
HRT HDS
LIGATURA
MIRO KADOIĆ MOMENTS
MOMENTI
JAZZ ORKESTAR HRT-a — HRT JAZZ ORCHESTRA

MOMENTS
MOMENTI

MIRON HAUSER
dirigent | conductor

JAZZ ORKESTAR HRT-a
HRT JAZZ ORCHESTRA

SAKSOFONI | SAXOPHONES: Mihael Györek, Miro Kadoić, Zdenko Ivanušić, Mario Bočić, Vojkan Jocić, Damir Horvat

TRUBE | TRUMPETS: Darko Sedak Benčić, Boris Majcen, Davor Križić, Marko Šolman

TROMBONI | TROMBONES: Lovro Povijač, Luka Žužić, Janez Hrastovšek, Ivan Mučić

BUBANJ | DRUMS: Janko Novoselić

KLAVIR | PIANO: Joseph Kaplowitz

GITARA | GUITAR: Elvis Penava

KONTRABAS | DOUBLE BASS: Saša Borovec

— **MIRO KADOIĆ** (*1962.)

1. ***Vitro*** (arr. Bruna Matić) — 7:08
   MIRO KADOIĆ — alt saksofon | alto saxophone
   BORIS MAJCEN — truba | trumpet
   JANKO NOVOSELIĆ — bubnjevi | drums
2. ***Reconciliation*** — 6:08
   DORA PRETKOVIĆ — vokal | vocals
   DAVOR KRIŽIĆ — krilnica | flugelhorn
3. ***Monster in the Garden*** — 8:57
   MIRO KADOIĆ — sopran saksofon | soprano saxophone
   LUKA ŽUŽIĆ — trombon | trombone
   VOJKAN JOCIĆ — tenor saksofon | tenor saxophone
   ELVIS PENAVA — gitara | guitar
   JANKO NOVOSELIĆ — bubnjevi | drums
4. ***Voodoobuddha Nite*** — 8:53
   MIRO KADOIĆ — flauta | flute
   MIHAEL GYÖREK — sopran saksofon | soprano saxophone
5. ***Cool Nature*** (arr. Bruna Matić) — 6:35
   DORA PRETKOVIĆ — vokal | vocals
   MIRO KADOIĆ — tenor saksofon | tenor saxophone
   JOSEPH KAPLOWITZ — klavir | piano
6. ***Moonflowers*** — 7:22
   MIRO KADOIĆ — flauta | flute
   MARIO BOČIĆ — tenor saksofon | tenor saxophone
   JOSEPH KAPLOWITZ — klavir | piano
7. ***Bouanceroo*** (arr. Miron Hauser) — 5:51
   MIRO KADOIĆ — alt saksofon | alto saxophone
   SAŠA BOROVEC — kontrabas | double bass

Ukupno trajanje | Total duration —50:54

Ne postoji glazbenik koji se ne razvedri opisujući trenutak kad je prvi put čuo neku skladbu, album, doživio koncert koji ga je promijenio, trenutak kad je upoznao svog glazbenog idola ili sam odlučio krenuti tim putom. Ti momenti nisu samo trenuci u vremenu, oni postaju odjeci onoga što se dogodilo i impulsi koji pokreću ono što tek treba nastati. U tom dvostrukom značenju trenutka i impulsa krije se ljepota jazz glazbe, u neponovljivom prostoru između onoga što je već odsvirano i onoga što tek treba slijediti. Nije stoga slučajno da je Miro Kadoić za naslov albuma što ga je snimio s Jazz orkestrom HRT-a pod ravnanjem Mirona Hausera odabrao upravo *Momente*.

Prekaljeni skladatelj i multiinstrumentalist koji uz alt, tenor i sopran saksofon svira klarinet i flautu, Kadoić iza sebe ima nebrojene suradnje i golem stvaralački staž u različitim formacijama. On je istinski glazbenik kozmopolit koji ne robuje stilističkoj čistoći niti pukoj virtuoznosti. Njegov je jazz otvoren sustav koji neprestano ulazi u dijalog s različitim estetikama u kojem se spajaju linije koje se često odvojeno razvijaju: američka jazz tradicija, europski suvremeni jazz te interes za lokalne i izvaneuropske glazbene kulture. Zbog toga njegov opus možemo promatrati u krugu njemu dragih autora kao što su Yusef Lateef, Wayne Shorter ili Joe Henderson – ne zato što zvuči poput njih, nego zato što s njima dijeli razumijevanje jazza kao žive, propusne forme koja se s različitim glazbenim utjecajima mijenja, a da pritom ne gubi vlastiti autorski identitet.

