

71. DUBROVAČKE LJETNE IGRE
71st DUBROVNIK SUMME FESTIVAL
2020.
HRVATSKA CROATIA

KVARTET
PAPANDOPULO
PAPANDOPULO QUARTET

ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
16. KOLOVOZA | 16 AUGUST
21.30 9.30 PM

KVARTET PAPANDOPULO

PAPANDOPULO QUARTET

NIKOLA FABIJANIĆ sopran-saksofon *soprano saxophone*

GORDAN TUDOR alt-saksofon *alto saxophone*

GORAN JURKOVIĆ tenor-saksofon *tenor saxophone*

TOMISLAV ŽUŽAK bariton-saksofon *baritone saxophone*

PIERRE-MAX DUBOIS:

QUATUOR KVARTET *QUARTET*

OUVERTURE

DOLOROSO

SPIRITUOSO

ANDANTE-PRESTO

RÉGIS CAMPO:

TINTAMARRE

VIVACE

PRESTO

GORDAN TUDOR:

TRI SCENE *THREE SCENES*

BORIS PAPANDOPULO:

(ARR. IVAN BATOŠ)

TRI STUDIJE *THREE STUDIES*

ALLEGRO VIVACE

TEMPO DI TANGO

VIVACISSIMO

PETAR OBRADOVIĆ:

PETRICHOR

GIOACHINO ROSSINI

(ARR. GAETANO DI BACCO):

ROSSINI PER QUATTRO ROSSINI ZA ČETVERO
ROSSINI FOR FOUR



Papandopulo kvartet čine četvorica hrvatskih saksofonista, Nikola Fabijanić (Zagreb, 1976.), sopran-saksofon, Gordan Tudor (Split, 1982.), alt-saksofon, Goran Jurković (Zagreb, 1983.), tenor-saksofon, i Tomislav Žužak (Zagreb, 1978.), bariton-saksofon, svi redom diplomanti Muzičke akademije u Zagrebu iz razreda prof. Dragana Sremeca. Usavršavali su se na konzervatorijima u Parizu, Amsterdamu i Beču te na seminarima kod uglednih svjetskih saksofonista. Tijekom studija i u godinama nakon diplome djelovali su, uz ostale glazbeničke aktivnosti, u sastavu New sax quartet, s kojim su od 2000. godine ostvarili niz zapaženih nastupa. Godine 2013. promijenili su ime u Papandopulo kvartet. Nastupali su na poznatim festivalima i glazbenim manifestacijama kao što su Glazbene večeri u sv. Donatu, Riječke ljetne noći, Dubrovačke ljetne igre, Muzički biennale Zagreb, Glazbena tribina u Opatiji, Splitsko ljeto, Osorske glazbene večeri, Koncerti u Eufrazijani u Poreču, Izlog suvremenog zvuka u Zagrebu, AudioArt festival u Puli i Dani nove glazbe u Splitu, Dani hrvatske glazbe u Beču i festival Echoraum u Beču te na koncertima u Budimpešti, Parizu, Strasbourgu, Herceg Novom i drugim gradovima.

Njihovi koncerti redovito su praćeni burnim odobravanjem publike i pohvalama kritike: “Opuštenost i sigurnost u nastupu, intonativna preciznost i bogatstvo tonske kreacije, vještina u raznovrsnim artikulacijama, fantastična pokretljivost i preciznost, kako u najvišim, tako i u najnižim registrima, riječju, zadivljujuća tehnička potkovanost, temelji su na kojima članovi Papandopulo kvarteta grade svoju glazbenu izražajnost i izričajnost... Zbog toga Papandopulo kvartet može ponosno i dostojno nositi ime jednoga od

najsvestranijih, najmuzikalnijih i strastveno glazbi posvećenih velikana hrvatske glazbene povijesti.” (Mirta Špoljarić, sbplus.hr, 27. siječnja 2014.)

“Zaključno valja istaći kako Kvartet saksofona Papandopulo treba preporučivati za daljnje nastupe jer su doista odlični mladi, spontani i tehnički bravurozni glazbenici.” (Zdenka Weber, Kolo, 6/2013.)

