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Gorah Klisurić (1-4); Božidar Pandurić (5)

**Glazbeni producent | Music producer:** Igor Kudeljnjak

**Izvršni producenti | Executive producers:**

Josip Berend, Jurica Perharić

**Urednik | Editor:** Josip Berend

**Autori teksta | Text by:** Adela Balić, Josip Berend

**Lektura | Language Editing:** Sonja Mrnjavčič

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križevci



Gradski  
Tamburaški orkestar  
Križevci



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GRADSKI TAMBURAŠKI ORKESTAR KRIŽEVCI



Križevci kroz zvuke tambure

# THE KRIŽEVCI STATUTES

*Dedicated to Dear Chums from the Križevci Tamburitza Orchestra*

Jurica Hrenić, member of the Križevci Tamburitza Orchestra, is the author of "The Križevci Statutes" composition. He received basic music education in Koprivnica and graduated in composition under the mentorship of professor Davor Bobić. He is an exceptionally talented composer and winner of grand prizes at various national and international festivals and prestigious competitions. He collaborates with numerous ensembles, such as the HRT Tamburitza Orchestra, the Golden Strings Orchestra, the Zagreb Tamburitza Quarter and many others.

The oeuvre of the young composer is based on compositions for unaccompanied and accompanied instruments, chamber and choral works, electronic music, jazz compositions, orchestral and vocal and instrumental pieces, such as "The Križevci Statutes" – one of the first tamburitza cantatas.

The word "statue" itself comes from the Latin word *statutum*, i.e. rule. There are two legends on the creation of the Statutes, the first one emphasizing the necessity of laying down tabletop manners for guests coming to shindigs, while the other is connected to the Križevci *purgeri* (townsfolk) and Kalnik *šljivari* (plum gentry) and the tabletop manners for their reconciliation during three days of merrymaking.

"The Križevci Statutes" cantata is intended for a narrator, vocal soloist, choir, percussions and tamburitza orchestra. It was composed to the lyrics of "The Križevci Statutes Folksong" published in the 1912 anthology "The Križevci Statutes – Companionable Wine-drinking Rules" by Zvonimir Pužar. The work is full of fragments and quotations of well-known drinking songs, which are even today often sung at Saint Martin's Day celebrations and shindigs in every corner of northwestern Croatia. The composition itself consists of several numbers titled: "Overture", "Križevci Is a Pretty Town", "How It Used To Be", "Roles (1)", "Toast", "Roles (2)", "Old Križevci Custom", "Companionship" and "Finale".

The musical themes of drinking songs are elaborated through a motif and the composer often transforms them with more complex rhythm patterns and contrasting orchestration. Through song sequencing, careful orchestration and the usage of a vocal soloist, narrator and choir, the composer managed to convey to the listeners the tradition of gathering according to "The Križevci Statutes".

1. Davor Bobić:  
**KRVAVI KRIŽEVAČKI SABOR** ..... 11:45  
simfonijska pjesma za tamburaški orkestar, udaraljke i naratora

Adalbert Marković:  
**KRIŽEVAČKA SUITA**

2. I. Aleja kestena ..... 03:38  
3. II. Nemčićev trg ..... 03:03  
4. III. Koruška ..... 03:43  
5. IV. Spravišće ..... 02:29

6. Božo Potočnik:  
**CURE I DEČKI KRIŽEVEČKI** ..... 05:11

7. Adalbert Marković:  
**IMPRESIJA II - KALNIK** ..... 05:31

8. Jurica Hrenić:  
**KRIŽEVAČKI ŠTATUTI** ..... 12:47  
kantata za tamburaški orkestar, udaraljke, zbor, tenora i naratora  
1. Uvertira, 2. Križevac je lepa varoš, 3. Kak je negda pri nas bilo, 4. Uloge (1), 5. Zdravica, 6. Uloge (2), 7. Stara šega križevčeka, 8. Pajdašija, 9. Finale

