



Miljenko Prohaska

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**Koncert br. 2 za big band**  
**Concerto No. 2 for Big Band**





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# Miljenko Prohaska



## **Koncert, br. 2 za big band**

## **Concerto No. 2 for Big Band**

Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar  
Vatroslav Lisinski Concert Hall, Croatian Music Information Centre  
Zagreb, 2024





Tijekom glazbene karijere koja je trajala sedam desetljeća, kontrabasist, skladatelj, aranžer i vođa *jazz*-orkestra **Miljenko Prohaska** (Zagreb, 17. rujna 1925. – Zagreb, 29. svibnja 2014.) ostavio je izniman trag u hrvatskom glazbenom stvaralaštvu. Studij kontrabasa završio je na Muzičkoj školi *Vatroslav Lisinski*, a diplomirao je na Teorijsko-nastavničkom odjelu Muzičke akademije u Zagrebu. Potkraj tridesetih godina prošloga stoljeća nastupao je kao član kvinteta Branka Kralja. Bio je član Zagrebačke filharmonije, Simfonijskog i Komornog orkestra RTV-a Zagreb i Orkestra JRT-a te dugogodišnji šef dirigent Plesnog orkestra Radio-Zagreba, današnjega Jazz orkestra HRT-a, s kojim je došao na top-ljestvice uglednih časopisa *DownBeat* i *Jazz Forum*. Svirao je u Zagrebačkom jazz kvartetu i Zagrebačkom jazz kvintetu. Utemeljio je i vodio niz sastava i orkestara. Nastupao je na brojnim koncertima i *jazz*-festivalima diljem svijeta.



Jedan je od najvažnijih hrvatskih *jazz*-skladatelja. Njegova je *Intima* najsviranija *jazz*-skladba hrvatskog autora, jedina hrvatska *jazz*-skladba koja je uvrštena među svjetske *jazz*-standarde, a izvodili su je i snimali brojni ugledni glazbenici u Americi i drugdje. Izvorni tekst za tu skladbu napisao je legendarni *jazz*-novinar, pisac i enciklopedist Leonard Feather. Znatan dio Prohaskina opusa odnosi se na *third stream music*. U tom je stilu pisao skladbe koje su izvodili ansambli i orkestri u inozemstvu. Zapravo je Prohaska jedini hrvatski autor glazbe za *jazz*-orkestar čije su pojedine skladbe i aranžmani postali dio standardnoga svjetskog repertoara. Primjerice, u jednom *DownBeatu* iz 1960-ih objavljen je članak u kojem između ostalog piše: "...u Salle Playelu u Parizu svirao je Modern Jazz Quartet uz filharmonijski orkestar, a izvodili su djela Johna Lewisa, Andrea Hodeira, Gunthera Schullera i Miljenka Prohaske." Dakle, njegovo se ime spominjalo uz imena svjetskih glazbenih velikana. Surađivao je i prijateljevao s mnogobrojnim slavim džezistima, poput Johna Lewisa, Johnnyja Griffina, Arta Farmera, Michela Legranda, Arta Taylora, Slidea Hamptona i drugih te je svirao u međunarodnim *jazz*-orkestrima Gerryja Mulligana i Clarka Terryja. Njegov je životopis uvršten u referentnu knjigu *The Encyclopedia of Jazz Sixties* Leonarda Feathera, kao jedini od tadašnjih jugoslavenskih glazbenika. Kad je 1955. godine s Plesnim orkestrom Radio-Zagreba gostovao u Kölnu, upravo za taj program napisao je *Koncert br. 1*, skladbu u koju je ugradio elemente istarskoga folklor. Upravo je zbog uključivanja elemenata folklor njegov orkestar došao na svjetske top-liste. USA Orchestra snimio je tri njegova djela: *Koncert br. 2*, *Intimu* i *Concertino za jazz kvartet i gudače*. Njegovu glazbu izvodili su i Simfonijski orkestar iz Cincinnatija i Pariška filharmonija. Modern Jazz Quartet svirao je nekoliko obrada *Intime*, kao kvartet ili u suradnji s *all stars bandom*. Na osnovi zapaženog djelovanja u Europi te kritika i osvrt, dobio je poziv da nastupi na prestižnom Monterey Jazz Festivalu. Tada je Miljenko Prohaska dirigirao *big bandom* Dona Ellisa, a izvodili su isključivo njegove skladbe. Kao gosti, tom su prigodom uz *big band* svirali legendarni *jazz*-glazbenici: Dizzy Gillespie i James Moody, svirajući njegove skladbe *Intima* i *Opsesija*.