“...njihova vještina, visoka razina muziciranja kao i neposrednost u odnosu s publikom pokazala je i da se radi o jednom od najznačajnijih, i s punim pravom najeksponiranijih, domaćih komornih sastava.” (Nina Orlović Radić, glasistre.hr, 10. srpnja 2015.)

O svojem repertoaru i programu za ovogodišnje Dubrovačke ljetne igre Kvartet kaže:

„Specijalizirani smo za izvođenje hrvatske glazbe, naročito suvremene, a ta nam usmjerenost poboljšava i izvedbe 'željeznog' repertoara kvarteta saksofona (u koji pripadaju i djela P.-M. Duboisa). Tom repertoaru često pridodajemo skladbe suvremenih francuskih skladatelja (na ovom programu to je Régis Campo) te transkripcije (Rossini). Na svim koncertima, pogotovo onima izvan Hrvatske, posebnu pažnju pridajemo promociji glazbe Borisa Papandopula.“

Pierre-Max Dubois (Graulhet, 1930. – Rocquencourt, 1995.) glazbu je počeo učiti u Toursu, a zatim je bio student Dariusa Milhauda na Pariškom konzervatoriju. Još kao student dobio je prvu veliku radijsku narudžbu, za Suite humoristique, a 1955. dobio je cijenjenu Rimsku nagradu za

kompoziciju. Skladati je počeo pod utjecajem glazbe Milhauda i Prokofjeva i držeći se tonalitetne glazbe. Predavao je na Konzervatoriju u Quebecu te je bio profesor glazbene analize na konzervatoriju CNSM u Parizu, a od 1964. godine imao je i aktivnu dirigentsku karijeru. Poznat po spontanosti, tehničkoj vještini i uporabi ironije u skladbama, kao i po šaljivim naslovima, Dubois je izjavio: „Po prirodi sam impulzivan, no skriveni je dio mene ozbiljniji. Ipak, moj me karakter potiče na vedru glazbu. Volim humor i ne utvaram si da će zbog mene svijet stati.“

Pisao je djela za neuobičajene kombinacije instrumenata, napisao je i tri manje opere, ali naročito je zadužio saksofoniste, za koje je napisao dva koncerta, sonate, koncertne komade. **Kvartet**, poznat i kao Concertino, izvorno je skladao za četiri saksofona i gudački orkestar, 1956. Šaroliko i tehnički zahtjevno djelo publiku vodi od zaljuljane, sinkopirane uvertire i tužaljke u fugatu drugog stavka do prilično živahnog spirituosa i vesele „utrke“ u završnom prestu.

Régis Campo (Marseilles, 1968.) počeo je učiti glazbu u rodnome gradu, studirao filozofiju u gradu Aix-en-Provence, a na Pariškom konzervatoriju studirao je kompoziciju u klasama Alaina Bancquarta i Gérarda Griseya. Privatno je učio i od Henrija Dutilleuxa i Edisona Denisova. Dobitnik je niza skladateljskih nagrada (nagrade Zaklade „Gaudeamus“ i natjecanja „Henri Dutilleux“, nagrada „Hervé Dugardin“, „Pierre Cardin“, „SACEM“). Od 2017. član je francuske Akademije umjetnosti (Académie des Beaux-Arts).

Campo je autor više od stotinu djela te sklada za različite instrumentalne sastave,

vokalna djela, opere, glazbu za kazalište i film, djela razvijene melodičnosti, zaigranog karaktera. Sam kaže: „Morate znati, kao Stravinski, ili Picasso, odgovoriti na izazov. Ograničenja me motiviraju. Volim se mijenjati i izložiti se opasnosti.“

