

FRESCOES

freske

TRIO JONGEN

Renata Penezić
flauta | flute

Žarko Perišić
fagot | bassoon

Marina Matolić
klavir | piano

freske

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IVAN BOŽIČEVIĆ (1961.):

Spiritual Mountain | Duhovna planina

1. *Energico* — 03'07
2. *Como campane* — 03'51
3. *Fluente* — 05'12

TOMISLAV UHLIK (1956.):

4. *Djevojčica iz moje ulice | Little Girl from My Street* — 06'27

IVAN BOŽIČEVIĆ (1961.):

Tisuću borova, jedan mjesec | A Thousand Pines, One Moon

5. *Adagio - Ciaconna* — 05'05
6. *Fluente* — 06'32

ŽELJKO BRKANOVIĆ (1937. - 2018.):

7. *Vocatio iz Stuttgarta | Vocatio from Stuttgart* — 10'30

MIROSLAV MILETIĆ (1925. - 2018.):

Freske | Frescoes

8. *Allegro - Allegro vivo* — 05'32
9. *Andante tranquillo* — 01'16
10. *Andante - Allegro* — 05'01

UKUPNO TRAJANJE | TOTAL TIME: 52'32





Dok slušamo glazbu, lako nam se prepustiti zvukovima što ih stvaraju izvođači. Pritom zaboravljamo da su njihovi instrumenti tehnološki proizvodi koji su se tijekom vremena razvijali kroz eksperimente. Od glazbala uobičajenih u klasičnoj glazbi, najmlađu generaciju predstavljaju puhački instrumenti: usporedbe radi, godine 1737., kad je preminuo legendarni graditelj violina Antonio Stradivari, nijedan od standardnih puhačkih instrumenata nije postojao u današnjem obliku!

To se promijenilo u 19. stoljeću, kada je umjesto suzdržanosti klasicizma, u prvi plan izbila izražajnost romantizma. Nova je estetika naglašavala osobno, dramatično i strastveno, a u glazbi se to, između ostalog, manifestiralo modulacijama u udaljene tonalitete te velikim dinamičkim kontrastima – promjenama koje su zahtijevale veći raspon instrumenata i lakšu tehniku sviranja. Čitav se ovaj period ponekad naziva razdobljem mehanizacije: već u prvoj četvrtini 19. stoljeća, kad je Beethoven pisao svoja najvažnija orkestralna djela, postojećim drvenim puhačkim instrumentima dodane su nove klapne, a nakon toga su bile potrebne drastičnije promjene koje bi ispunile zahtjeve skladateljâ. Kad je riječ o flauti, najvažnije od njih osmislio je njemački graditelj instrumenata Theobald Boehm (1794. – 1881.), nakon čijih je zahvata flauta postala jedan od najsvestranijih instrumenata u orkestru. Priča o fagotu donekle je drukčija: razvio se iz starog dulcijana; još u 18. stoljeću osuvremenili su ga članovi francuske obitelji Hotteterre, a u 19. su se stoljeću pojavila dva tipa ovog instrumenta koji su ostali u upotrebi: njemački, koji je popularniji i svira se u većem dijelu svijeta, te francuski, koji se svira u Francuskoj, Belgiji i u nekim zemljama Latinske Amerike.

Drvena puhačka glazbala u francuskoj su glazbi oduvijek igrala vrlo važnu ulogu. Za razliku od njemačkoga glazbenog baroka u kojemu su dominirali gudački i klavijaturni instrumenti, u Francuskoj se još u vrijeme Louisa XIV.

stvarala tradicija muzike za puhače: blokflauta, oboa i *musette* bili su u modi, a pariški su *celebrityji* pohađali satove sviranja kod popularnih puhačkih virtuozâ, koji su istodobno bili graditelji, teoretičari i skladatelji. Stoga ne čudi činjenica da su u prvim desetljećima 20. stoljeća osuvremenjene i usavršene puhačke instrumente posebno prigrllili upravo francuski autori. Pobunjeni protiv bujnog izričaja njemačkoga kasnog romantizma i ohrabreni novim mogućnostima puhačkih glazbala, stvarali su muziku kojoj je u prvom planu bila boja tona, a akordima su se koristili više radi samog njihova zvuka nego radi uloge u harmonijskome razvoju djela. Komorni ansambli s puhačima pokazali su se kao idealan poligon za ovakvu estetiku: nadovezujući se na ideje Debussyja i Ravela, ali i na jasnoću francuskih baroknih autora, skladatelji poput Jacquesa Iberta, Dariusâ Milhauda, Francisa Poulenca i mnogih drugih u komornim su djelima za razne kombinacije puhača istaknuli i individualnost instrumentalnih boja i objektivnost zvuka.