UKUPNO TRAJANJE | TOTAL TIME: 48:24

# KRIŽEVAČKI ŠTATUTI

*Dragim pajdašima i pajdašicama iz Gradskog tamburaškog orkestra Križevci*

Jurica Hrenić diplomirao je kompoziciju pod mentorstvom prof. Davora Bobića, a njegov izniman skladateljski talent potvrđuju osvojene prve nagrade na brojnim festivalima i prestižnim natjecanjima u Hrvatskoj i inozemstvu. Član je Gradskoga tamburaškog orkestra Križevci, no surađuje s brojnim ansamblima, među kojima su Tamburaški orkestar HRT-a, Golden Strings Orchestra, Zagrebački tamburaški kvartet i mnogi drugi. Opus mladoga skladatelja temelji se na skladbama za solo instrument, instrumente s pratnjom, komornim i zbarskim djelima, elektroničkoj glazbi, jazz-skladbama, orkestralnim te vokalno-instrumentalnim djelima, među kojima je i jedna od prvih tamburaških kantata, *Križevački štatuti*.

Riječ *štatuti* dolazi od latinske riječi *statutum*, što znači *pravilo*. Postoje dvije legende o nastanku *štatuta*: prva ističe nužnost postavljanja pravila ponašanja strancima koji dolaze na vesela druženja, a druga se veže uz križevačke purgere i kalničke šljivare i njihova pravila ponašanja za stolom pri pomirbi tijekom trodnevne gozbe.

Kantata *Križevački štatuti* napisana je za naratora, vokalnog solista, mješoviti zbor, udaraljke i tamburaški orkestar. Djelo je skladano na stihove *Popevke o Križevačkim štatutima*, objavljene 1912. u sabranoj zbirci *Križevački štatuti: vinsko-pajdaške regule* Zvonimira Pužara. Kroz Hrenićevu skladbu provlače se fragmenti i citati poznatih napitnica koje se i danas često pjevaju na proslavama sv. Martina i zabavama diljem sjeverozapadne Hrvatske. Kantata se sastoji od brojeva, odnosno kratkih stavaka: *Uvertira, Križevac je lepog varoš, Kak je negda pri nas bilo, Uloge (1), Zdravica, Uloge (2), Stara šega križevačka, Pajdašija i Finale*.

Poznate teme napitnica u djelu se motivski razrađuju, a skladatelj ih često preinačuje složenijim ritamskim obrascima i kontrastnom orkestracijom. Rasporedom brojeva, promišljenom orkestracijom i uključivanjem vokalnog solista, naratora i zbora, skladatelj slušateljima uspješno prenosi tradiciju okupljanja po *Križevačkim štatutima*.

## IZVOĐAČI | PERFORMERS:

### Gradski tamburaški orkestar Križevci | Križevci Tamburitza Orchestra

Danijel Tomašević, Franjo Pečarić, Ivan Fletko, Ivan Jambrec, Ivan Koprić, Ivan Pavljak, Josip Berend, Jurica Hrenić, Jurica Perharić, Klaudije Mažar, Krešimir Španić, Luka Lovreković, Martin Durbek, Martin Pleše, Mihael Mateković, Mihaela Miklečić, Renato Škarec, Robert Habdija, Tomislav Koprić, Tomislav Tukša (1-8); Adela Balić, Ana Trninić, Dejan Dretar, Eric Wolf, Hrvoje Nemeč, Ivan Matej Bogati, Ivona Božić, Lucija Kovačić, Luka Ožanić, Marko Blašković, Marko Vuković, Matija Kučić, Robert Lončarić (1-7); Dinko Magenhajm (2-7); Ana Jazbec Kuric, Dora Kralj, Mateo Kovačić, Matija Medverec (1); Antun Bračun (8).

### Udaraljkaši | Percussionists

Lovro Baričević, Štefan Đurković (1, 8); David Konfic, Frane Marinković, Luis Camacho Montealegre, Luka Ruklin, Robin Petić (1); Filip Komarica (8).