Djelo **Tintamarre** za 4 saksofona napisao je 2006., na narudžbu kvarteta Axone. Riječ tintamarre upućuje na tradiciju stvaranja buke svime s čime se može: Campo podsjeća na priču o vojvodi koji je smatrao da radnici u njegovim vinogradima previše rade te im je naredio da, svaki dan, prestanu s radom čim se začuje signal, a s čokota na čokot signal su prenosili radnici, zvečanjem („tinter“) kamenom po vlastitom oruđu (koje se zvalo „mare“, dakle tinter + mare). Autor nastavlja: „Saksofon mi je postao jedan od najdražih instrumenata, zahvaljujući Claudeu Delangleu i njegovim sjajnim studentima na Konzervatoriju u Parizu. Tintamarre je ostvarenje 'dramatizacije' tog instrumenta. Vratio sam se ideji višeslojnih saksofonskih osobnosti koju sam razvijao proteklih godina. Četiri glazbenika naizmjenice su klaunovi, džezeri, ulični glazbenici, gradski muzikanti, svirači na zabavi, ali i na njezinu završetku. Djelo se sastoji od četiri stavka. Prva dva, brza i okretna, vode u prilično polagan treći, koji donosi tehniku bisbigliando (brzu izmjenu dvaju prstometeta za izvedbu iste, ili gotovo iste, 'lelujave' tonske visine), a četvrti stavak vraća motive iz ranijih stavaka i pridružuje se, kao i drugi stavak, svijetu jazza.“

Saksofonist i skladatelj **Gordan Tudor** (Split, 1982.), studirao je na Muzičkoj akademiji u Zagrebu u razredu prof. Dragana Sremeca. Studij saksofona nastavio je na Konzervatoriju u Amsterdamu u razredu profesora Arna Bornkampa, gdje je

diplomirao 2006., a usavršavao se kod Eugenea Rousseaua na Mozarteumu u Salzburgu i na konzervatoriju CNSMD u Parizu kod Claudea Delanglea. Nastupao je diljem Europe i u Sjevernoj Americi, u raznim komornim sastavima te kao solist s orkestrima i ansamblima. Dobitnik je prvih nagrada na državnim i međunarodnim natjecanjima, Nagrade PBZ-a i Zagrebačke filharmonije za najboljeg mladog hrvatskoga glazbenika, Grand Prixa Lions Cluba, Rektorove nagrade Sveučilišta u Zagrebu, Nagrade „Judita“ na 52. splitskom ljetu, Nagrade Međunarodnog skladateljskog natjecanja „Marenostrom“ u Berlinu, Godišnje nagrade za mlade skladatelje Fonda „Rudolf i Margita Matz“. Višestruki je dobitnik diskografske nagrade „Porin“. Održava majstorske seminare u Hrvatskoj i inozemstvu te je redoviti član ocjenjivačkih sudova na međunarodnim natjecanjima.

Gordan Tudor docent je saksofona i komorne glazbe na Umjetničkoj akademiji u Splitu, gdje je osnovao i ansambl za suvremenu glazbu S/UMAS, a bio je i profesor saksofona u GŠ Josipa Hatzea u Splitu te gostujući docent na Muzičkoj akademiji u Novom Sadu. Pokretač je festivala Dani nove glazbe Split. Praizveo je tridesetak skladbi hrvatskih i stranih autora, a kao skladatelj okušao se u raznim žanrovima i sastavima. Član je Papandopulo kvarteta i trija GIG, a o djelu **Tri scene** kaže: „Skladba je nastala u ljeto 2019. godine i posvećena je Papandopulo kvartetu. Skladao sam je improvizirajući na saksofonima, a zatim sam motive oblikovao u tri stavka (tri scene), posložene po sistemu: quasi uvertira – terasa hotela u Sjevernoj Africi (u paralelnom svemiru) – quasi finale.“

