furthered his studies at the Darmstädter Ferienkurse (Darmstadt Summer Course). Božičević also completed postgraduate studies in organ performance at the Frankfurt University of Music and Performing Arts, and pursued further specialisation

in early music in Salamanca. From 1992 to 2001, he was Assistant Professor at the Faculty of Music in Belgrade and at the Academy of Arts in Novi Sad. Since relocating to Split in 2002, he initially pursued an independent artistic career before joining the Department of Music Theory at the Arts Academy at the University of Split in 2017, where he is Professor of Composition. In addition to a number of awards in Serbia and Croatia, Božičević has received numerous awards for his compositional work in the Czech Republic, Bulgaria, Spain, Australia, Luxembourg, the Netherlands, the United Kingdom, and the United States. He is also one of the founding members of Splithesis, an ensemble dedicated to the performance of contemporary music.

Written for three-part women's choir and piano, the multi-award-winning piece ***The Good Shepherd*** by Ivan Božičević was set to deeply moving verses by Erma Sotirova, and was premiered at the Cro Patria Days of Spiritual Music at the Croatian National Theatre in Split on 17 November 2001 by the Splitske cure women's choir and Valentina Štrbac Čićerić at the piano, conducted by Danica Zaić. The performance was simultaneously recorded for commercial release, and this piece was awarded both the Golden Plaque and the Audience Prize *Katedrala*. In 2010, Walton Music (USA) published the score, leading to its inclusion in the repertoire of numerous university and women's choirs around the world. Drawing upon the religious motif of a caring guardian and eternal light, the composer skilfully blends the tradition of choral spiritual music with accessible, extremely soft and warm melodic lines and contemporary harmonic expression, supported by a suggestive piano section and a luxurious, dense texture, in this piece of a serene atmosphere, permeated by tenderness and quiet mysticism. Although characterised by carefully shaped dynamic growth and pronounced expressive intensity, *The Good Shepherd* remains firmly anchored in an inner spiritual tranquility, achieving a compelling balance between contemplative reflection and exultant affirmation.

Erma Sotirova's poetry was also used for the ***Level of the Radish***, for women's choir, piano, and assorted kitchen utensils – a witty, unconventional piece by Ivan Božičević. Originally composed in 2012 for women's choir *a cappella*, this work stands in deliberate contrast

to the elevated, ethereal character of *The Good Shepherd*. Instead, it presents a playful sound world framed by a contemporary musical idiom and infused with experimental sonorities. While the textual template deals with the relationship between everyday life and the absurd, based on elements of personification, the *Level of the Radish* brings an entertaining reflection on the blurring of boundaries between highbrow art and simple, often trivial everyday life; supported by the use of kitchen utensils as an effective rhythmic and percussive background. Beyond demanding impeccable intonation, the vocal writing requires performers to master a wide range of interpretative challenges, encompassing rhythmic precision, onomatopoeic articulation, and theatrical expression. At the suggestion of Antoaneta Radočaj-Jerković, commissioning a new piece for her Brevis Vocal Ensemble, Ivan Božičević offered this unperformed composition, reworking it for a women's choir and piano, for the premiere on July 5, 2026 in the famous Golden Hall of the Musikverein in Vienna and this is presented here as its first recording.

BRUNO VLAHEK (Zagreb, 1986) is one of Croatia's leading contemporary musicians, widely acclaimed as a versatile virtuoso possessing exceptional musical imagination. As a pianist, he performs on leading concert venues and festivals throughout Europe, Asia, Africa, North and South America, and the Middle East; in cities such as Vienna, London, New York, Barcelona, Madrid, Moscow, Munich, Salzburg, Shanghai, Seoul, and Dubai; as well as at international festivals in Dubrovnik, Berlin, Verbier, and New York. His distinguished career has been recognised with numerous international awards as both performer and composer. Among the most notable are prizes at international piano competitions in Paris, Shanghai, and Lyon, the Prix Paderewski (Switzerland), the title of Young Musician of the Year awarded by the Zagreb Philharmonic Orchestra, and an honorary diploma presented by Queen Sofia of Spain. He is a two-time recipient of the Porin Award for Best Classical Composition and the Stjepan Šulek Award, while his pieces are performed by distinguished musicians and ensembles throughout the world. His works have also received awards at international composition competitions in Moscow and Abu Dhabi, and have been

premiered in major cultural centres including New York, Chicago, London, Amsterdam, Prague, Berlin, Singapore, and Sydney. Vlahek has collaborated with many distinguished artists and regularly performs as one half of the piano duo D&B with his wife, pianist Dubravka Vukalović, with whom he has won prizes at international competitions in Monte Carlo and London. His recordings have been released by labels including Naxos and Croatia Records, and are regularly broadcast by Croatian Radiotelevision (HRT), BBC Radio 3, and France Musique.