### Zbor Euterpa | Euterpa Choir

Andrea Šimić, Ante Bubić, David Ralašić, Gabriel Mažuran, Ivan Šimatović, Katarina Nera Biondić, Lovro Roksandić, Marta Knežević, Mirta Javurek, Nikola Vilus, Silvana Pleše, Siniša Pleše, Vigo Kovačić (8)

### Akademski zbor Cappella Odak | Cappella Odak Choir

Filip Zoričić, Iva Letica, Ivo Majer, Marta Brkljačić, Mateja Mervić, Silvija Sarapa (8)

### Filip Filipović, tenor (8)

### Adalbert Turner Juci, narator | narrator (1)

### Zoran Homen, narator | narrator (8)

### Neven Boltek, asistent dirigenta Akademskog zbora Cappella Odak | assistant conductor of the Cappella Odak Choir (8)

### Marija Anđela Biondić, dirigentica Zbora Euterpa | conductor of the Euterpa Choir (8)

### Igor Kudeljnjak, dirigent | conductor (1-8)

# KRIŽEVCI KROZ ZVUKE TAMBURE

GRADSKI TAMBURAŠKI ORKESTAR KRIŽEVCI

Kao i u prošlosti, Križevci su i danas izvor izvrsnih svirača tambura, ali i nadahnuća raznim glazbenicima. Stopedesetogodišnja tradicija tamburaških orkestrara koji izvode umjetničku tamburašku glazbu u Križevcima iznjedrila je mnoge naraštaje odličnih glazbenika, pedagoga i skladatelja koji su izvođačku razinu podigli do majstorstva. Taj dugogodišnji napredak i izvrsnost prepoznali su mnogi skladatelji, koji pišu djela posvećena Križevcima i križevačkim orkestrima. Osnutkom Gradškoga tamburaškog orkestra Križevci, rodila se ideja o oživljavanju tih djela, ali i stvaranju novih, suvremenih djela koja pomiču granice umjetničke tamburaške glazbe. Projekt, osim što je oživio i zauvijek zabilježio skladbe *Križevačka suita* i *Impresija II – Kalnik* Adalberta Markovića te *Cure i dečki križevački* Bože Potočnika, potaknuo je stvaranje novih djela suvremenoga glazbenog izričaja. Tako su u umjetničkoj tamburaškoj glazbi prvi put skladane glazbene forme simfonijske pjesme i kantate uz naćaciju, koje uključuju zbor, soliste te proširenje orkestra udaraljkaškom sekcijom. Prvo takvo djelo je simfonijska pjesma za tamburaški orkestar, udaraljke i naratora *Krvavi križevački sabor* skladatelja Davora Bobića, praižvedena, uz djela Adalberta Markovića i Bože Potočnika, na koncertu *Križevci kroz zvuke tambure* 7. rujna 2021. godine. Taj je koncert potaknuo ideju o diskografskom izdanju *Križevci kroz zvuke tambure*, koja je ohrabрила mladoga skladatelja Juriću Hrenića na skladañje djela *Križevački statuti*, kantate za tamburaški orkestar, udaraljke, zbor, tenora i naratora, nadahnutoga križevačkim regulama dobrog ponašanja u društvu. Snimanje albuma odvijalo se u tri navrata, od 2021. do 2023., a važnost projekta prepoznali su Ministarstvo kulture i medija Republike Hrvatske i Grad Križevci, koji su ujedno i njegovi pokrovitelji. Najveći poticaj projektu dao je entuzijazam članova Gradškoga tamburaškog orkestra Križevci koji, iako su većinom profesionalni glazbenici, u Orkestru utjelovljuju najuzvišenije značenje riječi *amateur – zaljubljenik*.