Pred nama su pomno izabrane skladbe koje su nastajale u periodu od gotovo tri desetljeća, od *Voodooobudha Nite* (1991.) i *Reconciliation* (1992.), preko *Vitro* (1998.), *Monster in the Garden* (2005.) i *Cool Nature* (2005.), do *Moonflowers* (2009.) i najnovije *Bouanceroo*. Materijal je 2022. godine najprije izveden uživo u okviru autorskog koncerta u zagrebačkom MSU-u, a tek potom snimljen u studiju, ali ne kao retrospektiva nego novo čitanje vlastitog opusa i povratak skladbama koje, ponovno zaživjele u drukčijem i većem, big bandovskom kontekstu više ne pripadaju vremenu u kojem su nastale. Jer, vrijeme ionako u jazzu ne funkcionira sasvim linearno, a na tom tragu je zamišljen i album, više kao dnevnik putovanja u kojem se susreću velika big band tradicija, istočnjačka mistika, latinoamerički puls, istarski melos i suvremeni jazz jezik. Kombiniranjem tih

momenata u jednu cjelinu album postaje zvučni ekvivalent putne bilježnice u kojoj Kadoić kao skladatelj narativnih zvučnih panorama pred nama pokušava obuhvatiti sav svoj svijet.

Važna je promjena perspektive koju donosi veliki orkestralni aparat Jazz orkestra HRT-a i aranžmani Brune Matić, Mirona Hausera i samoga Kadoića. Ono što je nekoć zvučalo intimno sad dobiva prostornost, a linearne melodijske ideje svoje bogate polifone strukture. Pritom aranžeri snagu big banda nisu iscrpili u zvučnosti i masi, nego u njegovoj sposobnosti da bude istodobno precizan, discipliniran i iznimno fleksibilan. Osim toga, Kadoićev dugogodišnji suživot s orkestrom unosi nešto što se ne može napisati u partituri: iskustvo, povjerenje i međusobno slušanje. Zato posebnu vrijednost imaju solisti, vrhunski glazbenici čiji način muziciranja Kadoić, ali i Matić i Hauser vrlo dobro poznaju. Njihove osobnosti se ne osjećaju potisnute, nego imaju dovoljno prostora za individualni glas i improvizacijski rizik. Dokaz je to da suvremeni big band ne mora biti krut te da se u rukama vještih aranžera lako pretvara u kameleona koji se u jednom trenutku ponaša kao uigrana ritam-mašina (kao u skladbi *Bouanceroo*), a u drugom kao impresionistički simfonijski orkestar koji slika tišinu i prirodu (kao u skladbama *Cool Nature* i *Moonflowers*). Doima se zato da je jazz orkestar aranžerima ovdje poslužio kao elitni laboratorij u kojem kolektivni zvuk služi za testiranje sustava odnosa između cjeline i pojedinca u kojem orkestar gradi precizni okvir tek toliko da bi ga solisti neprestano propitivali, nadopunjavali pa čak i pomicali.

Iako se u skladbama čuju tragovi različitih glazbenih svjetova, njihovi utjecaji ne djeluju kao citati tuđih tradicija, nego kao materijal iz kojeg Kadoić uvijek gradi vlastitu glazbenu sintaksu. Možda posebno mjesto u tom smislu zauzima balada *Reconciliation*, u kojoj se Kadoićev instrumentalni jezik susreće s glasom mlade Dore Pretković, a koja slovi za jednu od najintimnijih kompozicija u njegovoj karijeri. Sam tekst za tu skladbu napisala je Valerija Nikolovska, a u ovoj ga je verziji Dora Pretković otpjevala i uvjerljivo utjelovila atmosferu te senzibilitet koji su povezani s Nikolovskom. Dugogodišnje prijateljstvo i suradnja s jednom od najcjenjenijih jazz i blues pjevačica s ovih prostora dali su skladbi

osobnu, gotovo ritualnu dimenziju prihvaćanja i pomirenja sa svijetom, dok Dorina interpretacija pokazuje kako se taj senzibilitet može prenijeti i na novu generaciju. S druge strane, Kadoićeva najprepoznatljivija kompozicija *Monster in the Garden* ponaša se kao živi organizam i lako se prilagođava različitim formatima i verzijama. U komadu u kojem pokazuje svoju najrobusniju i najdramatičniju stranu, istraživački je povezan istarski melos s funkom, afričkim i arapskim utjecajima.