Like Tomislav Uhlík's *Drava Idylls*, with which it forms the musical framework of this recording, Bruno Vlahek's ***Ad futurum!***, op. 68, for four soloists, women's choir, piano, and percussion, was commissioned by the Osijek Cultural Centre at the initiative of conductor Antoaneta Radočaj-Jerković. According to the composer, this piece was conceived "as a dynamic choral composition for the opening of Osijek's new concert hall. In addition to the Brevis Vocal Ensemble, I also had four soloists and a piano in mind as performers; and during the composing process, bongos joined them as well, enriching the sound imagery with additional pulse and colour." *Ad futurum!* received its world premiere on 28 September 2024 in the Franjo Krežma Concert Hall in Osijek. "Starting from Osijek's rich past and its long musical tradition, but also bearing in mind the lack of a modern concert venue and the turbulent events of recent history, I sought to create a work that summarises the strength of the city and its people and directs our gaze towards a bright future – one that is gradually being built before us and in which we ourselves participate," wrote Bruno Vlahek, emphasising that "the text consists of short slogans, almost like musical sparks, which carry good wishes for the future of the city, its art and its music." This piece also exists in an expanded version entitled *Ad futurum! 2.0*, scored for women's choir, mixed choir, piano, bongos, and timpani, which, in the composer's words, "artistically unites Osijek's university with its city into a single musical organism." This version received its world premiere on 6 June 2025 at the ceremonial celebration marking the fiftieth anniversary of the Josip Juraj Strossmayer University of Osijek. Sung in Latin, German, Hungarian, and Croatian, Vlahek's slogans form a polyphony, referring to togetherness, tolerance, and mutual understanding,

while also reflecting on the multicultural history of the city. For this reason, the composer incorporates the Horatian verse *Diffugere nives* from his *Odes* "as a symbol of transience and renewal – the passing of winter and the arrival of spring." At the same time, the work's hymn-like character and strongly articulated rhythmic vitality demand exceptional energy, cohesion, and concentration from its performers. The synergy of vocal soloists, women's choir, piano, and percussion – in symbiosis with a cosmopolitan, urban vision of a future filled with art and optimism – transcends all boundaries, conveying a universal and lasting message of the power and value of music.

Bojana Plečaš Kalebota



VOKALNI ANSAMBL BREVIS međunarodno je priznati ženski pjevački zbor i dugogodišnji umjetnički projekt dirigentice Antoanete Radočaj-Jerković i klavirskog suradnika Davora Dedića. Zbor je jedan od najuglednijih hrvatskih pjevačkih ansambala, o čemu svjedoče brojna priznanja i nagrade, umjetnički projekti i suradnje te niz međunarodnih koncertnih gostovanja. Umjetnički identitet zbora čine visoka razina vokalnih mogućnosti pjevačica, prepoznatljiv zbarski zvuk, originalnost i proaktivnost u odabiru i interpretaciji repertoara te jedinstveni scenski šarm, kojim ansambl na posebno dojmljiv način zaokružuje umjetnički dojam izvedbi. Tako osmišljeno umjetničko djelovanje intenzivno i duboko utječe na doživljaj i povezanost ansambla s publikom, stoga ne čudi što je zbor uspio osvojiti srca širokog kruga poklonika. Sve članice pjevačice su s dugogodišnjim solističkim i zbarskim iskustvom, a mnoge od njih su i profesionalne glazbenice. Od osnutka, 1996. godine do danas, ansambl se profilirao kao esencijalni dionik kulturnog života Osijeka i Hrvatske te kao predvodnik u području razvoja i obogaćenja hrvatske i svjetske zbarske umjetnosti. Repertoar zbora stilski je vrlo raznolik, sastoji se od skladbi u rasponu od renesansnih do suvremenih skladatelja, a karakterizira ga vokalna i interpretativna autentičnost te programska težnja za integracijom repertoara u širi umjetnički koncept. Ansambl je do sada ostvario niz uspjeha, među kojima se ističu nastupi na svjetskim festivalima i osvajanje najsajnijih odličja na natjecanjima u Hrvatskoj, Grčkoj, Italiji, Bugarskoj, Njemačkoj, Mađarskoj, Velikoj Britaniji, Austriji, Francuskoj, Švedskoj, Rusiji, Kanadi, Kini, Sjedinjenim Američkim Državama, Australiji, Južnoj Koreji, Danskoj i drugdje. Ansambl je dosad objavio nekoliko nosača zvuka, među kojima se ističu *Zborsko putovanje kroz stoljeća* (Croatia Records, 2020.) i *Dalibor Bukvić: Horizon* (Parma Recordings/Navona Records, SAD, 2024.). Svojim najvećim uspjesima, Vokalni ansambl Brevis smatra koncerte u najprestižnijim svjetskim koncertnim dvoranama, kao što su Zlatna dvorana Musikvereina u Beču, Carnegie Hall u New Yorku, Velika dvorana Filharmonije u Sankt Peterburgu i Sydney Opera House u Sydneyju. Brevis redovito nastupa na državnim i međunarodnim zbarskim natjecanjima, na kojima je osvojio sljedeće nagrade: zlatna plaketa, prvo mjesto i pobjednik kategorije na Helsingborgs Choir Festival (Švedska, 2004.), zlatna medalja na 4. izdanju World Choir Games, Xiamen (Kina, 2006.), zlatna plaketa i prvo mjesto na Llangollen