Koliko su se divili njegovu znanju i vještini, doznajemo iz jedne anegdote. Naime, kad je za Jadran film u Engleskoj radio na glazbi Mikisa Theodorakisa, pitali su ga: „Tko vam instrumentira?“ Odgovorio je: „To ja radim.“ – „Tko će dirigirati ovu glazbu?“ Bio je kratak: „Ja.“ – „A pomoćni dirigent?“ – „Ja.“ Čovjek ga je pogledao i rekao: „A tko će pisati partiture?“ – „Ja.“ Naime, Prohaska je sve radio sam. Pitanja mu je postavljao trombonist Natt Peck, glazbenik koji je došao u Europu s Orkestrom Glenna Millera, ostao u Londonu i bavio se menadžerskim poslom. Nije se mogao načuditi tome što Prohaska sve radi sam.

Širina glazbenih područja na kojima je Prohaska uspješno djelovao i ostvarivao vrhunska djela pojedinih žanrova, čine ga jedinstvenom osobnošću hrvatske glazbe. Njegov golem glazbeni opus koji se proteže od područja *jazza* preko zabavnih melodija, velikog broja glazbeno-scenskih djela, filmskih partitura, djela za puhačke, *jazz*, revijske i tamburaške orkestre, pa sve do skladbi komorne glazbe, ostatak će trajna vrijednost hrvatske glazbene baštine i izazov svima koji će ih idućih godina i desetljeća nastojati evidentirati i sistematizirati. Kao školovani glazbenik iznimnoga zanatskog umijeća, Prohaska je za sobom ostavio velik broj obrada, aranžmana i orkestracija, od kojih su neki u svjetskim razmjerima vrhunska ostvarenja svojega žanra. Njegove orkestralne partiture, obično oživotvorene i snimljene pod njegovim dirigentskim vodstvom, hrvatskoj su zabavnoj i *jazz*-glazbi dale dignitet koji joj je otvorio vrata koncertnih prostora i radijskih





During a musical career that lasted over seven decades, bassist, composer, arranger and jazz orchestra leader **Miljenko Prohaska** (Zagreb, September 17, 1925 – Zagreb, May 29, 2014) left a remarkable trace on Croatian music. He completed his study of the double bass at the Vatroslav Lisinski Music School and took a degree in the department of theory and education of the Zagreb Music Academy. At the end of the thirties, he played in the Branko Kralj Quintet. He was a member of the Zagreb Philharmonic, of the Symphonic and Chamber Orchestra of Radio Television Zagreb and of the Yugoslav Radio Television Orchestra, as well as long term leader of the Radio Zagreb Dance Orchestra, today's Croatian Radio Television Jazz Orchestra, with which he made it to the top of the charts of the esteemed periodicals *DownBeat* and *Jazz Forum*. He played in the Zagreb Jazz Quartet and the Zagreb Jazz Quintet. He founded and led a number of orchestras and ensembles and made appearances at concerts and jazz festivals worldwide.



Prohaska is one of the most important Croatian jazz composers. His *Intima* is the most-played jazz composition by any Croatian writer and the only Croatian jazz number to have found a place among world jazz standards, played and recorded by numerous well-regarded musicians in America and elsewhere. The original words for the composition were penned by legendary jazz journalist, writer and encyclopaedist Leonard Feather. An important part of his body of work is related to *third stream music*. It was in this style that he wrote compositions performed by combos and orchestras abroad. In fact, Prohaska is the only Croatian composer for jazz orchestra some of whose compositions and arrangements have become a part of the standard world repertoire. In a *DownBeat* of the 1960s an article was written in which the following appeared: "in Salle Playel in Paris the Modern Jazz Quartet played with a philharmonic orchestra, performing works of John Lewis, André Hodeir, Gunther Schuller and Miljenko Prohaska". His name, then was mentioned in the same breath as those of world music greats. He worked and was friends with numerous famous jazz artists such as John Lewis, Johnny Griffin, Art Farmer, Michel Legrand, Art Taylor, Slide Hampton, and played in the international orchestras of Gerry Mulligan and Clark Terry. His biography was included in the reference work *The Encyclopaedia of Jazz in the Sixties* of Leonard Feather, the only one among Yugoslav musicians. In 1955 he made a guest appearance in Cologne in 1955 with the Radio Zagreb Dance Orchestra, and it was for this programme that he wrote *Concerto No. 1*, a composition into which he built elements of Istrian Folk. It was for his inclusion of folk music elements that his orchestra made it onto the world charts. The USA Orchestra recorded three of his works: *Concerto No. 2*, *Intima* and *Concertino for Jazz Quartet and Strings*. His music has been performed by the Cincinnati Symphony Orchestra and the Paris Philharmonic. The Modern Jazz Quartet played several arrangements of *Intima*, as quartet or in association with an all-stars band. Thanks to the reputation gained in Europe, as well as to notices and reviews, he got an invitation to appear at the prestigious Monterey Jazz Festival. On this occasion he conducted the Don Ellis Big Band, which performed his works only. Along with the big band on this occasion played jazz legends Dizzy Gillespie and James Moody, playing his compositions *Intima* and *Obsession*.

