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Mladen Tarbuk



Uz studij fizike na Prirodoslovno-matematičkom fakultetu u Zagrebu, **Mladen Tarbuk** (Sarajevo, 1962.) diplomirao je kompoziciju u klasi Stanka Horvata i dirigiranje kod Igora Gjadrova na Muzičkoj akademiji u Zagrebu. Studij dirigiranja nastavio je na Visokoj školi za glazbu u Grazu kod Milana Horvata, a kompoziciju i dirigiranje usavršavao je i u Beču kod Friedricha Cerhe i Uroša Lajovica. Od 1990. djeluje kao predavač teoretskih glazbenih predmeta na Muzičkoj akademiji u Zagrebu. Od 1993. do 2000. djelovao je kao šef-dirigent Simfonijskog puhačkog orkestra Hrvatske vojske. Od 2000. prvi je dirigent Simfonijskog orkestra HRT, a također je stalni gost-dirigent Njemačke opere u Düsseldorfu. Tarbukov predani skladateljski i dirigentski rad prepoznat je u Hrvatskoj i u inozemstvu, o čemu svjedoče i brojne nagrade (nagrada na Natjecanju dirigentata *Smetana - Dvořák - Janáček*, Nagrada *Dr. Ernst Vogel* za skladbu *A tre*, Nagrada *Stjepan Šulek* 1993., prva nagrada na Međunarodnom natjecanju u Tolosi, Nagrada *Josip Štolcer Slavenski* za skladbu *Sanjači* i dr.).

Mladen Tarbuk (Sarajevo, 1962), graduated in physics at the Faculty of Science in Zagreb, and also completed composition studies in the class of Stanko Horvat and conducting studies in the class of Igor Gjadrov at the Zagreb Music Academy. He continued his conducting studies at the Hochschule für Musik in Graz with Milan Horvat. He perfected his composition and conducting skills in Vienna with Friedrich Cerha i Uroš Lajovic. Since 1990 he has taught music theory classes at the Zagreb Music Academy. From 1993 to 2000 he was chief conductor of the Croatian Armed Forces Symphonic Wind Orchestra, giving first performances of numerous pieces by Croatian composers. Since 2000 he has been the principal conductor of the Croatian Radio Television Symphony Orchestra and permanent guest-conductor at the German Opera in Düsseldorf. Tarbuk's dedicated work in the field of composition and conducting has been recognized in Croatia and abroad, as testified by numerous awards (an award from the *Smetana - Dvořák - Janáček* Conductors' Contest, the *Dr. Ernst Vogel* award for his piece *A tre*, the *Stjepan Šulek* award, first prize at the International Contest in Tolosa, Spain, *Josip Štolcer Slavenski* award for the *Dreamers* etc.).

Iz predgovora *Jasenovcu*: "... Ovo djelo nastalo je na poticaj izvrsnog tubista, dragog kolege Krune Babića... Prvo što mi je palo na pamet dosadašnja su iskustva s ovim neobičnim instrumentom. Tuba prema mojoj predodžbi zvuči kao nešto iz ponora, između cirkuske parodije i krika umirućeg slona... Nakon dužeg premišljanja, sjetio sam se predstave *Peto evanđelje*. Izvor za ovu priču bio je dnevnik kršćanski usmjerenog političara Ilije Jakovljevića, koji je dvije godine odležao u koncentracijskom logoru Jasenovac... Pa sam odlučio izraditi niz portreta u kojem će svi tamo prisutni narodi dobiti svaki svoj historijski lik. Priča se razvija do vrhunca *Petog evanđelja* u stavku naslovljenom *Žena s odrezanom dojkom*. Iz operete s koračnicama limene glazbe nastaje istinska tragedija. Uvjerenja sam da nam ona ne bi bila razumljiva bez svojih parodijskih prethodnika..."

„Politika tvrdom čizmom stoji na vratu umjetnosti. U davno doba partizana i ustaša rasno iskorjenjivanje prikazala je kao farsu. Danas je stanje stvari zamućeno interesima sadašnje politike, za koju je Jasenovac *bajka*. O toj *bajci* želim govoriti, o spremnosti da i danas, kao i nekada, čovjek stavi nož u zube i krene po susjedovu kravu. Spremnost i bajka, nisu li to dva obraza istog lica, koje povezuju upravo umjetnost i politika? Jer tu krvožednu pohlepu politika preslaguje u maglovite obzore bajke; moj zadatak je rasvjetljavanje i razagnavanje magle.“
[Mladen Tarbuk]

From the introduction to *Jasenovac*: „...This work was created at the encouragement of an excellent tuba player, a dear colleague, Kruno Babić.. The first thing that came to mind were my former experiences with this unusual instrument. My notion of what a tuba sounds like is - something out of an abyss, a cross between a circus parody and the shriek of a dying elephant... After a long consideration, I remembered the theatre play *The Fifth Gospel*. The play was based on the diary of the Christian-oriented politician Ilija Jakovljević, who had served two years in the Jasenovac concentration camp... I decided to create a string of portraits in which all the nations found in Jasenovac would each get their own historical character. The story progresses until the climax of *The Fifth Gospel*, in a movement titled *The Woman with a Severed Breast*. From an operetta with brass band marches there evolves a real tragedy. I am convinced we would not be able to understand it without the parodist parts that preceded it..."

„Politics holds the arts firmly by the neck. Long ago, in the era of the *partizani* and the *ustashe*, it tried to portray the racial eradication as a farce. Today the situation is blurred, muddled by the vested interests of politics, which considers Jasenovac to be some sort of a *fairy-tale*. This is the *story* I want to talk about, the readiness, today as in the old days, to place a knife between the teeth and set out to get the neighbour's cow. Readiness and a fairy-tale, aren't they two cheeks of the same face, connected by arts and politics? Because this bloodthirsty greed is being rearranged, by politics, into foggy horizons of a fairy-tale; my aim is to shed some light on, and disperse this fog.“
[Mladen Tarbuk]