Jedan od najznačajnijih hrvatskih skladatelja, **Boris Papandopulo** (Honnef na Rajni, 1906. – Zagreb, 1991.), kompoziciju je diplomirao u razredu Blagoja Berse na Muzičkoj akademiji u Zagrebu, a dirigiranje je studirao u Beču, u razredu Dirka Focka, kamo ga je odveo Igor Stravinski. Nastupao je diljem Europe, pisao je opere, balete, koncerte, komornu glazbu, klavirske komade, duhovne skladbe, scensku i filmsku glazbu. Bio je i pijanist te su klavirska djela važan dio njegovog opusa, koji čini više od 450 djela i prepoznatljiv je po inventivnosti i duhovitosti, virtuoznosti, motoričnosti, vještoj uporabi nacionalnih elemenata, novoklasicizmu. Muzikolog Davor Merkaš, stručnjak za njegov opus, ističe da je Papandopulo „zapanjujućim opsegom svoga djelovanja utisnuo duboki i danas sveprisutni pečat ne samo hrvatskoj glazbi nego i, usuđujem se reći, glazbi 20. stoljeća.“

Tri studije tri su prerađena stavka iz ciklusa virtuoznih minijatura za klavir, Osam studija, koji je Papandopulo napisao 1956. Za saksofone ih je preradio pijanist Ivan Batoš, koji o sebi i o obradi kaže: „Ivan Batoš, a.k.a. saxacompanist, viši umjetnički suradnik na Akademijama u Zagrebu i Splitu, osim što je s većinom članova Papandopulo kvarteta svirao duo-recitale – a s dvojicom od njih djeluje i u Triju GIG – u slobodno vrijeme (kojeg zapravo nema), prerađuje raznolike skladbe za kvartet saksofona. Tako je nastradalo i pet od antologijskih Osam studija za klavir Borisa Papandopula, od kojih ćete na programu večerašnjeg koncerta čuti upravo one tri koje i pijanisti najčešće izvode.“

Trubač i skladatelj **Petar Obradović** (Dubrovnik, 1972.) završio je srednje glazbeno obrazovanje u Umjetničkoj školi Luke Sorkočevića u rodnome gradu, u razredu svoga oca Nika (Nina) Obradovića. Diplomirao je na Glazbenoj akademiji u Ljubljani u klasi Antona Grčara, a 1995. postao je prvim trubačem Dubrovačkoga simfonijskoga orkestra. Iste godine položio je audiciju za solo trubača u Simfonijskome orkestru Hrvatske radiotelevizije u Zagrebu, gdje je zaposlen i danas. Kao solist, nastupao je s Dubrovačkim simfonijskim orkestrom, Simfonijskim orkestrom HRT-a, Zagrebačkom filharmonijom, Mostarskim simfonijskim orkestrom, Kvartetom Sorkočević i Dubrovačkim gudačkim kvartetom. Godine 2000. nakladnička kuća Cantus objavila mu je prvi nosač zvuka, sa skladbama Šuleka, Detonija, Tarbuka i Obradovića, a uz pratnju Zagrebačke filharmonije snimio je Vivaldijev Koncert za dvije trublje i orkestar u C-duru. Godine 2006. Cantus objavljuje njegov CD s djelima Papandopula, Berdovića, Bjelinskoga, Kuljerića i Obradovića, a 2009. CD s djelima skladatelja talijanskog baroka te hrvatskim pretklasicima, Bajamontijem i Stratikom. Osim skladanja solističkih, komornih i orkestralnih djela, autor je filmske glazbe, kao i scenske, za predstave Teatra Lero, izvođene na Splitskom ljetu i Dubrovačkim ljetnim igrama. Na 68. dubrovačkim ljetnim igrama praižvedeno mu je djelo Bird concerto za saksofon i orkestar, a kao solist na saksofonu nastupio je Nikola Fabijanić uz pratnju Dubrovačkog simfonijskog orkestra. Za tu je skladbu 2019. dobio nagradu „Porin“ u kategoriji najbolje skladbe klasične glazbe. Iste godine praižveden je njegov koncert za violinu i orkestar Profumi del tempo sa solistom Marcom Grazianijem. Od 2005. član je Hrvatskoga društva skladatelja.