# IMPRESIJA II - KALNIK

Važno je spomenuti Markovićevu povezanost s manifestacijama, zborovima i orkestrima, među kojima je, osim osječkoga Festivala i Tamburaškoga orkestra KUD-a Gaj, i tamburaški orkestar križevačke glazbene škole. Marković je križevačkom orkestru, uz *Križevačku suitu* i *Impresiju II – Kalnik*, posvetio i djela *Scherzo grottesco* (1996.), *Fantazija BACH* (2004.), *Capriccio* (2004.) i *Pogled s Bukovja* (1995.).

Od ukupno šest Markovićevih *Impresija* na temu hrvatskih krajolika, *Impresija II – Kalnik* nadahnut je gorjem smještenim sjeverno od Križevaca. Križevački tamburaški orkestar djelo je praižveo 1992. na osječkome Festivalu koji je te godine iznimno, zbog ratne situacije, održan u Križevcima.

Djelom se provlači karakterističan motiv kojim započinju sva tri dijela glazbenog oblika, a uprizzuje Kalnik, čija je masivnost oslikana širokim *legato* ulomcima. Nježnim, vedrim i durskim dijelovima postiže se sentimentalnost pogleda s obronaka Kalnika, koja bogatim harmonijama i uzvišenim karakterom u *codi* prerasta u kraj uspona do samog vrha gore Kalnik.

# IMPRESSION II - KALNIK

It is important to mention Adalbert Marković's numerous ties with manifestations, choirs and orchestras, not only the International Serious Tamburitza Music Festival in Osijek and the Tamburitza Orchestra of the Gaj Cultural Artistic Society, but also the Tamburitza Orchestra of the Albert Štriga Music School of Križevci. Along with "The Križevci Suite" and "Impression II – Kalnik", he dedicated the following pieces to the tamburitza orchestra: "Scherzo grottesco" (1996), "BACH Fantasia" (2004), "Capriccio" (2004) and "The View from Bukovje" (1995).

He composed six impressions altogether inspired by Croatian landscapes. "Impression II – Kalnik" was inspired by the mighty hill massif north of Križevci and was dedicated to the Tamburitza Orchestra of the Albert Štriga Music School of Križevci, which premiered it in 1992 at the Festival held in Križevci instead of Osijek due to the wartime situation.

A characteristic motif runs through the whole composition and opens each of the three parts of the musical form, depicting Kalnik, whose massiveness and size is illustrated by wide *legato* fragments. Soft, cheerful and major key parts illustrate the sentimentality of the view from the Kalnik hill-sides, while in the *coda* the composer depicts the end of the ascent onto the summit of the mighty Kalnik hill using rich harmonies and a sublime character.

## CURE I DEČKI KRIŽEVEČKI

Božo Potočnik je skladatelj, dirigent, glazbeni pedagog i predan promicatelj hrvatskoga folklor. Osnovao je Redakciju narodne glazbe i običaja na Televiziji Zagreb, koja je emitirala brojne sadržaje o hrvatskome folkloru i tradicijskoj kulturi. Nemjerljiv je njegov utjecaj na vrednovanje tradicijske glazbe u Hrvatskoj, ali i njezinu primjenu u drugim glazbenim žanrovima. Potočnikov opus obuhvaća 750 obrada napjeva iz starijeg i novijeg folklornog nasljeđa, filmsku i kazališnu glazbu te 150 originalnih skladbi, od kojih je velik dio pisan za komorne tamburaške sastave i tamburaške orkestre.

Originalno orkestralno djelo *Cure i dečki križevčki*, nastalo 2006. godine, posvećeno je Gradskom tamburaškom orkestru *Sveti Marko Križevčanin*, koji je vodio Stjepan Fortuna, dugogodišnji promicatelj tamburaške glazbe u Križevcima. Skladba se sastoji od četiri tematski i zvukovno različita dijela, čije promjene, između razigranih i smirenijih odlomaka, pridonose njezinoj dinamičnosti.