Stečevine francuske glazbe za puhače njeguje i **Trio Jongen**, ansambl jedinstvenog sastava, u kojem sviraju Renata Penezić – flauta, Žarko Perišić – fagot i Marina Matolić – klavir. Počeci njihova zajedničkog muziciranja sežu u 2014. godinu, kad su Renata Penezić i Žarko Perišić s harfisticom Mirjam Lučev Debanić nastupili na Kaštelanskom kulturnom ljetu i izveli *Dvije skladbe za trio*, op. 80 belgijskog skladatelja Josepha Jongena (1873. – 1953.), izvorno napisane za flautu, violončelo i harfu, te su se, pod dojmom glazbe, odlučili prozvati upravo po tom autoru. Budući da su harfisticu brojne obveze spriječile da često nastupa s triom, na jednom ju je koncertu zamijenila Marina Matolić, iz čega se razvila trajna suradnja. Trio Jongen rado i često izvodi novu hrvatsku glazbu: praižveli su *Magic Garden* Zorana

Novačića, a često surađuju s Ivanom Božičevićem. Nakon prvijenca *Ibis*, na kojem su zabilježene skladbe Novačića, Božičevića i Borisa Papandopula, pred nama je njihov novi CD s djelima hrvatskih autora.

Flautistica **Renata Penezić** diplomirala je na Ljubljanskoj Akademiji za glazbu u klasi Fedje Rupela. Kao dobitnica stipendije *Deutscher Akademischer Austauschdienst* (DAAD) magistrirala je u razredu Andrása Adorjána na Visokoj školi za glazbu u Kölnu. Već na trećoj godini studija postala je solo flautistica Zagrebačke filharmonije. Uz djelatnost u orkestru, podjednako uspješno razvija karijeru solistice i komorne glazbenice, surađujući s hrvatskim i inozemnim glazbenim umjetnicima i ansamblima. Gostovala je u Europi i na Dalekom istoku, a svestranost i širinu interesa potvrđuje iznimno širokim repertoarom – od rane do suvremene glazbe. Članica je ansambla *Musica Viva* od njegova osnutka 1998. godine. Redovito snima za Hrvatski radio, a ostvarila je i više zapaženih nosača zvuka, od kojih je *Božićni koncert* s ansamblom *Musica Viva* 2006. dobio nagradu *Porin* za najbolju izvedbu solističke ili komorne skladbe. Dobitnica je *Nagrade Milka Trnina* za 2008. godinu. Svoja joj djela posvećuju vodeći hrvatski skladatelji. Uspješnu pedagošku djelatnost razvija na Muzičkoj akademiji Sveučilišta u Zagrebu, gdje djeluje kao redoviti profesor flaute, a održava i seminare u zemlji i inozemstvu. Članica je ocjenjivačkih sudova međunarodnih flautističkih natjecanja. Uz Tamaru Coha-Mandić voditeljica je i utemeljiteljica Zagrebačkog ansambla flauta.

Fagotist **Žarko Perišić** diplomirao je na Muzičkoj akademiji u Zagrebu u klasi Marijana Kobetića, nakon čega se usavršavao na Visokoj školi za

glazbu, *Mozarteum*, u Salzburgu, u razredu Milana Turkovića i Richarda Gallera. Tijekom studija osvojio je brojne nagrade na solističkim i komornim natjecanjima. Kao solo fagotist surađivao je s brojnim europskim i svjetskim orkestrima i komornim ansablama, kao što su Orkestar Izraelskog radija, Izraelski komorni orkestar, Salzburška komorna filharmonija i mnogi drugi. Od 1997. djeluje kao solo fagotist i član Upravnog vijeća Vojvođanskog simfonijskog orkestra te predaje fagot na Akademiji umjetnosti u Novom Sadu. Redovito sudjeluje na domaćim i inozemnim festivalima. Predaje fagot na Muzičkoj akademiji u Sarajevu, a od 2004. i na zagrebačkoj Muzičkoj akademiji. Godine 2005. postao je solo fagotist Simfonijskog orkestra HRT-a, s kojim nastupa i kao solist. Član je žirija brojnih natjecanja i festivala, stalni fagotist i kontrafagotist ansambla za suvremenu glazbu OENM Salzburg, a povremeno nastupa i uz Klangforum Wien. Stalni je član Zagrebačkog puhačkog trija i Zagrebačkog puhačkog ansambla, kao i Cantus Ansambla.