Musical Eisteddfod (Velika Britanija, 2011.), zlatna plaketa i prvo mjesto te posebna nagrada Bugarškog društva skladatelja na 35. izdanju Međunarodnog zbornog natjecanja Prof. Georgi Dimitrov u Varni (Bugarska, 2014.), zlatna plaketa i posebna nagrada stručnog ocjenjivačkog žirija Stars of the Championship na World Choral Championship for Children and Youth Choirs u Sankt Peterburgu (Rusija, 2016.), zlatna plaketa na 28th Australian International Music Festival, Sydney (Australija, 2017), brončana plaketa u kategoriji renesansne glazbe na 48. Florilège Vocal de Tours (Francuska, 2019.), srebrna medalja na Rimini International Choral Competition (Italija, 2020.), prvo mjesto i posebna nagrada za najbolju izvedbu skladbe iz razdoblja romantizma na Međunarodnom horskom šampionatu Lege Artis (Bosna i Hercegovina, 2020.), Grand Prix te posebna nagrada za najbolju izvedbu skladbe iz razdoblja renesanse na Međunarodnom festivalu horova Melodianum (Srbija, 2020.), zlatna medalja na 12. World Choir Games, Gangneung (Južna Koreja, 2023.) i zlatna medalja na Choral Grand Prix of Nations, Aarhus (Danska, 2025.).

The **BREVIS VOCAL ENSEMBLE** is an internationally acclaimed women's choir and the long-standing artistic project of conductor Antoaneta Radočaj-Jerković and collaborative pianist Davor Dedić. This choir is one of the most revered Croatian vocal ensembles, as evidenced by numerous recognitions and awards, artistic projects and collaborations, and a series of international concert recitals. The ensemble's artistic identity is defined by the exceptional vocal abilities of its singers, a distinctive choral sonority, originality and initiative in repertoire selection and interpretation, and a unique stage presence that lends its performances particular artistic impact. Such a well-designed artistic profile intensely and deeply affects the experience of listening and the connection of the ensemble with the audience; so it is not surprising that the choir has managed to win the hearts of a wide circle of fans. Every member possesses extensive experience as both a soloist and ensemble singer, while many are professional musicians in their own right. Since its foundation in 1996, the Brevis Vocal Ensemble has established itself as an essential participant in the cultural life of Osijek and Croatia, and as a leader in the development and enrichment of Croatian and world choral

art. Its repertoire encompasses works from the Renaissance to the present day and is distinguished by vocal and interpretative authenticity, as well as by thoughtfully conceived programming that integrates individual compositions into broader artistic concepts. The ensemble has achieved an astonishing number of accolades so far, including performances at world festivals and winning the most prestigious awards at competitions in Croatia, Greece, Italy, Bulgaria, Germany, Hungary, Great Britain, Austria, France, Sweden, Russia, Canada, China, the United States, Australia, South Korea, Denmark, and elsewhere. The Brevis Vocal Ensemble has released several critically acclaimed recordings, most notably *A Choral Journey through the Centuries* (Croatia Records, 2020) and *Dalibor Bukvić: Horizon* (Parma Recordings / Navona Records, USA, 2024). Among its proudest artistic achievements are performances in some of the world's most prestigious concert venues, including Golden Hall of the Musikverein in Vienna, Carnegie Hall in New York, the Grand Hall of the Saint Petersburg Philharmonia, and the Sydney Opera House. Brevis women have also enjoyed an outstanding record of success at national and international choral competitions, receiving numerous prestigious distinctions, including: Gold Plaque, First Prize, and Category Winner at Helsingborg Choir Festival (Sweden, 2004); Gold Medal at the 4th World Choir Games in Xiamen (China, 2006); Gold Plaque and First Prize at Llangollen International Musical Eisteddfod (United Kingdom, 2011); Gold Plaque, First Prize, and the Special Award of the Bulgarian Composers' Union at the 35th International Choir Competition Prof. Georgi Dimitrov in Varna (Bulgaria, 2014); Gold Plaque and the Jury's Special Award *Stars of the Championship* at the World Choral Championship for Children and Youth Choirs in Saint Petersburg (Russia, 2016); Gold Plaque at the 28th Australian International Music Festival in Sydney (Australia, 2017); Bronze Plaque in the Renaissance Music category at the 48th Florilège Vocal de Tours (France, 2019); Silver Medal at Rimini International Choral Competition (Italy, 2020); First Prize and the Special Award for the Best Performance of a Romantic Composition at the Lege Artis International Choir Championship (Bosnia and Herzegovina, 2020); Grand Prix and the Special Award for the Best Performance of a Renaissance Composition at the Melodianum International Choir Festival (Serbia, 2020); Gold Medal at the 12th World Choir Games in Gangneung (South Korea, 2023); and Gold Medal at the Choral Grand Prix of Nations in Aarhus (Denmark, 2025).

Dirigenta **ANTOANETA RADOČAJ-JERKOVIĆ** svestrana je hrvatska umjetnica koja inspiraciju pronalazi u različitim glazbenim i umjetničkim izrazima. Afirmirala se kao dugogodišnja umjetnička ravnateljica i dirigentica različitih pjevačkih ansambala – ženskih, mješovitih i dječjih, ali njezin rad obuhvaća i puno širi spektar djelovanja u glazbi. Spoj povijesno-stilski osviještenog repertoara s inovativnim pristupima, uključujući elemente pokreta, glume, plesa i multimedije, čini njezin umjetnički rad jedinstvenim i prepoznatljivim.