Može se primijetiti kako se kroz program ne provlače naslovi i teme koji upućuju na događaje ili priče nego više na stanja i procese, posve blizu prirodi i kontemplaciji, poput one *Cool Nature* ili *Moonflowers* gdje priroda ne predstavlja romantični pejzaž nego sustav ritmova, ciklusa i energija. Pa ipak, *Voodoobuddha Nite* najizravnije priziva autorovu fascinaciju udaljenim kulturama i duhovnim tradicijama i obrascima koji nisu samo glazbeni nego i filozofski. Zato je možda jedan od mogućih ključeva za čitanje Kadoićeve glazbe, važniji od stilskih usporedbi, upravo njegov interes za zen-budizam, osobito ako imamo na umu jednu od temeljnih ideja te škole – da odredište nije važnije od same prakse. Takvo shvaćanje blisko je samoj prirodi jazz improvizacije, u kojoj je put prema glazbenom rezultatu često važniji od unaprijed zadanog odredišta.

Iz svih tih različitih glazbenih i misaonih putanja koje obilježavaju ovaj opus nazire se jedinstven način slušanja svijeta u istraživanju prostora susreta s drukčijim kao načinom povratka vlastitom iskustvu. Zato se ove skladbe mogu slušati i kao svojevrsne zvučne slike ili barem kao evokacije njihovih atmosfera, boja, ritmova i unutarnjih stanja.

Slušajući album zaista si lako dopuštamo osjećaj dugogodišnjeg autorovog putovanja i suživota s orkestrom. Na kraju, tu je moment, onaj trenutak, impuls u kojem se nešto dogodi u glazbi, između glazbenika ili između glazbe i slušatelja i koji, iako kratko traje, nastavlja rezonirati i nakon što je prošao.

— Melanija Pović Jagarinec

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— **Miro Kadoić** rođen je u Zagrebu. Diplomirao je klarinet na Muzičkoj akademiji u Zagrebu, stekavši zvanje akademskog glazbenika, a profesionalno se glazbom počeo baviti 1980-ih godina, svirajući u blues sastavima, među kojima je bio i Podroom Blues Band, te surađujući s istaknutim pop-rock glazbenicima kao što su Massimo Savić, Parni valjak, Voodoobuddha i drugi. Istodobno se počinje baviti jazzom i nastupati u malim jazz sastavima. Od 1985. godine član je tadašnjeg Plesnog orkestra RTV Zagreb, danas Jazz orkestra HRT-a. Godine 1993. napušta orkestar radi daljnjeg obrazovanja te u nekoliko navrata boravi u New Yorku, gdje se usavršavao na Manhattan School of Music pod mentorstvom renomiranog kontrabasista Reggieja Workmana i saksofonista Bluea Loua Marinija, člana legendarnog Blues Brothers Banda. Tijekom godina, otvara se izvođenju na različitim instrumentima te uz klarinet, flautu, sopran i tenor saksofon, svira alt saksofon, svoj najvažniji instrument. Godine 1993. postaje član Big Banda RTV Slovenija, s kojim tijekom više od desetljeća nastupa kao solist i prvi saksofonist te surađuje s brojnim svjetski poznatim jazz glazbenicima i autorima. Među njima su Johnny Griffin, Clark Terry, Maria Schneider, David Murray, Bill Holman i Niels-Henning Ørsted Pedersen. Iskustvo rada s glazbenicima različitih stilskih usmjerenja značajno je utjecalo i na njegov skladateljski te aranžerski rad. Od 2007. godine ponovno je član Jazz orkestra HRT-a, gdje djeluje kao prvi alt-saksofonist i solist. Kao instrumentalist, skladatelj i aranžer aktivan je na hrvatskoj i slovenskoj jazz sceni. Tijekom karijere surađivao je s brojnim istaknutim glazbenicima, među kojima su Marko Črnčec, Davor Križić, Ratko Divjak, Aljoša Jerič, Boško Petrović, Renato Chicco, Saša Nestorović, David Gazarov, Primož Grašič i mnogi drugi. Nastupao je na brojnim međunarodnim jazz festivalima, uključujući Ljubljana Jazz Festival, Jazz Lent i Montreux Jazz Festival. Godine 2010. sudjeluje u formiranju VIP Jazz Big Banda, koji je ugostio američkog avangardnog saksofonista Davida Murraya, člana World Saxophone kvarteta. Godine 2012. nastupio je kao zamjena u Duke Ellington Orchestra na poziciji prvog alt-saksofonista. Kadoić je izraziti podupiratelj mladih glazbenika, koje uključuje u vlastite projekte ili s njima surađuje u njihovim sastavima. Među takvim suradnjama ističu se Ante Jeličić Quintet i Mimika Orchestra. Osim jazz glazbe, Miro Kadoić