Pijanistica **Marina Matolić** diplomirala je u klasi Jurice Murajja na Muzičkoj akademiji u Zagrebu, gdje je završila i poslijediplomski studij u klasi Zvezdane Bašić. Od 1997. djeluje kao umjetnička savjetnica na Muzičkoj akademiji u Zagrebu. Solistički ili u komornim sastavima sudjeluje na brojnim festivalima i natjecanjima u Hrvatskoj i u inozemstvu. Godine 1996. osvojila je Drugu nagradu na Međunarodnom pijanističkom natjecanju u Rimu, a usavršavala se i na seminarima EPTA-e u Dubrovniku kod Sebastiana Bende, Waltera Groppenbergera i Petera Donahoea. Niz godina djeluje kao službena umjetnička suradnica Međunarodne ljetne glazbene škole u Pučišćima na Braču, Međunarodnih glazbenih susreta VIMM u Varaždinu i Virovitici, natjecanja *Bistrički zvukolik*, Ljetne glazbene škole Sinj te Natjecanja *Papandopulo*, a za svoj je suradnički rad više puta i nagrađena. Suosnivačica

je komornog trija Lumina, komornog trija Župić-Kušan-Matolić i dua Pflagottiano s kojim je, uz fagotista Žarka Perišića, 2021. gostovala u Čileu s programom hrvatskih djela za fagot i klavir. Aktivno se bavi i pedagoškim radom: profesorica je Glazbene škole *Yamaha*, a bila je i dugogodišnja voditeljica dječjih zborova Bajka te Čarobni zvuci, za koje je skladala pjesme i aranžmane. Ujedno producira i osmišljava mjuzikle te glazbene projekte za djecu. Nekoliko je godina djelovala kao umjetnička voditeljica i dirigentica Zbora medicinskih sestara i tehničara KBC-a Zagreb. Osvojila je zlatnu i dvije srebrne plakete na Natjecanju zborova Hrvatske glazbene mladeži u Varaždinu.

Skladatelj, orguljaš, pijanist, obrađivač, pedagog i glazbeni producent **Ivan Božičević** (1961.) kompoziciju je diplomirao i magistrirao na Fakultetu muzičke umjetnosti u Beogradu u klasi Aleksandra Obradovića, a orgulje je studirao na Visokoj školi za glazbu i izvedbene umjetnosti u Frankfurtu, kod Edgara Krappa. U orguljama se usavršavao u Salamanci, a u kompoziciji u Darmstadtu. Djelovao je kao asistent u Višoj muzičkoj školi u Nišu te na Fakultetu muzičke umjetnosti u Beogradu, gdje je 1997. stekao i zvanje docenta. Iste je godine kao docent počeo predavati i na Akademiji umjetnosti u Novom Sadu. Od 2002. godine živi u Splitu kao slobodni umjetnik, a osim ozbiljne glazbe bavi se i džezom te vodi ansambl SplitMinders. Osvojio je Oktobarsku nagradu Grada Beograda za studente (1984.), pet nagrada na natjecanjima Udruženja kompozitora Srbije, Nagradu *Stevan Hristić*, nagradu festivala Mandolina Imota, četiri nagrade na festivalu *Cro Patria* u Splitu te devet nagrada na natječajima Hrvatskog sabora kulture. Od međunarodnih nagrada treba spomenuti pet američkih nagrada osvojenih između 2009. i 2014., Nagradu Praškog filharmonijskog zbora