Uz skladbu **Petrichor**, čiji naslov je stručni naziv za miris zraka poslije kiše, autor podastire sljedeće riječi Davora Mojaša:

„Postoje one noći u kojima nas dodir vode uvodi u san. U kapima skupljena mora na dlanu anđela rumenih od pjesme i umornih od leta. Kada svilenkasti se kišni zastor spusti, umorne sjene svoje odigrat će scene i otplesati tango nestajanja. U ritmu onog koji ih, skriven, promatra. Sluti i želi. Drukčijim redom od onog upisanog u ostavljenom spomenaru. Kada pada kiša, kao da se odvaja vrijeme i dijeli na ono koje nebo skriva i ono u kojem nas kapljicama hladi. I svi koji nas pamte odmahuju nam iz tama pročelja starih ljetnikovaca u kojima žene mirišu na vosak, smilje, lavandu i drevna biljna ulja starih ljubavi. Osluhuju nebeske plovidbe oblaka koje će se, usliše li im se molitve, zaustaviti iznad njih. I kaplje im tople ostaviti na licu. Kao dar, spomen i kao suze skupljene u Petrichor sonatu.“

„Jesti, voljeti, pjevati i probavljati hranu – četiri su čina komične opere poznate pod nazivom život. A sve to prolazno je poput mjehurića pjenušca.“ Rekao je to **Gioachino Rossini** (Pesaro, 1792. – Passy, Pariz, 1868.), najznačajniji talijanski skladatelj prve polovice 19. stoljeća. I po glazbenoj i po izvanglazbenoj djelatnosti povezuje ga se s lakoćom i hedonizmom, no iza njih stajalo je istančano glazbeno umijeće. Rossini je odrastao po kazalištima u kojima su nastupali njegov otac, trubač i kornist, i majka, pjevačica. Svirao je nekoliko instrumenata i učio pjevanje te nastupao kao dječjački sopran, zatim je u kazalištima svirao čembalo i počeo skladati prve arije, učiti kompoziciju u Bologni i proučavati djela Haydna i Mozarta. Bio je pod ugovorom s dvama napuljskim kazalištima

te je svake godine za svako od njih pisao po jednu novu operu, ali ubrzo počinje pisati i za mnoga druga kazališta. Putovao je po Europi, nizio operne uspjehe po Italiji, u Beču te u Parizu, gdje je živio u više navrata i proveo završnih 14 godina života. Poznat je bio i po gastronomskoj vještini.

Rossini je usavršio komičnu operu buffo i razvio operu seria, pisao djela koja traže puno virtuoznosti, a sebe je nazivao „posljednjim od klasicista.“ Skladao je i druga vokalna djela, kao i mnoge instrumentalne skladbe, no najpoznatiji je po komičnim operama prštavih, koloraturnih tema. Baš je takve teme za svoj kvartet prema Rossinijevim djelima, iz 1997., odabrao talijanski saksofonist i skladatelj, profesor saksofona na Konzervatoriju u Pescari, Gaetano di Bacco: teme iz opera Seviljski brijač, Kradljiva svraka, Talijanka u Alžiru i Semiramida te iz pjesme-tarantelle La danza, koje će rasplesano zaokružiti program.

Dina Puhovski



The Papandopulo Quartet is composed of four Croatian saxophonists, Nikola Fabijanić (Zagreb, 1976), soprano saxophone, Gordan Tudor (Split, 1982), alto saxophone, Goran Jurković (Zagreb, 1983), tenor saxophone, and Tomislav Žužak (Zagreb, 1978), baritone saxophone, who all graduated from the Zagreb Academy of Music under Dragan Sremec. They continued their education at the conservatories in Paris, Amsterdam and Vienna and in seminars held by world-renowned saxophonists. During their studies and in the years after graduation, besides their other music projects, they appeared as the New Sax Quartet and had a series of successful performances starting from 2000. In 2013 they changed their name to Papandopulo Quartet. They appeared at major festivals and music events such as the Musical Evenings in St Donatus, Rijeka

Summer Nights, Dubrovnik Summer Festival, Music Biennale Zagreb, Opatija Musical Platform, Split Summer Festival, Osor Musical Evenings, Concerts in the Euphrasian Basilica in Poreč, Showroom of Contemporary Sound in Zagreb, AudioArt Festival in Pula, New Music Days Festival in Split, Croatian Music Festival in Vienna and Echoraum Festival in Vienna, as well as at concerts in Budapest, Paris, Strasbourg, Herceg Novi and other cities.