Antoaneta Radočaj-Jerković diplomirala je Zborsko dirigiranje na Fakultetu za glazbu i vizualnu umjetnost u Pečuhu, pjevanje na Muzičkoj akademiji Sveučilišta u Zagrebu i Glazbenu kulturu na Pedagoškom fakultetu u Osijeku. Magistrirala je Glazbenu pedagogiju na Muzičkoj akademiji u Zagrebu. Stekla je dva doktorata – jedan iz područja Pedagogije s fokusom na zborsku pedagogiju na Filozofskom fakultetu Sveučilišta u Zagrebu i drugi s fokusom na izvođenje i interpretaciju suvremene zvorske glazbe na Doktorskoj školi Sveučilišta Josipa Jurja Strossmayera u Osijeku. Usavršavala se u inozemstvu, na prestižnim institucijama kao što su Eastman School of Music i Westminster Choir College. Trenutačno je zaposlena na Akademiji za umjetnost i kulturu u Osijeku, u zvanju redovite profesorice te predaje kolegije iz područja zvorske umjetnosti, dirigiranja i glazbene pedagogije. Dr. art. dr. sc. Radočaj-Jerković dobitnica je Državne nagrade Ivan Filipović za iznimna postignuća u visokom obrazovanju i javnog priznanja Grb Grada Osijeka, za doprinos glazbenoj kulturi i umjetnosti. Njezina umjetnička dostignuća uključuju preko trideset nagrada na nacionalnim i međunarodnim natjecanjima pjevačkih zborova, među kojima se ističu zlatne medalje osvojene na natjecanjima u Sankt Peterburgu, Llangollenu, Helsingborgu, Xiamenu, Varni, Sydneyju, Gangneungu, Aarhusu i drugdje. Ovjenčana je i nagradama za najbolje mlade dirigente na natjecanjima u Švedskoj i Italiji. Nastupala je u nekim od najprestižnijih koncertnih dvorana svijeta, uključujući Carnegie Hall u New Yorku, Sydney Opera House i Veliku dvoranu Filharmonije u Sankt Peterburgu. Snimala je za radio i televiziju te izdala dvanaest nosača zvuka. Značajniji naslovi uključuju: Zborsko putovanje kroz stoljeća (Vokalni ansambl Brevis, 2020.), Dvije mise (Adalbert Marković, 2022.), Šumska kraljica (Franjo Štefanović, 2022.) i *Dalibor Bukvić: Horizon* (2024.). Njezine snimke dijelom su brojnih kompilacijskih izdanja te



se koriste kao dio slušne lektire u školama. Pripremala je zborove i soliste za brojne opere, operete i mjuzikle, uključujući opere Carmen, La Bohème, Tosca i Čarobna frula. Kao solistica surađivala je s Operom Hrvatskog narodnog kazališta u Osijeku, nastupajući u operama kao što su Gianni Schicchi i Mali dimnjačar. Objavljuje radove iz područja glazbene pedagogije i zorskog pjevanja u znanstvenim časopisima te redovito održava seminare i radionice. Autorica je dviju knjiga: Pjevanje u nastavi glazbe i Zborsko pjevanje u odgoju i obrazovanju. Također je članica nacionalnih i međunarodnih žirija te djeluje kao hrvatska predstavica u World Choir Council, pri globalnoj zorskoj organizaciji Interkultur. Imenovana je intendanticom Hrvatskoga narodnog kazališta u Osijeku od travnja 2027.

Conductor **ANTOANETA RADOČAJ-JERKOVIĆ**, is a versatile Croatian artist whose creative inspiration is rooted in a wide range of musical and artistic expressions. She has established herself as a long-standing artistic director and conductor of various singing ensembles – women's, mixed, and children's; but her work also encompasses a much wider spectrum of activities in music. Her artistic profile is distinguished by the synthesis of historically informed repertoire with innovative performance approaches incorporating movement, drama, dance, and multimedia – resulting in an artistic language that is both distinctive and immediately recognisable. Antoaneta Radočaj-Jerković graduated in Choral Conducting from the Faculty of Music and Visual Arts in Pécs, Singing from the Academy of Music at the University of Zagreb and Musical Culture from the Faculty of Education in Osijek. She subsequently earned a Master's degree in Music Education from the Academy of Music in Zagreb. Radočaj-Jerković has also earned two doctorates – one in the field of Pedagogy with a focus on choral pedagogy at the Faculty of Humanities and Social Sciences at the University of Zagreb; and the other one with a focus on the performance and interpretation of contemporary choral music at the Doctoral School of the Josip Juraj Strossmayer University in Osijek. She further refined her artistic expertise through advanced study at internationally renowned institutions, including the Eastman School of Music and Westminster Choir College. She is currently employed at the Academy of Arts and Culture in Osijek as a Full Professor, and teaches courses in the fields