(2012.), britansku nagradu *John Clare Society Award* (2014.) te Nagradu ansambla Sofijski solisti (2014.). Kako je sam skladatelj zapisao, koncept skladbe ***Spiritual Mountain*** (2012./2020.) može se shvatiti alegorijski: u borbi da prevladamo metež svakodnevnog svijeta, nastojimo postići unutarnju ravnotežu, mir i duhovnu slobodu. Trostavačna skladba temelji se na tradicijskoj korejskoj melodiji *Sangreyonsan*, koja predstavlja simbol tih težnji, pa autor prati njezine meditativne i metafizičke implikacije te – služeći se zapadnjačkim instrumentima i idiomom – pokušava ostvariti sintezu istočnih i zapadnih elemenata na glazbenoj i duhovnoj razini. Nijedan motiv *Sangreyonsana* nećemo čuti prije kraja prvog stavka, uz oznaku *Energico*. U drugom će se stavku, *Como campane*, pojaviti neki njegovi melodijski i ritmički elementi, ali u izmijenjenu obliku, kako bi se prilagodili drukčijem glazbenom i simboličkom kontekstu. Tek u trećem stavku, *Fluente*, flauta donosi niz doslovnih citata iz izvornika. *Spiritual Mountain* je u originalnoj verziji za flautu, alt saksofon i klavir 2014. prouzveo Verismo Trio na Državnom sveučilištu i koledžu Georgije (SAD). U kompoziciji *Tisuću borova, jedan mjesec* skladatelj traga za logički čistom i transparentnom strukturom forme, koja omogućuje isticanje subjektivnih, lirskih elemenata. Prvi stavak, *Adagio*, napisan je u formi *ciaccone* temeljene na dosljednom izlaganju harmonijske progresije, pri čemu se u sredini stavka ističe lirska dionica fagota. Temelj drugog stavka, *Fluente*, repetitivna je ritmičko-harmonijska figura u dionici klavira, dok polifona i koloristička napetost forme proizlaze iz melodijskog tkanja oko te figure. Godine 2009. u Splitu djelo je, u izvornoj verziji za 11 instrumenata, prouzveo ansambl Splithesis.

Skladatelj i dirigent **Tomislav Uhlak** (1956.) završio je studije dirigiranja i teorijskih glazbenih predmeta na Muzičkoj akademiji u Zagrebu. Kao dirigent

najčešće je djelovao u Zagrebačkom gradskom kazalištu Komedija, gdje je postavio niz mjuzikla i opereta. Nastupao je i u Hrvatskom narodnom kazalištu u Zagrebu i u Osijeku, a ravnao je i Simfonijskim orkestrom Hrvatske radiotelevizije te Simfonijskim puhačkim orkestrom Hrvatske vojske. Član je Hrvatskog društva glazbenih umjetnika, a od 2002. i profesor teorijskih glazbenih predmeta na Muzičkoj akademiji u Zagrebu. Uhlikov opus obuhvaća više od stotinu dijela za razne ansamble – od amaterskih zborova, tamburaških i harmonikaških orkestara, preko komornih sastava, do simfonijskog i simfonijskog puhačkog orkestra. Posebno su zapažena njegova djela pisana u folklornome stilu: neka su od njih obišla svijet u izvedbama Ansambla narodnih plesova i pjesama Hrvatske LADO, u kojem je kao glazbeni voditelj započeo profesionalnu karijeru. Među osvojenim nagradama treba spomenuti prvu nagradu na Susretu harmonikaških orkestara i solista (1981.), prvu nagradu na Matetićevevim danima (1990.), srebrnu plaketu *Canticum novum* na Danima duhovne glazbe Hrvatske glazbene mladeži (1995.), drugu nagradu stručnog ocjenjivačkog suda i prvu nagradu publike na 31. Festivalu dalmatinskih klapa (1997.), Vjesnikovu nagradu *Josip Štolcer Slavenski* (1998.), treću nagradu na festivalu Naš kanat je lip (2000.) te Nagradu *Porin* za najbolju folklornu pjesmu (2014.).

