

MEETING POINT

Goran Konar & Darko Jurkovi Quartet

Goran Konar – violina / violin

Darko Jurkovi – gitare / guitars

Henry Radanovi – kontrabas / double bass

Zvezdan Ruži - klavir / piano

Kruno Leva i - bubnjevi / drums

posebna goš a / special guest – Ljerka Konar – violina celo / violincello

1. **Miljenko Prohaska:** Adieu 6:34
2. **Zvezdan Ruži** : Lino 7:08
3. **Darko Jurkovi** :Rolling Oranges 5:38
4. **Zvezdan Ruži** : Moreška 6:00
5. **Darko Jurkovi** : Under the open sky 4:41
6. **Henry Radanovi** : Long Distance 5:37
7. **Krunoslav Leva i** : Why Did 6:27
8. **Henry Radanovi** : Kalamota 9:00
10. **Boris Papandopulo:** Capriccio za violinu i Jazz kvartet 11:17
Capriccio for the violin and Jazz Quartet
11. 6:49

Boris Papandopulo, jedan od najvećih skladatelja i umjetnika hrvatske glazbe 20. stoljeća i niz godina nakon smrti svojim djelom i dalje inspirira i potiče glazbenike svih profila i usmjerenja na zajedničko muziciranje i propitivanje granica ili možda bezgraničnosti glazbe. Tako je upravo njegovo djelo bilo poticaj za susret svjetski poznatog violinista Gorana Konara i jazz kvarteta Darka Jurkovića u želji da se izvede Papandopulovo djelo **Capriccio za solo violinu i jazz kvartet** nastalo 1963. godine.

Malo tko je uopće znao da postoji ta skladba **Borisa Papandopula**, no oni koji su za nju i znali, nikada je nisu imali prilike čuti. Taj crossover klasike i jaza imao je doista jedan put; skladba napisana za veliki jazz festival u Beogradu 1964. godine, dobila je nagradu na festivalu ali nikad nije izvedena, već je završila na tadašnjoj Jugoslavenskoj radioteleviziji. Tamo je godinama ležala u depoima, čekajući... i dočekala! Kada ju je otkrio Goran Konar, započeo je i projekt okupljanja grupe muzičara koja bi je mogla izvesti. Svoju praiizvedbu *Capriccio* je doživio na Riječkim ljetnim noćima 2013. godine, te odmah osvojio nagradu Festivala za najcjelovitiju izvedbu festivala!

Capriccio je Papandopulo posvetio svojoj kćerki Maji i nije jedino djelo kojim je iskušavao jazz izraz. Godine 1964. napisao je i *Mozaik za gudački kvartet i jazz kvartet* kojeg je praiizveo Zagrebački kvartet pod vodstvom Gorana Konara i Zagrebački Jazz kvartet Boška Petrovića.

Dva vrlo raznolika stavka *Capriccia*, harmonijski se oslanjaju na dodekafonijske nizove i dok je dionica violine pisana klasično svaki instrument jazz kvarteta ima brojne mogućnosti za improvizaciju ili slobodnije interpretacije.

Žestoki harmonijski nizovi i vrst ritam prvog stavka u drugom se stavku pretvara u pomalo groteskni ples. Veliki raspon dinamika i agogičke slobode kompozicijom originalnom do te mjere da u literaturi zaista ne možemo pronaći djelo sličnih karakteristika. Unato svemu navedenom i virtuoznim kompozicijskim zahvatima to je ipak tipična skladba za Papandopulov opus.

I tako je Papandopulov *Capriccio* postao mjestom susreta (Meeting Point) izvrsnih glazbenika otvorenih istraživanju i eksperimentiranju koje je zajedničko muziciranje bilo poticaj nastanku novih skladbi kao i novih aranžmana poput ovog za legendarnu skladbu **Miljenka Prohaske Adieu**. Nastao 1994. godine *Adieu* je doživio niz prilagodbi raznim instrumentalnim sastavima da bi posljednju verziju na poticaj Gorana Konara, Miljenko Prohaska napisao 2013. za violinu, violončelo i Jazz kvartet. Ta je obrada izvedena na Riječkim ljetnim noćima 2013. ali je, na žalost Miljenko Prohaska nikada nije imao priliku čuti uživo!