Their concerts are regularly followed by thunderous approval from the audiences and praise from the critics: 'Their relaxed and confident performance, intonational precision and richness of tonal creation, skilfulness in various articulations, fantastic agility and precision both in the highest and lowest registers, or simply put, their

impressive technical skills are the foundations on which the members of the Papandopulo Quartet build their musical expressiveness and expression... For this reason, they can proudly and deservedly carry the name of one of the most versatile giants of Croatian music history who was passionately dedicated to music.' (Mirta Špoljarić, sbplus.hr, 27 January 2014)

'To conclude with, we recommend the Papanodopulo Quartet because they are truly excellent, spontaneous and technically outstanding young musicians.' (Zdenka Weber, Kolo, 6/2013)

'...their skill, high level of music-making and ease of communicating with the audience has shown that they are one of the most significant Croatian chamber ensembles with the most exposure – and rightfully so.' (Nina Orlović Radić, glasistre.hr, 10 July 2015)

Here is what they said about their repertoire and programme at this year's Dubrovnik Summer Festival:

'We are specialised in performing Croatian music, especially contemporary, which improves our performances of the saxophone quartet 'iron' repertoire (including the works of P.-M. Dubois). We often add the works of contemporary French composers (Régis Campo in this case) and transcriptions (Rossini) to the repertoire. In all our concerts, especially outside Croatia, we pay special attention to promoting Boris Papandopulo's music.'

Pierre-Max Dubois (Graulhet, 1930 – Rocquencourt, 1995) started his musical education in Tours and continued at the Paris Conservatory under Darius Milhaud. He got his first big radio commission, for

Suite humoristique, while he was still a student, and in 1955 he won the prestigious Prix de Rome award for composition. He began composing under the influence of Milhaud and Prokofiev, remaining within the boundaries of tonal music. He was a lecturer at the Quebec Conservatory of Music and professor of musical analysis at the CNSM in Paris; he was active as conductor from 1964. Known for his spontaneity, technical skills and use of irony, as well as his humorous titles, Dubois stated: 'I am impulsive by nature, but the hidden part of me is more serious. Still, my character makes me create bright music. I love humour and do not delude myself that the world will stop turning because of me.'

He wrote works for unusual combinations of instruments, as well as three minor operas and numerous saxophone pieces - two concertos, sonatas and concert pieces. The **Quartet**, also known as Concertino, was originally composed for four saxophones and string orchestra in 1956. This colourful and technically demanding work leads the audience from swaying, syncopated overture and lament in the fugato of the second movement to a quite lively spirituosso and a cheerful 'race' in the final presto.

Régis Campo (Marseilles, 1968) started his musical education in his hometown, studied philosophy in Aix-en-Provence and composition at the Paris Conservatory under Alain Bancquart and Gérard Grisey. He took private lessons with Henri Dutilleux and Edison Denisov. He won a number of awards for composition (the Gaudeamus Foundation and Henri Dutilleux Competition awards, Hervé Dugardin Award, Pierre Cardin, SACEM). He has

been a member of the Académie des Beaux-Arts since 2017.

Campo has written over a hundred works for various instrumental ensembles, vocal pieces, operas, stage and film music, works of developed melodicism and playful character. In his own words: 'You have to know, like Stravinsky, or Picasso, how to respond to a challenge. Limitations motivate me. I like changing and exposing myself to danger.'

He wrote **Tintamarre**, a piece for four saxophones commissioned by the Axone Saxophone Quartet, in 2006. The word tintamarre refers to the tradition of making noise with everything at hand: Campo refers to a story about a duke who considered that the workers in his vineyards worked too much and ordered them to stop working every day as soon as they heard a signal. The signal was carried by the workers from vine to vine by making ringing ('tinter') sounds with rocks and their tools (which were called 'mare', therefore tinter + mare). The composer continues: 'Saxophone became one of my favourite instruments thanks to Claude Delangle and his exceptional students at the Paris Conservatory. Tintamarre is a 'dramatisation' of this instrument. I returned to the idea of multi-layered saxophone personalities I had been working on in the past years. Four musicians take turns in the roles of clowns, jazz musicians, street musicians, city musicians, musicians at a party, but also at its end. The piece consists of four movements. The first two, fast and agile, lead to a quite a slow third, which brings the bisbigliando technique (fast alternation of two fingerings for performing the same, or nearly the same, 'undulating' tone height), while the fourth brings back the motifs from the previous movements and

joins, as does the second movement, the world of jazz.'