Just how much his knowledge and craft were admired is shown by this anecdote. Once when in England he was working on the music of Mikis Theodorakis for Jadran Film, he was asked: "Who does the instrumentation for you? And he said: I do. Who is going to conduct it? He said: I shall. Assistant conductor? I am. The fellow looked at him and said: And who is going to write the score? I am." Prohaska did it all himself. This was trombone player Nat Peck, a musician who had arrived in England with the Glenn Miller Orchestra and stayed in London in the management business. He could not get over Prohaska doing it all himself.

The breadth of the areas of music in which Prohaska successfully operated, creating top works in various genres, makes him a unique personality in Croatian music. His vast oeuvre, which extends from jazz to pop, a large number of music-drama works, film scores, works for wind, jazz, review and tamburitza orchestras, as well as chamber music, will remain a thing of value in the Croatian musical heritage and a challenge to all who in the years and decades to come are going to attempt to register and systematise it. A trained musician, one who had a huge command of his craft, Prohaska left a large amount of arrangements and





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### **Sastav orkestra / Orchestra Instrumentation**

Reed 1: Alto Saxophone (Alt. Sax.), Flute (Fl.)

Reed 2: Alto Saxophone (Alt. Sax.), Clarinet in B $\flat$  (Cl.)

Reed 3: Tenor Saxophone (Ten. Sax.), Clarinet in B $\flat$  (Cl.)

Reed 4: Bass Clarinet in B $\flat$  (B. Cl.), Tenor Saxophone (Ten. Sax.)

Reed 5: Baritone Saxophone (Bari. Sax.), Clarinet in B $\flat$  (Cl.)

4 Trumpets in B $\flat$  (4 Tpt.)

3 Trombones (3 Tbn.)

Bass Trombone (B. Tbn.)

Percussion 1: Vibraphone (Vib.), Tarabuka (Tar.)

Piano (Pno.)

Percussion 2: Drum Set (Dr.), Bongos (Bon.)

Double Bass (Db.)





# Koncert br. 2 za big band

## Concerto No. 2 for Big Band

### 1. stavak / 1st Movement

1

Miljenko Prohaska

Even eights ♩=60

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Bass Clarinet in B $\flat$

Baritone Saxophone

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Trumpet in B $\flat$  4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Vibraphone

Piano

Drum Set

Double Bass







2

**A** Swing waltz ♩=186

4

Alt. Sax. 1

Alt. Sax. 2

Ten. Sax. 1

B. Cl.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vib.

Pno.

Pratnja bassa /Bass accompaniment

(8)

Dr.

Bass solo!

Ad lib. (impro na motiv) / Ad. lib. (improvisation on motif)

(8)

Db.

(Motiv za improvizaciju!) / (Motif for improvisation)

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**B**  
12

Alt. Sax. 1  
Alt. Sax. 2  
Ten. Sax. 1  
B. Cl.  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

Vib.  
Pno.

Dr. (8)  
Db. (8)

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Alt. Sax. 1 *mf*

Alt. Sax. 2 *p* *mf* *p* *mf*

Ten. Sax. 1 *p* *mf* *p* *mf*

B. Cl. *f*

Bari. Sax. *p*

Tpt. 1

Tpt. 2 *mf*  
Waw mute  
Cup mute

Tpt. 3 *mf*  
Open

Tpt. 4 *p*  
Cup mute

Tbn. 1 *mf*

Tbn. 2 *mf*  
Cup mute

Tbn. 3 *mf*  
ventil/valve (hat)

B. Tbn. *mp*

Vib.

Pno.

Dr. Pratinja TEMA ad. lib / Ad. lib. THEME accompaniment (Hi-hat) (8)

Db.



**D**

28

Alt. Sax. 1 *mf*

Alt. Sax. 2 *f*

Ten. Sax. 1

B. Cl.

Bari. Sax.

Tpt. 1 *mf* cup mute

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 (Cup) *f*

Tbn. 2

Tbn. 3 *mf*

B. Tbn.

Vib.

Pno. *mf*

Dr. Ped. (8)

Db.

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205

Alt. Sax. 1

Alt. Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vib.

Pno.

Dr.

Db.

*ff*

*ff*

*ff*

*ff*

*ff*

To Fl.

To Tpt.

Sa dlanom udariti crne tipke (vrlo dubok registar)!/  
Strike black keys with palm (very deep register)!