sklada klasičnu i filmsku glazbu. Njegove skladbe za klarinet dio su literature koja se izvodi u glazbenim školama, a skladao je i glazbu za dokumentarni film Miroslava Mikuljana *Čuvari mrtvih sela* te film Tomislava Žaje *Duh babe Ilonke*. Od 2005. godine redoviti je član Hrvatskog društva skladatelja. Višestruki je dobitnik nagrade Status Hrvatske glazbene unije za najboljeg alt-saksofonista. Godine 2008. dobio je Nagradu Miroslav Sedak Benčić Hrvatskog društva skladatelja za najbolju jazz skladbu, a 2012. dvije nagrade Porin – za najbolji jazz album i najbolju jazz izvedbu. Osim uspješnog kvinteta Ten Directions godine 2002. Kadoić osnovao je Mirokado Orchestra, u kojem okuplja istaknute hrvatske i slovenske jazz glazbenike. Sa svojim je orkestrom ostvario niz autorskih projekata i suradnji, a 2018. godine ugostio je poznatog američkog saksofonista Chica Freemana. Zajedno s trubačem Davorom Križićem suosnovao je i vodio sastav Kadoić-Križić Ensemble, a bio je i član cijenjenog jazz sastava Boilers All Stars. Miro Kadoić sudjelovao je u snimanju desetak jazz albuma kao lider i član različitih sastava. Njegov glazbeni rad obuhvaća širok raspon stilova i suradnji, a kao skladatelj i aranžer razvija prepoznatljiv autorski izraz koji povezuje bogatu tradiciju jazza s elementima različitih folklornih i suvremenih glazbenih idioma, zauzimajući istaknuto mjesto na hrvatskoj i regionalnoj jazz sceni.

— **Jazz orkestar Hrvatske radiotelevizije** jedan je od najdugovječnijih big bandova u svijetu, s čak osam desetljeća kontinuiranog djelovanja i tradicije. Kao jedini profesionalni jazz orkestar u Hrvatskoj, predstavlja jedno od ključnih mjesta za razvoj, očuvanje i promicanje jazza. Utemeljen u sezoni 1946./1947. kao Plesni orkestar Radija Zagreb, isprva za potrebe radijskih emisija i snimanja, tijekom desetljeća postao je nezaobilazni dio hrvatske kulturne scene. Osim sudjelovanja u programima HRT-a te samostalnih koncerata u zemlji i inozemstvu, orkestar od 2000. godine održava vlastiti koncertni ciklus koji se izravno prenosi na Trećem programu Hrvatskoga radija. U nizu umjetničkih voditelja i dirigenata, posebno mjesto u povijesti orkestra pripada razdoblju Miljenka Prohaske, zahvaljujući kojemu se orkestar usmjerio na vlastiti repertoar i razvio specifičan stil, prepoznatljiv u međunarodnim okvirima. Ta praksa traje i danas kroz solističko, skladateljsko i aranžersko djelovanje samih članova orkestra. Uz njegovanje tradicije orkestralnog jazza, u novije vrijeme Jazz orkestar HRT-a sve više se otvara suradnjama s glazbenicima različitih generacija, stilova i žanrova. Umjetnički voditelj od 2019./2020., Miron Hauser, nastavlja sustavno širenje repertoara u tom smislu. Darko Rundek, Mangroove, Cubismo, TBF i Edo Maajka samo su neke od hit suradnji s hrvatskim glazbenicima, okrunjene vrijednim diskografskim izdanjima i višestrukim nagradama Porin. Istovremeno, globalno proslavljeni međunarodni jazz glazbenici poput Thane Alexe, Elliota Masona, Alexa Sipiagina, Javiera Girotta, Teda Nasha, Makotoa Ozonea i dr. rado se odazivaju gostovanjima u koncertnom ciklusu orkestra. Jazz orkestar HRT-a svoj repertoar redovito izvodi i na gostovanjima diljem Hrvatske. Bilo da odaje počast Dinu Dvorniku, Zdenku Runjiću ili Ivi Robiću, bilo da slavi zlatno doba swinga, vodi kroz stoljeće jazza ili osvaja publiku vrućim afro-kubanskim ritmovima – potvrđuje se kao ansambl izuzetnih izražajnih mogućnosti, koji istodobno čuva veliko big band nasljeđe, razvija suvremeni domaći jazz i širi granice orkestralnog jazza.