Saxophonist and composer **Gordan Tudor** (Split, 1982) studied at the Zagreb Academy of Music under Dragan Sremec. He continued his saxophone studies under Arno Bornkamp at the Amsterdam Conservatory, where he graduated in 2006. He also studied with Eugene Rousseau at the Mozarteum University in Salzburg and with Claude Delangle at CNSMD in Paris. He has performed across Europe and North America in various chamber ensembles and as soloist with numerous orchestras and ensembles. He won a number first awards in state and international competitions, the PBZ and Zagreb Philharmonic Orchestra Award for Best Young Croatian Musician, the Lyons Club Grand Prix, University of Zagreb Rector's Award, Judita Award at the 52nd Split Summer Festival, award at the Marenostrom International Composition Competition in Berlin and Rudolf and Margita Matz Foundation Annual Award for Young Composers. He is a multiple Porin Award winner. He holds masterclasses in Croatia and abroad and is a regular member of juries in international competitions.

Gordan Tudor is Assistant Professor of saxophone and chamber music at the Split Arts Academy, where he founded the S/UMAS Contemporary Music Ensemble, and he was also engaged as saxophone professor at the Josip Hatze Music School in Split and Guest Assistant Professor at the Novi Sad Academy of Music. He is the founder of the New Music Days Festival in Split. He premiered around thirty works by Croatian and foreign composers and has composed in different genres and for various instrument ensembles. He is a member of

the Papandopulo Quartet and GIG Trio. This is what he said about the **Three Scenes**: ‘It was written in the summer of 2019 for the Papandopulo Quartet. I composed it by improvising on saxophones and then shaped the motifs in three movements (three scenes) arranged in the following order: quasi overture – terrace of a hotel in North Africa (in a parallel universe) – quasi finale.’

One of the most important Croatian composers, **Boris Papandopulo** (Honnef am Rhein, 1906 – Zagreb, 1991), graduated in composition under Blagoje Bersa at the Zagreb Academy of Music and, thanks to Igor Stravinsky, studied conducting in Vienna under Dirk Fock. He performed all over Europe and wrote operas, ballets, concertos, chamber music, piano works, sacred music, as well as stage and film music. He was also a pianist and piano pieces constitute an important part of his output, consisting of over 450 works, known for its inventiveness and humour, virtuosity, motor rhythms, skilled use of national elements and neo-classicism. Musicologist Davor Merkaš, expert in Papandopulo’s work, points out that ‘astonishing range of his work left a deep and ubiquitous mark not only on Croatian music but also, I dare say, the music of the 20th century in general’.

The **Three Studies** are three reworked movements from Papandopulo’s Eight Studies, a cycle of virtuoso piano miniatures from 1956. They were arranged for saxophones by pianist Ivan Batoš and this is what he said about himself and the arrangement: ‘Ivan Batoš, a.k.a. saxaccompanist, is a Senior Artistic Associate at the Zagreb and Split academies. In addition to performing duo recitals with most of the members of the Papandopulo

Quartet – and he is also a member of the GIG Trio with two of them – in his free time (which he actually doesn’t have), he writes arrangements of various works for saxophone quartet. This is how five out of Boris Papandopulo’s famous Eight Studies for piano got in trouble. The three studies most performed by pianists will be presented this evening.’