*ff*

*ff*

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# 2. stavak / 2nd Movement

1 Even eights ♩ = 60  
1x time tacet, 2x time solo



The score is for a 4/4 timepiece in B-flat major. It begins with a first-measure rest (marked '1') and features a dynamic of *p* (piano). The saxophone section includes Alto, Clarinet in Bb (Alto and Tenor), Bass Clarinet in Bb (Tenor), and Clarinet in Bb (Bari). The trumpet section has four parts, with dynamic markings of *f* (forte) and *p*. The trombone section includes Trombone 1, 2, 3, and Bass Trombone, with a dynamic of *mp* (mezzo-piano). The piano part features a bass line with a 'Ped.' (pedal) marking and a 'col 8vb' instruction. The drum set part includes a 'Bongos solo' section and a '1x tacet Bass, 2x play' instruction. The double bass part follows the drum set's tacet instruction. A 'Solo' section for the Bass Clarinet is marked with a dynamic of *f* starting in the fourth measure.

**Drum Set**  
1x tacet Bass, 2x play

**Bongos solo** \_\_\_\_\_ **Bongos solo** \_\_\_\_\_

**col 8vb**  
1x samo solo bongos dijelovi  
2x sviraj napisani ritam/  
1x just solo bongos parts  
2x play rhythm written down

5

1. 2. To Fl. //

Alt. Sax. 1

Cl.

Cl.

B. Cl. *No solo* *Solo (freely)* *No solo* *Solo (freely)* *Play solo*

Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

B. Tbn. *mf*

Vib.

Pno. \*

Dr. Bongos solo

Db. *f*

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## 3. stavak / 3rd Movement

Dirigent svira zvečku ad libitum (kao def, pandeiro)/  
Conductor plays rattle ad libitum (like def, pandeiro)

1 Ad lib. pauze/Ad lib. rests

Flute (Alt. Sax. 1)  
Ad lib. pauze/Ad lib. rests

Alto Saxophone 2  
Ad lib. pauze/Ad lib. rests

Tenor Saxophone 1  
Ad lib. pauze/Ad lib. rests

Tenor Saxophone 2  
Ad lib. pauze/Ad lib. rests

Clarinet in B $\flat$  (Bari. Sax.)  
Ad lib. pauze/Ad lib. rests

Trumpet in B $\flat$  1  
Ad lib. pauze/Ad lib. rests

Trumpet in B $\flat$  2  
Ad lib. pauze/Ad lib. rests

Trumpet in B $\flat$  3  
Ad lib. pauze/Ad lib. rests

Trumpet in B $\flat$  4  
Ad lib. pauze/Ad lib. rests

Trombone 1  
Ad lib. pauze/Ad lib. rests

Trombone 2  
Ad lib. pauze/Ad lib. rests

Trombone 3  
Ad lib. pauze/Ad lib. rests

Bass Trombone  
Ad lib. pauze/Ad lib. rests

Tarabuka!  
Drugi bubanj isto kao donji bubanj/  
Second drum same as lower drum

Vibraphone

Klaviolina solo (vrlo oštar registar kao zurle!)/  
Clavioline solo (very sharp register like zurle!)  
Solo itd.

Ljestvica za improviziranu temu i solo/  
Scale for improvised theme and solo  
5 itd. 6 3 itd. 7

Bubanj palica + štap - imitirati timpane! (ad lib. vrlo rijetko)/  
Drum mallet + stick - imitate timpani (ad lib. very sparsely)

Drum Set

Mijenjati gudalo po volji/  
Change bow at will  
Arco

Double Bass

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5 47

Fl. *f* Na znak dirigenta visoki ton!/  
High note at conductor's sign //

Alt. Sax. 2 *f* Na znak dirigenta visoki ton!/  
High note at conductor's sign //

Ten. Sax. 1 *f* Na znak dirigenta visoki ton!/  
High note at conductor's sign //

Ten. Sax. 2 *f* Na znak dirigenta visoki ton!/  
High note at conductor's sign //

Cl. *f* Na znak dirigenta visoki ton!/  
High note at conductor's sign //

Tpt. 1 *f* //

Tpt. 2 *f* //

Tpt. 3 *f* //

Tpt. 4 *f* //

Tbn. 1 *f* //

Tbn. 2 *f* //

Tbn. 3 *f* //

B. Tbn. *f* //

Vib. *f* //

Clavl. *f* Ad lib.: prelazi u gornje registre i sve gušće (kao zurle)/  
Ad lib.: transition to upper register ever denser (like zurle) //

Dr. *f* Zatim sve gušće i brže kada klavijolina prelazi u više registre/  
Then ever denser and faster when clavioline moves into higher registers //

Db. *f* Trajanje cola parte do bubnjarskog tempa/  
Duration colla parte until drummer's tempo //

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