— **Miron Hauser** (Pula, 1985.) diplomirao je jazz trombon na Sveučilištu za glazbu i primijenjene umjetnosti u Grazu u klasi Eda Neumeistera, te magistrirao na Konzervatoriju Giuseppe Tartini u Trstu. Tijekom školovanja sudjelovao je na seminarima i radionicama istaknutih jazz glazbenika i pedagoga. Prve doticaje s jazzom ostvario je i prije formalnog obrazovanja, kao član Jazz orkestra Hrvatske glazbene mladeži (2004. - 2012.) gdje ostvaruje suradnje s uglednim glazbenicima svjetske jazz scene: Toshiko Akiyoshi, Joseph Bowie, John Hollenbeck, Dave Liebman, Peter Erskine, Jim McNeely, Miljenko Prohaska, Yellowjackets, Randy Brecker, Bob Mintzer i mnogi drugi. Od 2011. član je Jazz orkestra HRT-a gdje je također imao priliku svirati s brojnim eminentnim svjetskim jazz glazbenicima. Jedan je od osnivača Jazzistra orkestra u kojem djeluje kao aranžer, skladatelj, dirigent i trombonist. Član je slovensko-kubanskog sastava Los Señores, povremeni gost sastava Cubismo, a svirao je i s kubanskom salsa grupom Maykel Blanco y su salsa mayor. Od 2011. do 2016. bio je stalni član pop-sastava Jinx. Surađivao je s nizom hrvatskih pop-glazbenika, među kojima su Oliver Dragojević, Nina Badrić, Natali Dizdar i Gibonni. Od osnivanja ansambla do 2019., kao tenor-trombonist, skladatelj i aranžer, bio je član jazz seksteta B’s Funstallation. Trostruki je dobitnik nagrade Status Hrvatske glazbene unije za najboljeg jazz trombonista, te višestruki dobitnik nagrade Porin. Na svojemu prvom autorskom albumu, *Moja Kuba* (Cantus, HRT, 2024.), zabilježenom uz Jazz orkestar HRT-a, predstavio se kao skladatelj, aranžer, trombonist i dirigent. Album je nagrađen Porinom u kategoriji 'najbolji album jazz glazbe'. Umjetnički je voditelj Jazz orkestra HRT-a od sezone 2019./2020.

One can hardly imagine a musician to remain aloof while describing the moment they first heard a particular composition or album, experienced a life-changing concert, met their musical idol, or decided to embark on that path themselves. These are not mere moments in time; they become echoes of what has passed and impulses driving what is yet to come. The beauty of jazz music lies in this duality between the moment and the impulse—in the unique space between what has already been played and what is to follow. It is no coincidence, then, that Miro Kadoić chose the title "Momenti" (*Moments*) for the album he recorded with the Croatian Radiotelevision Jazz Orchestra under the direction of Miron Hauser.

A seasoned composer and multi-instrumentalist—playing the clarinet and flute alongside alto, tenor, and soprano saxophones—Kadoić boasts a vast history of collaborations and an extensive creative career across various ensembles. He is a true musical cosmopolitan, beholden neither to stylistic purity nor to mere virtuosity. His jazz language is an open system that constantly engages in dialogues with diverse aesthetics, merging lines which otherwise often evolve independently: the American jazz tradition, contemporary European jazz, as well as an interest in local and non-European musical cultures. Consequently, his body of work may be viewed in a vein similar to key artists he admires—such as Yusef Lateef, Wayne Shorter, or Joe Henderson—not because he sounds like them, but because he shares their understanding of jazz as a living, permeable form that evolves through various musical influences without losing its own distinctive artistic identity.