of choral art, conducting, and music education. Radočaj-Jerković's achievements have been recognised with Croatia's Ivan Filipović State Award for outstanding accomplishments in higher education, as well as with the City of Osijek Coat of Arms, awarded for her exceptional contribution to music and culture. Her artistic achievements include over thirty awards at national and international choir competitions, including gold medals won at competitions in Saint Petersburg, Llangollen, Helsingborg, Xiamen, Varna, Sydney, Gangneung, Aarhus, and elsewhere. She has also received awards recognising her as Best Young Conductor at competitions in Sweden and Italy. Radočaj-Jerković has performed in some of the most prestigious concert halls in the world, including Carnegie Hall in New York, the Sydney Opera House, and the Grand Hall of the Saint Petersburg Philharmonia. As a recording artist, she has collaborated extensively with radio and television broadcasters and has released twelve commercial recordings. Notable titles include: *A Choral Journey through the Centuries* (Vocal Ensemble Brevis, 2020), *Two Masses* (Adalbert Marković, 2022), *The Forest Queen* (Franjo Štefanović, 2022), and *Dalibor Bukvić: Horizon* (2024). Her recordings have also appeared on numerous anthology releases and are included in the recommended listening repertoire used in Croatian schools. She has prepared choirs and soloists for numerous operas, operettas, and musicals; including the operas *Carmen*, *La Bohème*, *Tosca* and *The Magic Flute*. As a soprano soloist, she has collaborated with the Opera of the Croatian National Theatre in Osijek, appearing in productions including *Gianni Schicchi* and *The Little Sweep*. Radočaj-Jerković publishes works in the field of music pedagogy and choral singing in scientific journals and regularly holds seminars and workshops. She also authored two books: *Singing in Music Education* and *Choral Singing in Education*. Alongside this, she also serves on national and international competition juries and represents Croatia on the World Choir Council, the international advisory body of INTERKULTUR – the world's leading choral organisation. Finally, she has been appointed as the General Manager of the Croatian National Theatre in Osijek, starting in April 2027.

DAVOR DEDIĆ istaknuti je hrvatski pijanist, aranžer i pedagog, koji djeluje u područjima klasične, jazz i popularne glazbe. Posebno se ističe dugogodišnjom suradnjom s Vokalnim ansamblom Brevis i Dječjim zborom Osječki zumbići, kojima je već više od 25 godina klavirski suradnik. Tijekom te suradnje sudjelovao je u osvajanju brojnih nacionalnih i međunarodnih nagrada te je izveo stotine koncerata. Među najznačajnijim nastupima s ovim ansamblima ističu se koncerti u Carnegie Hallu u New Yorku 2013. godine te u Sydney Opera House 2017. godine. Uz to, Dedić je ostvario zapažene domete na području jazz glazbe. Kao jazz pijanist, surađivao je s velikim brojem glazbenika i ansambala, a od 2002. do 2015. godine bio je član HGM Jazz orkestra, s kojim je snimio pet studijskih albuma, među kojima se posebno ističe *HGM Plays the Music of Ivo Robić* (2013.), nagrađen prestižnom diskografskom nagradom Porin. Njegovo djelovanje na području jazz glazbe, kroz izvedbe i aranžmane, prepoznato je na nacionalnoj i međunarodnoj sceni, a suradnje s orkestrima i glazbenicima doprinijele su njegovom umjetničkom razvoju. Kao skladatelj, Dedić je autor glazbe za nekoliko dokumentarnih filmova, uključujući *Brane Crlenjak: umjesto fotografija, kotlić* (2013.) i *Crtači* (2015.), kao i za kratke igrane filmove poput *Školarina* (2017.) i *Ni na nebu, ni na zemlji* (2023.). Na području zvučnog dizajna radio je na kazališnim predstavama i filmskim projektima, uključujući *Pretapanja* (2008.) i *Sanjarevu priču* (2023.). Davor Dedić trenutačno je viši predavač na Odsjeku za glazbenu umjetnost Akademije za umjetnost i kulturu u Osijeku, gdje se bavi pedagoškim radom i mentoriranjem mladih glazbenika.

DAVOR DEDIĆ is a distinguished Croatian pianist, arranger, and educator whose artistic activities encompass classical, jazz, and popular music. He is particularly renowned for his long-standing collaboration with the Brevis Vocal Ensemble and the Osječki Zumbići Children's Choir, for which he has been a piano collaborator for over 25 years. During this enduring partnership, he has contributed to the ensembles' numerous national and international competition success and has performed in hundreds of concerts. Among the most significant performances with these ensembles are concerts held at Carnegie Hall in

New York in 2013 and at the Sydney Opera House in 2017. Dedić has likewise established an outstanding reputation in the field of jazz. As a jazz pianist, he has collaborated with a large number of musicians and ensembles, and from 2002 to 2015 he was a member of the Croatian Musicians' Union (HGM) Jazz Orchestra – with which he recorded five studio albums, among which *HGM Plays the Music of Ivo Robić* (2013) stands out and was the recipient of the prestigious Porin discography award. His performances and arrangements have earned him recognition both nationally and internationally, while his collaborations with leading orchestras and musicians have played a significant role in shaping his artistic development. As a composer, Dedić has authored music for several documentary films, including *Brane Crljenjak: Instead of Photographs, a Cauldron* (2013) and *The Cartoonists* (2015), as well as for short feature films such as *Tuition Fee* (2017) and *Neither in Heaven nor on Earth* (2023). He has also worked extensively in sound design for theatre and film productions, including *Meltings* (2008) and *The Dreamer's Story* (2023). Davor Dedić is currently Senoir Lecturer in the Department of Music at the Academy of Arts and Culture in Osijek, where he combines his active artistic career with teaching and mentorship of young musicians.