## THE GIRLS AND BOYS OF KRIŽEVCI

Božo Potočnik is a composer, conductor, music educator and strong promoter of Croatian folklore. He established the folk music and customs editorial office of Television Zagreb, ensuring numerous broadcasts of Croatian folklore and other national culture content. He had an immense effect on the valuation of folk music in Croatia, as well as its employment in other musical genres. His oeuvre encompasses 750 interpretations of tunes from older and newer folklore heritage, film and theatre music, as well as 150 original compositions, many of which are written for tamburitza ensembles and orchestras.

The original orchestral piece "The Girls and Boys of Križevci" was composed in 2006 and is dedicated to the Saint Mark of Križevci Tamburitza Orchestra under the baton of Stjepan Fortuna, a longtime promoter of tamburitza music in Križevci. It consists of four thematically and sound-wise distinct parts, where the interplay of more playful and calmer parts contributes to the composition's dynamics.

**GRADSKI TAMBURAŠKI ORKESTAR KRIŽEVCI** osnovan je 2020. na inicijativu bivših učenika tambure Glazbene škole Alberta Štrige Križevci. Udruga trenutno ima 75 članova, među kojima je 30 stalnih članova Orkestra. Okuplja iskusne i diplomirane tamburaše, glazbene pedagoge, dirigente, skladatelje i muzikologe, profesore i asistente na muzičkim akademijama, profesore u glazbenim školama, studente tambure i ostalih odsjeka muzičkih akademija. Cilj Orkestra je promicanje i poticanje stvaranja umjetničke tamburaške glazbe, privlačenje i razvijanje publike te stvaranje novoga naraštaja glazbenika i stručnjaka na području umjetničke tamburaške glazbe.

U kratkome, ali iznimno plodnome razdoblju djelovanja, Orkestar je osvojio više državnih i međunarodnih nagrada. Na Državnoj smotri tamburaških orkestara i sastava u organizaciji Hrvatskoga sabora kulture osvojio je zlatnu plaketu s 96,67 bodova u kategoriji orkestara, *Grand prix* natjecanja te nagradu Hrvatskoga društva skladatelja za najbolju izvedbu skladbe hrvatskoga autora – *Instrumentalne preobrazbe starohrvatske pučke pjesme* Igora Kuljerića. U lipnju 2022. Orkestar je na Međunarodnom festivalu umjetničke tamburaške glazbe u organizaciji Hrvatskoga tamburaškog saveza u Osijeku osvojio zlatnu plaketu *Tambura Paje Kolarića* s velikom pohvalom za osvojenih 99 bodova, plaketu *dr. Josip Andrić* Hrvatskoga društva skladatelja za najbolje praizvedenu skladbu – *Panonska rapsodija* Tihomira Ranogajca, a dirigent Igor Kudeljnjak nagrađen je plaketom *Zlatna dirigentska palica* za najuspješnijeg dirigenta Festivala. U srpnju 2023. Orkestar je osvojio zlatnu plaketu s 98 bodova i *Grand prix* na Međunarodnom glazbenom natjecanju mladih II. u Bratislavi.

Udruga je jedan od glavnih pokretača kulturne scene u Križevcima, gdje redovito organizira i održava koncerte, kao što su *Svemirski koncert*, *Tambura pod ljetnim nebom*, ciklus *Po dragome kraju* i drugi. Orkestar često nastupa diljem Hrvatske i Europe te je, među ostalima, održao koncert *Zdravko Šljivac – večer tamburaške glazbe* u Preporodnoj dvorani Narodnoga doma u Zagrebu, nastupio na 23. tamburaškom memorijalu Hrvoja Majića u Vinkovcima te sudjelovao u Tamburaškoj filharmoniji u Novom Sadu u sklopu projekta *Europske prijestolnice kulture*.

Udruga djeluje i na području neformalnoga obrazovanja organizirajući Ljetnu školu tambure na Pagu s ciljem usavršavanja talentiranih učenika tambure. Od 2023. uključena je u organizaciju Međunarodnoga glazbenog festivala komornih sastava i orkestara *Sonus* u Križevcima.