Presented herein is a carefully curated selection of compositions crafted over a span of nearly three decades—ranging from *Voodoobuddha Nite* (1991) and *Reconciliation* (1992), through *Vitro* (1998), *Monster in the Garden* (2005), and *Cool Nature* (2005), to *Moonflowers* (2009) and the latest, *Bouanceroo*. The material was first performed live in 2022 as a dedicated concert at Zagreb’s Museum of Contemporary Art (MSU) before being recorded in the studio; yet, this is not a mere retrospective, but rather a fresh reinterpretation of the artist's own body of work—a return to compositions that, having

found new life within the distinct, expansive context of a big band, now transcend the era of their original creation. As time in jazz rarely moves in a strictly linear fashion, the album is conceived in this spirit: a travelogue where the grand big band tradition, Eastern mysticism, Latin American rhythms, Istrian melodic influences, and contemporary jazz language all converge. By weaving these elements into a cohesive whole, the album becomes the sonic equivalent of a travel journal in which Kadoić—as a composer of narrative soundscapes—attempts to capture and encompass his entire musical world.

A crucial shift in perspective is introduced by the large-scale orchestral force of the Croatian Radiotelevision Jazz Orchestra and the arrangements by Bruna Matić, Miron Hauser, and Kadoić himself. What once sounded intimate now gains a sense of spaciousness, while linear melodic ideas evolve into rich polyphonic structures. In doing so, the arrangers have not exhausted the big band's power through mere volume or mass, but instead harnessed its capacity to be simultaneously precise, disciplined, and exceptionally flexible. Moreover, Kadoić's long-standing rapport with the orchestra brings something to the table which cannot be written into a score: experience, trust, and mutual listening. This lends special value to the soloists—top-tier musicians whose playing styles are intimately familiar to Kadoić, as well as to Matić and Hauser. Their personalities are never stifled; instead, they are granted ample space for their respective individual voices and for taking improvisational risks. This serves as proof that a contemporary big band need not be rigid; in the hands of skilled arrangers, it easily transforms into a chameleon—acting one moment like a tight, precise rhythm machine (as in the piece *Bouanceroo*) and the next like an Impressionist symphony orchestra painting pictures of silence and nature (as in *Cool Nature* and *Moonflowers*). It appears, then, that the jazz orchestra serves these arrangers as an elite laboratory where the collective sound tests the dynamics between the whole and the individual—a setting where the orchestra constructs a precise framework, yet does so only to allow the soloists to constantly question, complement, and even shift its boundaries.

Even though traces of diverse musical worlds may be observed throughout the album, these influences do not come across as mere quotations of other traditions; rather, they serve as raw material from which Kadoić consistently constructs his own musical syntax. The ballad *Reconciliation* holds a particularly significant place in this regard; it is widely considered to be one of the most intimate compositions of his career, where Kadoić's instrumental language meets the voice of young singer Dora Pretković. Interpreting the lyrics penned by Valerija Nikolovska, Pretković's vocal performance in this version convincingly embodies the atmosphere and sensibility proverbially associated with Nikolovska, herself being a singer of great esteem. A long-standing friendship and collaboration with one of the region's most revered jazz and blues vocalists have imbued the piece with a personal, almost ritualistic dimension of acceptance and reconciliation with the world, while Pretković's interpretation demonstrates how this sensibility can be passed on to a new generation. On the other hand, Kadoić's most recognizable composition, *Monster in the Garden*, functions like a living organism, easily adapting to various formats and versions. This piece—which showcases the composer's most robust and dramatic side—explores a fusion of Istrian melodic traditions with funk, as well as African and Arabic influences.

It is evident that the program does not feature titles or themes pointing to specific events or narratives, but rather to states and processes closely aligned with nature and contemplation. Such is the case of *Cool Nature* and *Moonflowers*, where nature represents not a romantic landscape but a system of rhythms, cycles, and energies. Yet, *Voodoobuddha Nite* most directly evokes the composer's fascination with distant cultures and spiritual traditions through patterns that are as much philosophical as they are musical. Thus, perhaps one of the keys to interpreting Kadoić's music—more significant than stylistic comparisons—is his interest in Zen Buddhism, particularly when considering the school's fundamental tenet that the destination is no more important than the practice itself. Such a perspective resonates with the very nature of jazz improvisation, where the journey toward the musical outcome often holds greater significance than any predetermined destination.