Na CD-u imamo prilike poslušati i dvije kompozicije gitarista **Darka Jurkovića Charlia**, jednog od najkreativnijih hrvatskih jazz gitarista, jedinog koji u Hrvatskoj koristi posebnu tehniku *two hands tapping* po uzoru na američkog gitaristu Stanleya Jordana. Njegova funk kompozicija **Rolling Oranges** originalno je nastala za trio, i prvi puta je snimljena na albumu *Alla maniera* za SIPA Music 2010. godine. Na ovome je izdanju predstavljena u novom aranžmanu kao i njegova druga skladba, **Under the Open Sky** objavljena na prvom albumu *My Contribution* 1999. godine. Ta je verzija korištena kao podloga za turističku video razglednicu Grada Rijeke, a početkom 2014. godine snimljen je i video spot na kojem svira kompoziciju na dvije gitare istovremeno. Ovoga je puta *Under the Open Sky* posebno aranžiran za violinu, violončelo i Jazz kvartet.

Svoje višenje *Meeting pointa* utemeljitelj i član niza jazz sastava, basist i kontrabasist **Henry Radanović** predstavio je dvjema skladbama u novim obradama za violinu, violončelo i jazz kvartet. **Long distance** tipična je jazz skladba bogatog ritma s velikom mogućnošću improvizacije s njegova prvog autorskog albuma *Long distance*, dok je **Kalamota** iznimno ugođajna skladba, mirnog karaktera te zračni i opuštenom atmosferom inspiriranom otvorenim Kalamotom.

Skladbom **Why did**, jedan od najzapolsnijih bubnjara i suradnika gotovo svih hrvatskih i mnogih inozemnih jazz glazbenika **Krunoslav Leva** i pokazao je ne samo

svima dobro poznat smisao za humor već i vrhunsko zanatsko umjetnost i kreativnost koja gotovo ne poznaje granica. Skladba započnuta je violinom solo da bi se postepeno priključili i ostali instrumenti. Ima karakteristike himni ali napjeva uz virtuosne improvizacije cijelog ansambla.

Najmla i najmlan ansambla **Zvezdan Ružić** predstavio se dvjema skladbama inspiriranim tradicijskim plesovima dubrovačkog primorja i otoka Korčule **Linom** i **Moreškom**. Skladbe odražavaju karakterističnu plesnu ritmičku strukturu kao i melodijske i harmonijske odnose prisutne u pučkim plesovima uz ustaljene obrasce ponavljanja. S druge strane ti obrasci dozvoljavaju i omogućavaju niz lepršavih improvizacija koje djeluju poseban karakter.

Meeting point je izdanje koje predstavlja susret discipline klasičnih djela i lepršavost jazz. Vrhunski repertoar vrhunskih glazbenika koji osim izuzetnog međusobnog uvažavanja pokazuju i beskonačnu želju za propitivanjem granica - granica žanra, ali i svojih osobnih.

Sanda Vojković

Boris Papandopulo, one of the greatest composers and artists of the Croatian music of the 20th century in years after his death he continues to inspire and stimulate musicians of all profiles and orientations for sharing music making and challenge the borders or even the boundlessness of music. Thus it has exactly his work that stimulated the incentive for the world-wide known violinist Goran Konar and the Jazz Quartet of Darko Jurković in the desire to perform Papandopulo's **Capriccio for the violin and the Jazz Quartet**.

There are very few who at all knew that there exists this composition of **Boris Papandopulo**, but those who knew about it has never had opportunity to hear it. This crossover of classic and jazz has a rather bizarre path: the composition is written for the great jazz festival in Belgrade in the year 1964, it was given the award on the festival but it was never performed but finished in the then Radio – Television of Yugoslavia. For years it was put in the depot, waiting – and welcomed. When Goran Konar discovered project was initiated by gathering of a group of musicians who would be able to perform it. The premiere of the *Capriccio* lived to enjoy it in the Rijeka Summer Nights in the year 2013, and it immediately won the award of the festival for the integral performance of the festival.