FOTO | PHOTO: DRAGUTIN ANDRIĆ

## KRIŽEVAČKA SUITA

Adalbert Marković bio je pedagog, dirigent, zborovođa, glazbeni urednik i skladatelj opsežna i dragocjena tamburaškog opusa. *Križevačku suitu*, koju je skladao 1994., posvetio je Tamburaškom orkestru Glazbene škole Alberta Štrige Križevci, koji ju je prouzveo na 17. Festivalu hrvatske tamburaške glazbe u Osijeku. Za prouzvedbu te antologijske skladbe Tamburaški orkestra Glazbene škole Alberta Štrige Križevci pod ravnanjem Stjepana Fortune i skladatelj Adalbert Marković nagrađeni su zlatnom plaketom *Tambura Paje Kolarića*.

Suita se sastoji od četiri stavka koji, određenim tempom, dinamikom i ugođajem, dočaravaju prepoznatljive dijelove grada Križevaca i tradicionalnu lokalnu pučku svečanost.

Prvi stavak, *Aleja kestena*, svojim snažnim, a istodobno mirnijim tonom, savršeno oslikava dugu križevačku ulicu koju su u prošlosti krasili drvoredi razgranatih kestena. Drugi stavak, *Nemčićev trg*, vedrijim karakterom prikazuje uvijek ispunjeno srce Križevaca, dok je najspornijim stavkom *Koruška* onomatopejski dočarana zvonjava crkvenih zvona. Posljednji i najbrži stavak *Spravišće* dinamično oživljava duh istoimene manifestacije.

## THE KRIŽEVCI SUITE

Adalbert Marković was an educator, conductor, choirmaster, musical editor and composer. During his lifetime he created an extensive and exquisite tamburitza oeuvre, of which "The Križevci Suite" composed in 1994 is a part. He dedicated the suite to the Tamburitza Orchestra of the Albert Štriga Music School of Križevci, which premiered it under the baton of Stjepan Fortuna at the 17th Croatian Tamburitza Music Festival in Osijek. The composer and Tamburitza Orchestra of the Albert Štriga Music School of Križevci were awarded with the "Pajo Kolarić's Tamburitza" Gold Plaque precisely for this anthology.

The suite consists of four movements which through a certain tempo, dynamics and atmosphere depict the recognizable part of the City of Križevci, as well as the "Spravišće" manifestation (The Great Get-Together of Križevci).

The first movement, "Chestnut Tree Boulevard" – with its strong, but calmer tone – perfectly depicts the long street once adorned by wide chestnut trees, while the second one, "Nemčić Square", paints a picture of the perennially busy heart of Križevci. The slowest movement, "Koruška", depicts the church by imitating its bells, while the last and fastest, "Spravišće", dynamically portrays the spirit of this manifestation.

# THE KRIŽEVCI BLOODY ASSEMBLY

*Dedicated to the Križevci Tamburitza Orchestra*

Davor Bobić is a conductor, educator and longtime director of the Varaždin Baroque Evenings Festival. He graduated in accordion, composition and music theory at the Ukrainian National Tchaikovsky Academy of Music in Kyiv. His body of work encompasses instrumental, vocal, vocal and instrumental, as well as theatrical musical pieces. In 2021 he composed the symphonic poem "The Križevci Bloody Assembly", written for a narrator, large tamburitza orchestra and percussions, which he dedicated to the Križevci Tamburitza Orchestra.

The composition is based on the bloody affair which occurred on 12 February 1397 in the Church of the Holy Cross in Križevci. Namely, after a defeat at the hands of the Turks, the Croats, presuming that king Sigismund was dead, chose Ladislaus of Naples as their new king. It turned out that Sigismund was alive and asking for reconciliation with the Croatian nobility. Viceroy Stjepan Lacković accepted his invitation without arms or an army, but was accused of treason in the battle against the Turks and killed, together with the Croatian nobles.