From all the diverse musical and intellectual paths that define this body of work, a unique way of listening to the world emerges—an exploration of the space where one encounters the "other" as a means of returning to one's own experience. Consequently, these compositions may be listened to as an assortment of sonic images, or at least as evocations of their atmospheres, colours, rhythms, and inner states.

Listening to the album, one easily senses the composer's long journey and his deep connection with the orchestra. Ultimately, there is that moment—that impulse—when something happens within the music, between the musicians, or between the music and the listener; something that, however fleeting, continues to resonate long after it has passed.

— Melanija Pović Jagarinec

— **Miro Kadoić** was born in Zagreb. He graduated as a clarinetist from the Academy of Music in Zagreb, earning the title of Academic Musician. He began his professional music career in the 1980s, playing in blues bands—including the Podroom Blues Band—and collaborating with prominent pop-rock musicians such as Massimo Savić, Parni Valjak, Voodoobuddha, and others. At the same time, he began exploring jazz and performing in small jazz ensembles. In 1985, he joined the Zagreb Radiotelevision Dance Orchestra (now the Croatian Radiotelevision Jazz Orchestra). He left the orchestra in 1993 to pursue further education, spending time in New York to hone his skills at the Manhattan School of Music under the mentorship of renowned double bassist Reggie Workman and saxophonist Blue Lou Marini, a member of the legendary Blues Brothers Band. Over the years, he expanded his instrumental range; in addition to clarinet, flute, and soprano and tenor saxophone, he now uses the alto saxophone as his primary instrument. In 1993, he became a member of the *Slovenian Radio and Television Big Band*, performing as a soloist and lead saxophonist for over a decade and collaborating with numerous world-famous jazz musicians and composers, including Johnny Griffin, Clark Terry, Maria Schneider, David Murray, Bill Holman, and Niels-Henning Ørsted Pedersen. His experience working with musicians from diverse stylistic backgrounds has significantly influenced his work as a composer and arranger. Since 2007, he has once again worked as a member of the Croatian Radiotelevision Jazz Orchestra, serving as lead alto saxophonist and soloist. As an instrumentalist, composer, and arranger, he is active on both the Croatian and Slovenian jazz scenes. Throughout his career, he has collaborated with numerous prominent musicians, including Marko Črnčec, Davor Križić, Ratko Divjak, Aljoša Jerič, Boško Petrović, Renato Chicco, Saša Nestorović, David Gazarov, Primož Grašič, and many others. He has performed at numerous international jazz festivals, including the Ljubljana Jazz Festival, Jazz Lent, and the Montreux Jazz Festival. In 2010, he participated in the formation of the VIP Jazz Big Band, which hosted American avant-garde saxophonist David Murray, a member of the World Saxophone Quartet. In 2012, he performed as a substitute lead alto saxophonist with the Duke Ellington

Orchestra. Kadoić is a strong supporter of young musicians, whom he includes in his own projects or collaborates with in their respective ensembles; notable examples of such collaborations include the Ante Jeličić Quintet and Mimika Orchestra. In addition to jazz, Miro Kadoić composes classical and film music. His clarinet compositions are part of the repertoire performed in music schools, and he has also composed music for Miroslav Mikuljan's documentary *Čuvari mrtvih sela* (*Guardians of Dead Villages*) and Tomislav Žaja's film *Duh babe Ilonke* (*The Ghost of Grandma Ilonka*). He has been a permanent member of the Croatian Composers' Society since 2005. He is a multiple laureate of the Croatian Musicians' Union's Status Award for best alto saxophonist. In 2008, he received the Croatian Composers' Society's Miroslav Sedak Benčić Award for best jazz composition, and in 2012 he won two Porin Awards—for Best Jazz Album and Best Jazz Performance. In addition to the successful quintet Ten Directions, Kadoić founded the Mirokado Orchestra in 2002, bringing together prominent Croatian and Slovenian jazz musicians. With this orchestra, he realised a series of original projects and collaborations, among others hosting the renowned American saxophonist Chico Freeman in 2018. Together with trumpeter Davor Križić, he co-founded and led the Kadoić-Križić Ensemble and was also a member of the esteemed jazz group Boilers All Stars. Miro Kadoić has participated in the recording of around ten jazz albums, both as a leader and as a member of various ensembles. His musical work spans a wide range of styles and collaborations; as a composer and arranger, he has developed a distinctive artistic voice that blends the rich jazz tradition with elements of various folk and contemporary musical idioms, thus securing a prominent place on the Croatian and regional jazz scenes.