Trumpeter and composer **Petar Obradović** (Dubrovnik, 1972) completed secondary musical education in his hometown, at the Luka Sorokočević Art School under his father Niko (Nino) Obradović. He graduated from the Ljubljana Academy of Music under Anton Grčar and became the first trumpet of the Dubrovnik Symphony Orchestra in 1995. The same year he passed the audition for solo trumpeter at the Croatian Radio and Television Symphony Orchestra in Zagreb, where he has been engaged ever since. As a soloist, he has performed with the Dubrovnik Symphony Orchestra, Croatian Radio and Television Symphony Orchestra, Zagreb Philharmonic Orchestra, Mostar Symphony Orchestra, Sorokočević Quartet and Dubrovnik String Quartet. In 2000, the Cantus record label released his first CD with the works by Šulek, Detoni, Tarbuk and Obradović, and he made a recording of Vivaldi’s Concerto for two trumpets and orchestra in C major with the Zagreb Philharmonic Orchestra. In 2006, Cantus released his CD with the works by Papandopulo, Berdović, Bjelinski, Kuljerić and Obradović, followed by a CD with the works of Italian baroque composers and Croatian pre-classicists Bajamonti and Stratico in 2009. In addition to solo, chamber and orchestral works, he has also composed film music, as well as stage music for Lero Theatre’s productions performed at

the Split and Dubrovnik summer festivals. His Bird Concerto for saxophone and orchestra was premiered at the 68th Dubrovnik Summer Festival by saxophone soloist Nikola Fabijanić accompanied by the Dubrovnik Symphony Orchestra. In 2019 he won the Porin Award for this piece in the category of Best Classical Composition. His Concerto for violin and orchestra Profumi del tempo was premiered the same year with Marco Graziani as soloist. He has been a member of the Croatian Composers' Society since 2005.

He has included a text by Davor Mojaš to accompany the **Petrichor**, whose title refers to the smell of air after a rainfall:

‘There are those nights in which the touch of water puts us to sleep. In drops of the sea collected in the palms of angels all rosy from song and tired from flight. When the silky rain curtain drops, tired shadows will play their scenes and dance the tango of vanishing. In the rhythm of the one who, hidden, is watching them. Feeling and wanting. In a different order than the one written in a scrapbook left behind. When it rains, as if time separates and divides into the one hidden by the sky and the one in which it cools us with raindrops. And all who remember us wave at us from the darkness of the facades of old summer villas in which women smell of wax, immortelle, lavender and ancient herbal oils of old loves. They listen to the clouds sailing through the skies, which will, if their prayers are answered, stop right above them. And leave them with warm raindrops on their faces. As a gift, a memento and as tears collected in the Petrichor sonata.’

‘Eating, loving, singing and digesting are, in truth, the four acts of the comic opera known as life and they pass like bubbles of a bottle

of champagne.’ These are the words of **Gioachino Rossini** (Pesaro, 1792 – Passy, Paris, 1868), the most important Italian composer of the first half of the 19th century. Both his musical and non-musical activities are associated with lightness and hedonism, but there was a special musical artistry behind them. Rossini grew up in theatres in which his father, a trumpeter and hornist, and his mother, a singer, performed. He played several instruments, took singing lessons and performed as a boy soprano; then he played harpsichord in theatres and started composing his first arias, studying composition in Bologna and studying the works of Haydn and Mozart. He had a contract with two theatres in Naples and wrote one new opera for each of them every year, but he soon started writing for many other theatres as well. He travelled across Europe and had a string of operatic successes in Italy, Vienna and Paris, where he occasionally lived and spent the final 14 years of his life. He was also renowned for his gastronomic skills.

Rossini refined opera buffa and developed opera seria, wrote works that require considerable virtuosity and referred to himself as ‘the last of the Classics’. He also composed other vocal works and numerous instrumental pieces, but is best known for his comic operas with vibrant, coloratura themes. This is precisely the type of themes chosen by Italian saxophonist and composer, saxophone professor at the Pescara Conservatory, Gaetano di Bacco for his quartet from 1997 based on Rossini’s works: themes from operas *The Barber of Seville*, *The Thieving Magpie*, *The Italian Girl in Algiers* and *Semiramide* and from *La danza*, a song in tarantella time, which will conclude the programme in a dancing mood.

Dina Puhovski