The composition was premiered by the Križevci Tamburitza Orchestra with a percussions section and a narrator in Adalbert Turner Juci on 7 September 2021 as part of the "Križevci through the Sounds of the Tamburitza" concert. The combination of instruments, as well as variety of playing techniques and sounds, along with the voice of a narrator, creates a gripping atmosphere depicting the event which is the basis for this symphonic poem consisting of two parts of equal duration, but different character. In the first part the narrator recites the lyrics of the song "The Bloody Assembly (1397)" signed by the pseudonym of the author B. B. (published in "Wreath" in 1874), while the orchestra serves as an ambient background by playing and creating different effects. In the second part the orchestra executes the thematic material built by combining and transforming tonal cells, which constantly contributes to a gripping atmosphere.

This showcases the innovative style of composing serious tamburitza music, which is enriched by large musical forms such as this symphonic poem.

# KRIŽEVCI THROUGH THE SOUNDS OF THE TAMBURITZA

KRIŽEVCI TAMBURITZA ORCHESTRA

The City of Križevci stands out historically, as well as in the present day, not only as a source of excellent tamburitza players, but also of inspiration for different musicians. This century and a half long tradition of tamburitza orchestras playing serious tamburitza music resulted in many generations of excellent musicians, educators and composers lifting the level of musical performance to the level of mastery. That longstanding advancement, as well as excellence, has been recognized by many composers writing musical works dedicated to Križevci and its orchestras. By establishing the Križevci Tamburitza Orchestra, the idea of bringing those musical works back to life – as well as creating new, contemporary works that push the boundaries of serious tamburitza music – was born. The project not only revived and once for all recorded the musical works "The Križevci Suite" and "Impression II – Kalnik" by Adalbert Marković, as well as "The Girls and Boys of Križevci" by Božo Potočnik, but also encouraged the creation of contemporary musical works. Thus, the first musical forms of symphonic poems and cantatas with narration, including a choir, soloists and a percussion section added to the orchestra, have been composed within serious tamburitza music. The first such work is a symphonic poem for the tamburitza orchestra, percussions and narrator called "The Križevci Bloody Assembly" by composer Davor Bobić, which was premiered on 7 September 2021, during a concert also featuring the works of Adalbert Marković and Božo Potočnik. The concert gave rise to the idea of the "Križevci through the Sounds of the Tamburitza" album, which encouraged the young composer Jurica Hrenić to compose a cantata for the tamburitza orchestra, percussions, choir, tenor and narrator called "The Križevci Statutes", inspired by the written rules of good table manners. The recording of the album began in 2021, lasting on and off until 2023, and the importance of the project was recognized by the Ministry of Culture and Media of the Republic of Croatia and the City of Križevci, also acting as the sponsors of the project. The greatest incentive for this project was the enthusiasm of the members of the Križevci Tamburitza Orchestra, who – despite being mostly professional musicians – live up to the most sublime meaning of the word amateur, a person doing something for the love of it.

**THE KRIŽEVCI TAMBURITZA ORCHESTRA** was founded in 2020 at the initiative of former tamburitza students of the Albert Štriga Music School of Križevci. The association currently has 75 members, 30 of which are permanent members of the orchestra. Members range from experienced tamburitza players and graduates, music educators, conductors, composers and musicologists, professors and assistants in music academies, and professors in music schools to students of the tamburitza and all other departments in music academies. The goal of the orchestra is the promotion and encouragement of serious tamburitza music, the development and education of the audience, as well as the creation of a new generation of musicians and experts in the area of serious tamburitza music.