— **The HRT Jazz Orchestra** is one of the world's longest-standing big bands, with eight decades of uninterrupted activity and tradition. As the only professional jazz orchestra in Croatia, it represents one of the country's key institutions for the development, preservation, and promotion of jazz. Founded in the 1946/47 season as the Zagreb Radio Dance Orchestra, initially to provide music for radio programmes and recording sessions, it has over the decades become an indispensable part of Croatia's cultural landscape. In addition to appearing in HRT programmes and performing concerts both in Croatia and abroad, since 2000 the orchestra has presented its own concert series, broadcast live on Croatian Radio's Third Programme. Among the many artistic directors and conductors who have shaped the orchestra's history, the period under Miljenko Prohaska holds a particularly important place. Under his leadership, the orchestra developed its own repertoire and distinctive style, earning recognition on the international jazz scene. This tradition continues today through the members' own work as soloists, composers, and arrangers. While remaining firmly rooted in the tradition of orchestral jazz, in recent years the HRT Jazz Orchestra has increasingly embraced collaborations with musicians from different generations, styles, and genres. Since taking on the role of artistic director in the 2019/20 season, Miron Hauser has continued to systematically expand the orchestra's repertoire in this direction. Collaborations with leading Croatian artists such as Darko Rundek, Mangroove, Cubismo, TBF, and Edo Maajka are just some of the orchestra's most notable projects, resulting in acclaimed recordings and multiple Porin Awards. At the same time, internationally celebrated jazz musicians such as Thana Alexa, Elliot Mason, Alex Sipiagin, Javier Girotto, Ted Nash, Makoto Ozone, and many others have readily joined the orchestra as guest artists in its concert series. The HRT Jazz Orchestra regularly performs its repertoire throughout Croatia as well. Whether paying tribute to artists such as Dino Dvornik, Zdenko Runjić, or Ivo Robić; celebrating the golden age of swing; taking audiences on a journey through a century of jazz; or captivating them with the vibrant rhythms of Afro-Cuban music, the orchestra consistently demonstrates its exceptional expressive range. At the same time, it preserves the rich heritage of the big band tradition, nurtures and develops contemporary Croatian jazz, and continues to expand the boundaries of orchestral jazz.

— **Miron Hauser** (Pula, 1985) graduated in jazz trombone from the University of Music and Performing Arts in Graz in the class of Ed Neumeister, and earned a master's degree at the Giuseppe Tartini Conservatory in Trieste. During his studies, he participated in seminars and workshops with prominent jazz musicians and educators. His first encounters with jazz occurred even before formal education, as a member of the Croatian Youth Music Jazz Orchestra (2004–2012), where he collaborated with renowned musicians of the global jazz scene: Toshiko Akiyoshi, Joseph Bowie, John Hollenbeck, Dave Liebman, Peter Erskine, Jim McNeely, Miljenko Prohaska, Yellowjackets, Randy Brecker, Bob Mintzer, and others. Since 2011, he has been a member of the HRT Jazz Orchestra, where he also had the opportunity to perform with numerous eminent world jazz musicians. He is one of the founders of the Jazzistra Orchestra, where he works as an arranger, composer, conductor, and trombonist. He is a member of the Slovenian-Cuban band Los Señores, a frequent guest of the band Cubismo, and has performed with the Cuban salsa group Maykel Blanco y su Salsa Mayor. From 2011 to 2016, he was a permanent member of the pop band Jinx. He has also collaborated with several Croatian pop musicians, including Oliver Dragojević, Nina Badrić, Natali Dizdar, and Gibonni. From the founding of the ensemble until 2019, he was a member of the jazz sextet B's Funstallation as a tenor trombonist, composer, and arranger. He is a three-time winner of the Status Award from the Croatian Music Union for Best Jazz Trombonist, and a multiple winner of the Porin Award. On his first author's album, *Moja Kuba* (Cantus, HRT, 2024), recorded with the HRT Jazz Orchestra, he presents himself as a composer, arranger, trombonist, and conductor. He has been the artistic director of the HRT Jazz Orchestra since the 2019/2020 season.

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