TOMISLAV UHLIK:

Dravske idile *Drava Idylls*

ciklus za ženski zbor i klavir
song cycle for women's choir and piano

I.
Brodčić do brodića poguren drijema,
dizalica klonu uspavana.
Mala luka suncem obasjana
u praznični dan na odmor se sprema.
Djeca ladara skakuću po molu,

trava blista i trepere vali.
U breziku na drugoj obali
seljani plešu u nedjeljnom kolu.

Tonuće sunce rijeci cjelov daje,
stade kolo, nesta dječje graje.
Kroz večernji muk podrhtava zvuk
zaljubljenih žica sa tamburica.

II.
Na obalnim livadama u vlatima
žetelci odlaze za svjetla danja.
U vis se dižu traci pastirskog dima.
Čeznući za gazdaričinom rukom
najmanje janješce pobježe trkom
i tužno bleji na ogradi imanja.

Zlatom i grimizom bliješti obala,
blistavom rijekom spektar boja pliva.
a maglice plešu oko stabala.
Na tihanim valićima splav pluta.
Kako je u večeri bezbroj puta
uživao, svijet opet u njoj uživa.
Kad se seljančica, lijepa k'o slika,
nagne nad rijeku da zagradi vode,
zadrhti vjetar od ljepote lika.

STIHOVI | VERSES BY:

Ilka Marija Ungar

PREVELA S NJEMAČKOG JEZIKA |
TRANSLATED FROM GERMAN BY:

Ana Križanović

PREVELA NA ENGLISKI JEZIK |
TRANSLATED INTO ENGLISH BY:

Mia Pleša

I.
Boat beside little boat lies bowed in sleep,
The crane has drooped in slumber, mild.
The little harbour, sun-enchanted, smiled,
Preparing for its holiday to keep.

The boatmen's children skip along the quay,
The grasses gleam, the rippling water shine;
Across the river, in the birchwood fine,
The villagers dance in their merry way.

The setting sun bestows its farewell kiss;
The dancing stops, the laughter dies.
Through evening's hush there trembles this –
The lovers' strings of tamburitza sighs.

II.
Among the riverside meadows, through the grass,
The reapers leave while daylight still is bright.
The shepherds' smoke ascends in drifting flight.
The smallest lamb, longing for its mistress, alas!
Runs from the fold with sudden, eager bound,
And bleats in sorrow, waiting to be found.

Gold and crimson clothe the river,
Their colours drift and waters quiver,
Soft mists dance among the trees,
A raft floats gently on the quiet tide.
As countless evenings have pleased,
So now the world delights in eventide.
When the young maiden, fair to see,
Leans to the river, drawing up its flow,
The breeze is stirred by her beauty.

Ružica... košulju s prerezom nosi,
 bedro nestašno viri i prkosi.
 Svrčem na glavi, smiješkom na licu, ode.

III.

Duž uskog puteljka sneno se nižu
 zasjenjujuć' rijeku stare topole.
 Njihove se krošnje raskošno dižu
 kao drevnih katedrala kupole.

Prožet sav čežnjama vječni im šumor
 premošćuje riječnih valova žubor,
 dok na drugoj obali mlade breze osluškuju.

Smirivši nježne rese,
 ukrase svojih bijelih haljinica,
 načulivši male uši lisnate,
 ljupkom dražešću naivnih lutkica
 osluškuju čeznutljive šapate.

Ne mogu shvatiti mudrost duboku
 što u starinskim se pjesmama krije,
 mogu tek pustiti' da lišće na boku
 treperi dok proljetni vjetrovi vije.

Svakoga dana ja prošećem sama
 uskim puteljkom uz obalu rijeke,
 slušajući divan, tajanstveni šumor
 melodije lišća, mudre, daleke.

IV.

Ja pođoh najzad umorna
 za zvijezdom svijetlog sutona
 što sjaji u visini.
 Moje oko kadšto cilja
 tijekom mnogih, tihih milja
 još grad u modroj daljini.
 Blagi mir prostranstvom plovi,
 svijetli dašak, svijetli snovi
 širokom nebu hrle.
 Nek' nas nemir svaki mine,
 briga, želja nek' nas skine,
 k'o vrbe što polje grle.

Little Rose... her slit shirt reveals a
 glimpse of thigh that it conceals;
 With pitcher crowned, and smiling, off she'll go.

III.

Along a narrow path, dreamily they rise,
 The ancient poplars, shading the stream.
 Their stately crowns ascend to the skies
 Like cathedral domes within a dream.

Filled with yearning is their endless song,
 Bridging softly where the ripples flow,
 While on the father bank the birches long
 In quiet listen. Bending their heads below,

Their silken tassels laid to rest,
 The ornaments of white-robed attire,
 With little ears upon each breast,
 They listen the whispers of desire.