In it's short, but exceptionally fruitful existence, the orchestra has received multiple national and international awards. It won the Gold Plaque with 96.67 points in the orchestra category at the National review for Tamburitza Orchestras and Ensembles organized by the Croatian Cultural Association, the Grand Prix of the competition, as well as the Croatian Composers' Society Award for the best rendition of a Croatian author's composition – "Instrumental Transformations of an Early Croatian Folk Song" by Igor Kuljerić. In June 2022 the orchestra won the "Pajo Kolarić's Tamburitza" Gold Plaque with 99.00 points at the International Serious Tamburitza Music Festival in Osijek organized by the Croatian Tamburitza Federation in Osijek, the "Dr Josip Andrić" Plaque of the Croatian Composers' Society for the best premiere rendition of a composition – "The Pannonian Rhapsody" by Tihomir Ranogajec, while conductor Igor Kudeljnjak received the Golden Conductor's Baton for the best conductor of the Festival. In July 2023 the orchestra won the Gold Plaque with 98.00 points, as well as the Grand Prix at the International Youth Music Festival II in Bratislava, the Republic of Slovakia.

The Association itself is one of the main drivers of the cultural scene in Križevci, where it regularly organizes concerts such as the "Space Concert", "Tamburitza under the Summer Sky" and the series "Through the Lovely Countryside". The orchestra often performs throughout Croatia and Europe, performing "the Zdravko Šljivac – Tamburitza Music Evening" concert in the National Revival Hall of the National Home Palace in Zagreb, playing at the 23rd Hrvoje Majić Tamburitza Memorial in Vinkovci and taking part in The Tamburitza Philharmonic Orchestra in Novi Sad, the Republic of Serbia, as part of the European Capital of Culture 2022 project.

The Association is also active in the area of non-formal education, organizing the Tamburitza Summer School on the island of Pag with the goal of training talented tamburitza students. In addition, since 2023 it has been involved in the organization of the International Chamber Ensembles and Orchestral Music Festival Sonus in Križevci.

## KRVAVI KRIŽEVAČKI SABOR

*Posvećeno Gradskom tamburaškom orkestru Križevci*

Davor Bobić je skladatelj, pedagog i dugogodišnji ravnatelj Varaždinskih baroknih večeri. Diplomirao je harmoniku, kompoziciju i teoriju glazbe na Konzervatoriju Petra Llička Čajkovskog u Kijevu. Njegov skladateljski opus obuhvaća instrumentalna, vokalna, vokalno-instrumentalna i glazbeno-scenska djela. Godine 2021. skladao je simfonijsku pjesmu *Krvavi križevački sabor* za naratora, veliki tamburaški orkestar i udaraljke, koju je posvetio Gradskom tamburaškom orkestru Križevci.

Skladba je nadahnuta tragičnim povijesnim događajem s kraja 14. stoljeća, kada su Hrvati, pogrešno smatrajući da je hrvatsko-ugarski kralj Žigmund Luksemburški poginuo u bitci protiv Turaka, za novoga kralja izabrali Ladislava Napuljskoga. Žigmund je nakon toga, 27. veljače 1397. u crkvi Sv. Križa u Križevcima, okupio nenaoružano hrvatsko plemstvo na čelu s banom Stjepanom Lackovićem, gdje ih je, prethodno im lažno najavljujući pomirbu, optužio za izdaju i pogubio.

Orkestar je tu dvodijelnu simfonijsku pjesmu praižveo s udaraljkaškom sekcijom i naratorom, glumcem i pjevačem Adalbertom Turnerom Jucijem. Kombinacija instrumenata, različitost sviračkih tehnika i zvukova, obogaćeni prodornim zloslutnim glasom naratora, grade napetost koja ispunjava oba dijela skladbe. Nositelj skladbe u prvome dijelu je narator, odnosno stihovi pjesme *Krvavi sabor* (1397.) pseudonimom potpisanog autora B. B. (objavljene u *Viencu* 1874.), kojeg orkestar kao ambijentalna pozadina prati sviranjem i stvaranjem raznih efekata. U drugome, karakterno različitom dijelu, orkestar iznosi tematski materijal, izgrađen kombinacijom i preinakom tonskih ćelija, koje neprestano pridonose napetu ugođaju. Takav glazbeni oblik prikazuje inovativan izričaj skladanja umjetničke tamburaške glazbe, koja se obogaćuje velikim glazbenim formama, poput navedene simfonijske pjesme.