Capriccio Papandopulo dedicated to his daughter Maja and he put to the test other works to try the catchword jazz. In the year 1964 he wrote the *Mosaic for the string quartet and jazz Quartet* which was premiered by the Zagreb Quartet under the leadership of Goran Konar and the Zagreb Jazz Quartet of Boško Petrović.

Two very diverse movements of *Capriccio*, harmonically relying on the dodechaphonic series and while the section of the violin is written classically each instrument of the jazz quartet has numerous opportunities for improvisation or free interpretations.

Furious harmonic strings and firm rhythm of the first section turns in the second section into a sort of a grotesque dance. The great range of the dynamics andagogical freedom makes the composition original up to the measure that in literature indeed it cannot be

found as a work of similar characteristics. Nevertheless, the compositional operations is a typical composition for Papandopulo's opus.

Thus Papandopulo's *Capriccio* became the Meeting Point of excellent musicians open to investigation and experimenting, whose collective music making was the incentive to the emergence of new compositions as well as new arrangements like this legendary composition of **Miljenko Prohaska Adieu**. It came into existence in the year 1994 and *Adieu* passed through many adaptations by a number of various instrumental groups. The last version, by the incentive of Goran Konar, Miljenko Prohaska wrote in the year 2013 the version for the violin, violoncello and Jazz Quartet. This arrangement was performed at the Rijeka Summer Nights in 2013 but unfortunately Miljenko Prohaska has never had the opportunity to hear the composition.

On the CD we have the opportunity to listen to two compositions of the guitarist **Darko Jurkovi Charlie**, one of the most creative Croatian jazz guitarists, the only one who in Croatia uses a particular technique *two hands tapping* by the model of the American guitarist Stanley Jordan. His funk composition **Rolling Oranges** came originally for a trio. And the first time it was recorded on the album *Alla maniera* for SIPA Music in the year 2010. In this edition it is represented in a new arrangement as well as his second composition, **Under the Open Sky** published in the first album *My Contribution* from the year 1999. This version was used as the background for the tourist video picture-postcard of the Town of Rijeka. At the beginning of the year 2014 a video spot was recorded on which it plays a composition with two guitars playing simultaneously. This time *Under the Open Sky* was particularly arranged for the violin, violoncello and Jazz Quartet.

The bassist and double bass player **Henry Radanovi**, promoter and the member of the number of jazz groups, presented his vision of *Meeting Point* by two compositions in new arrangements for the violin, violoncello and jazz quartet. **Long distance** is a typical jazz composition of rich rhythm with great possibilities of improvisation from his first author's album *Long distance*, while **Kalamota** is an exceptionally timed composition, of peaceful character and radiate by unstressed atmosphere inspired by the islet Kalamota.

With the composition **Why did**, one of the most busy drummer and associate of almost all the Croatian and many other foreign jazz musicians, **Krunoslav Leva i** showed not only the well-known sense for humour but also the professional skill of this creativity that almost knows no boundaries. The composition begins by the violin solo in order to gradually attach other instruments. It has characteristics of hymnical tune besides virtuoso improvisations of the whole ensemble.

The youngest member of the ensemble **Zvezdan Ruži** presented himself with two compositions inspired by traditional dances of the Dubrovnik littoral and the isle of Korula by **Lin o** and **Moreška**. The compositions reflected the characteristic rhythmic structure as well as the melodic and harmonic relations present in folk dances accompanied by frequent form of repetition. On the other hand, these forms allow and enable a number of flouting improvisations that give to the work a particular character.

Meeting point is the edition that presents the meeting discipline of classical works and the flouting jazz. The top repertoire of superior musicians which except exceptional interconnected appreciation also show an endless desire for query of boundaries – boundaries of genres, but also personal ones.

Translated by: Jasna Bilini Zubak

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