They cannot fathom the wisdom deep
 Hidden in the songs of distant years;
 They can only let their leafage keep
 Its trembling dance with vernal cheers.

And every day I walk that path alone,
 Beside the quiet river's winding way,
 Listening to that wondrous, secret tone –
 The distant, wise leaf-melodies at play.

IV.

At last I set out, weary
 Following the star, shining bleary
 Which leaves the skies ajar.
 Now and then my gaze will stray
 Over many a silent way
 Toward the distant town afar.
 Gentle peace through vastness glides,
 Brightest breath, the dream abides,
 Soaring through the spacious blue.
 May all restless longings cease;
 May all care dissolve in peace,
 Like willows clasp fields from view.

Sat za satom rastu čari
 nijeme šetnje; srce žari
 puno blage tišine.
 Lanac njiva ljeskav gmiže.
 Tek se sjena konja diže
 crna sa zlatne prašine.

V.

Jecaj dopire drhtavog tona.
 Ne klize li to s gudala bolna
 blistajući bistre suze?

Ljubav tuguje, žalost vibrira,
 plaćućim strunama sjeta svira,
 dok Podravlje osluškuje.

Sluša k'o ja, plaha, zatečena,
 sve dok trska maglom zavijena
 ne izbljedi i sve usne.

VI.

Znala je sjediti i biti mirna
 i gledati nijemo gdje plove vali,
 zaboravit vrijeme u šasu
 i johovom gustišu na obali.

Hirovita rijeka ledini mekoj
 kao poljupce šalje vale.
 Djevojčino srce ponizno bijaše
 u sused svete katedrale..

Utihnula je i nije htjela
 u graju svijeta više poći.
 No rijeka suncem obasjana
 bacila joj sjaj u oči.
 A netko je taj nijemi sjaj volio
 više nego riječi, smijeh i buku.
 Ushićen, morao je zato
 zatražiti djevojčinu ruku.

Čudiše se ljudi: što nade u njoj?
 Zbog čega tako pobuđali?
 Znala je sjediti i biti mirna
 i gledati nijemo gdje plove vali.

Hour by hour the enchantment grows
 Of this silent walk that knows
 Only tranquil, tender fire.
 Fields stretch on in gleaming chains;
 Only one dark horse remains,
 Shadow rising from gold dust higher.

V.

A sob reaches, trembling.
 Are those tears that are appearing,
 Gliding from a sorrowing bow?

Love is grieving, sorrow still sings;
 Melancholy weeps on trembling strings,
 While Podravina listens below.

Like me it listens – hushed, afraid,
 Until the reeds, in mist arrayed,
 Fade softly with the pale lips.

VI.

She knew how to sit in silence,
 Watching where the waters strayed,
 Forgetting time among the reeds
 Where the alder the riverside aids.

The wayward river sent its waves
 Like kisses to the yielding meadow.
 The young girl's heart was humble,
 Like a sacred cathedral, all aglow...

She grew quiet, asking no more
 To join the clamour of the world.
 Yet the sunlit golden river
 Into her eyes its radiance whirled.
 And someone loved that silent light
 More than laughter, words, or noise.
 Enraptured, he could do no less
 To ask her to share the future joys.

People wondered: what did he see in her?
 Why abase yourself for such a maid?
 She knew how to sit in silence,
 Watching where the waters strayed.

VII.

Reci, zašto bi suze lila?
Nije li mjesečeva svila
ublažila snagu tmice?
Ne pleše li srebrn-magla
ponad usnule ravnice?

Ne struji li slatki miris
noćne rose u travi posvud?
Zar ne blistaju sjajne zvijezde
iskričavo kao zlaćan sud?

Ne hite li goveda krotko
kući počiniti do zore?
Ne vidiš li sve to, dušo,
pa te vazda čežnje more?

VIII.

RASTANAK OD DRAVE

Slutim, rijeko, ponekad ću tužna biti
I budeć' čari domaje u sebi
Pustit se čežnji da me nosi k tebi.
Dravo draga, neću te zaboraviti!

Slutim, sklapam sad oči i vidim raj:
Nježno treperenje sivila u lišću.
Prije no što krošnje proljeće zaišću,
Prostire obalom srebrnasti sjaj.
I kako tad misao k novoj bježi -
Gle radosnu igru moje dječice
U mekom bijelom pijesku, o rječice,
Što kao srebro u tvom krilu leži.

O čemu sad razmišljaš, brižna mati?
Nek' ti sati bola ne pomute sjaj.
Prije no što odeš, svoj blagoslov daj
Lupkoj rijeci i hvalu joj uzvрати.

Slutim, moja rijeko, tužna ću biti,
Za umilnim valima prosipat suze.
Sudba mi iz njih mjesec i sunce uzme...
Dravo draga, neću te zaboraviti!

—

VII.

Tell me why tears should flow?
Has not the moon's soft glow
Gentled all the dark away?
Does not the silver mist dance
Above the plain its ballet?

Does not the fragrance flow
Of night-dew through the grass?
Do not the shining stars below
Brightly spark before you pass?

Do not the gentle cattle roam
Homeward, seeking their rest?
Do you not see it, my dear -
Why does longing fill your breast?

VIII.

FAREWELL TO THE DRAVA

I know, dear river, I shall grieve one day
Awakening within my soul my native land,
I'll yield myself to longing's gentle hand,
Dear Drava, you shall never fade away!

I know it now: I close my eyes and see
A paradise before my inward gaze -
Pale leaves that shimmer in the haze
Before the spring awakes the waiting tree.
And then my thoughts are elsewhere borne,
Behold my little children, bright with play
Within the soft white sand beside your way,
Like silver cradled where your waves are worn.

What fills your thoughts now, mother dear?
Let not hours of sorrow cloud your light.
Before your leave, bestow your blessing bright,
And thank the lovely river, pure and clear.
I know, my river, I shall grieve one day,
For your dear waves my tears will flow.
My fate has taken sun and moon, I know...
Dear Drava, in my memories you'll stay!

—

IVAN BOŽIČEVIĆ:

*Pastir dobri
The Good Shepherd*za ženski zbor i klavir
for women's choir and piano

STIHOVI | VERSES BY:

Erma Sotirova

PREVELA NA ENGLLESKI JEZIK
TRANSLATED INTO ENGLISH BY:

Mia Pleša

Kad zvijezde nebeske
zlato svoje i srebro
prospu po tamnoj vodi
Sjetim se noći u kojoj
pastir dobri
po nemirnom moru hodi

I reče im blago "Ne bojte se!"
lakši od nježnog zvjezdanog praha
ljepši od sna dok
lebdí nad vodom
ponad svih strepnji, sumnji i straha

Kad dođe vrijeme dai
luč zvijezda
zgasne i svijetom
zavlada tama
Sanjat ću njegov
odraz na vodi
jer dobri pastir je
svjetlost sâma.

When the heavenly stars
shed their gold and silver
upon the dark water
I remember the night when the
good shepherd
walked over the restless sea

And told them gently "Don't be afraid!"
lighter than gentle stardust
lovelier than a dream while
floating over water
above all cares, doubts and fear

When the time comes that
the glow of stars
is smothered and darkness
rules the world
I will dream of his
reflection over the water
for the good shepherd is
the light itself.

IVAN BOŽIČEVIĆ:

*Razina rotkvice
Level of the Radish*za ženski zbor, klavir i nešto
kuharskog pribora
for women's choir, piano, and
assorted kitchen utensils

STIHOVI | VERSES BY:

Erma Sotirova

PREVELA NA ENGLLESKI JEZIK
TRANSLATED INTO ENGLISH BY:

Mia Pleša

Stvarno dobra
proljećna salata
sadrži
dvije do tri osobe
po rotkvi,ci,
pod uvjetom da su osobe
zaista crveno britke
i tvrde
kao što rotkvice
zaslužuje.

Jesu li ti prsti
dovoljno gipki i pronicavi
da im rotkvice prepusti

A really good
spring salad
contains
two or three persons
per radish,
provided that the persons
are positively red-sharp
and tough
as the radish
deserves.

Are those fingers
supple and witty enough
for the radish to give them up

svoj dražesno drski bitak?
 I jesu li to ti zubi
 čiju bi oštrinu
 rotkvica u sebi
 rado prihvatila?

Stoga je potrebno
 natopiti dušu uljem
 i kvasinom
 i sa nešto
 soli u glavi
 dopustiti rotkvici
 da izabere.
 Pritom se osjećati
 počašćeno.
 Ne samo u proljeće!

its graciously cheeky being?
 And are those teeth indeed
 the ones whose incisiveness
 the radish would
 gladly accept?

Therefore, it is required
 to soak one's soul in oil
 and vinegar
 and graced with some
 Attic salt
 let the radish
 have its choice.
 All the while, feel oneself
 honoured.
 Not only in spring!

BRUNO VLAHEK:

Ad futurum!

za četiri solista, ženski zbor,
 klavir i udaraljke, op. 68
 for four soloists, women's choir,
 piano and percussion, op. 68

STIHOVI / VERSES BY:

Horacije (Carmina IV, 7),
 nepoznati autor (12. st.), Bruno
 Vlahek / Horace (Carmina IV, 7)
 by anonymous (12th c.), and by
 Bruno Vlahek

PREVELA NA ENGLJSKI JEZIK
 TRANSLATED INTO ENGLISH BY:

Mia Pleša

Ad futurum, feliciter,
 pro urbe et musica!

Za grad, za naš grad.
 Za nas, za sve nas.

Za grad, für die Stadt,
 a városért!

Vivant ars et musica,
 vivat nostra civitas!

Diffugere nives
 redeunt iam gramina
 campis (...)

Ad futurum, feliciter,
 pro urbe et musica!

Za grad, za nas, za Osijek!

Ad futurum, feliciter,
 pro urbe et musica!

For the city, for our city.
 For us, for all of us.

For the city, für die Stadt,
 a városért!

Vivant ars et musica,
 vivat nostra civitas!

Diffugere nives
 redeunt iam gramina
 campis (...)

Ad futurum, feliciter,
 pro urbe et musica!

For the city, for us, for Osijek!

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CANTUS

HDS