Djevojčicu iz moje ulice Uhlík je skladao 2006. godine na poticaj Renate Penezić, kojoj je i posvećena. Djelo – izvorno napisano za flautu, violončelo i klavir – iste je godine na Osorskim glazbenim večerima prouzveo Trio Osor u sastavu Renata Penezić – flauta; Pavle Zajcev – violončelo i Zarija Alajbeg Galuf – klavir. Budući da je Trio Jongen htio izvoditi, pa i snimiti, ovo djelo, skladatelj je 2018. godine dionicu violončela preradio za fagot. *Djevojčica iz moje ulice* odstupa od onog dijela Uhlikova opusa koji se temelji na elementima tradicijske glazbe: riječ je o trodijelnoj kompoziciji u kojoj se smjenjuju ugođaji impresionizma i neoklasicizma, a zanimljiva harmonizacija

i ritmovi na trenutke podsjećaju na džez. Prvi se dio, *Lento*, temelji na dvjema temama: prva je lirska, s karakterističnim silaznim motivom, a druga razigrana i ritmički živa; ove se teme susreću, suprotstavljaju i razrađuju u bogatoj provedbi, nakon koje povratak prve teme donosi smirenje. Drugi dio, *Larghetto*, uvodi jednostavnu i ukusno harmoniziranu melodiju, a kroz finu interakciju instrumenata u prvi plan stavlja njihovu boju. Osnova vedrog zadnjeg stavka, *Allegro molto*, zaigrani je pokret osminki.

Svestrani muzičar **Željko Brkanović** (1937. – 2018.) bio je skladatelj, pijanist, glazbeni urednik i producent, pedagog i profesor glazbe. Kao sin Ivana Brkanovića, od najranijeg je djetinjstva bio okružen glazbom. Klavir je diplomirao 1962. na Muzičkoj akademiji u Zagrebu u klasi Svetislava Stančića, a kompoziciju 1980. na Fakultetu za muzičku umjetnost u Skopju u razredu Tome Proševa. U dirigiranju se usavršavao na Akademiji *Chigiana* u Sieni, a u kompoziciji kod Erharda Karkoschke u Stuttgartu. Tijekom 1960-ih djelovao je kao dirigent i korepetitor HNK-a u Splitu i u Zagrebu, nakon čega se zaposlio kao glazbeni urednik i producent tadašnjeg Radio Zagreba, gdje je ostvario velik broj snimki radijskih ansambala i drugih izvođača. Pedagoškim se radom bavio na Funkcionalnoj muzičkoj školi (današnjem Glazbenom učilištu *Elly Bašić*) u Zagrebu, na Muzičkoj akademiji u Podgorici te, od 1983., na Muzičkoj akademiji u Zagrebu. Od 2000. – 2008. bio je dopredsjednik, odnosno predsjednik Hrvatskoga društva skladatelja. Brkanovićev opus sadrži oko sedamdeset orkestralnih, komornih, klavirskih, orguljskih i vokalnih skladbi, u kojima tradiciju spaja sa suvremenim skladateljskim tehnikama. Skladateljskim je radom osvojio brojne nagrade, kao što su Vjesnikova nagrada *Josip Štolcer Slavenski* (1982.), odličje Reda Danice hrvatske s likom Marka Marulića (1999.), Nagrada *Vladimir Nazor* (2002.) te nekoliko nagrada

Porin, među kojima se ističe *Porin* za životno djelo (2014.). U razgovoru za *Vjesnik* 1982. Brkanović je rekao: „Mislim da nisam tradicionalist, bar ne u onom smislu kako to neki tumače. Međutim, ako se time misli da je danas ipak dobro ono što je lijepo, onda se s time slažem“. Još u vrijeme tog razgovora svrstavalo ga se među tradicionaliste koji, prema riječima Ane Vidić, iako koketiraju s novim trendovima, ostaju vjerni klasičnome naslijeđu, a takvu je poziciju zadržao do smrti. U fokusu njegova izričaja jesu melodijski protok te pronalaznje novih zvučnih boja koje mogu proizvesti standardni instrumenti unutar klasične forme i postupaka koje interpretira na vlastiti način. Od tih načela nije odstupio ni u skladbi **Vocatio iz Stuttgarta** iz 1988., nastaloj za njegova skladateljskog usavršavanja u tome gradu, koju je, kako je rekla Renata Penezić, Trio Jongen spasio od zaborava. Djelo počinje dugačkim solom na fagotu, kojemu se pridružuje flauta, a naposljetku i klavir u zaigranom i imitativnom pronošenju glavnih motiva kroz bogatu harmonizaciju i snažnu diferencijaciju boje zvuka. Drugi, lirski dio kompozicije donosi gotovo romantičarski ugođaj u kojemu je bogato razrađena dionica klavira potpuno ravnopravna puhačkim instrumentima, sve dok glazba, uz upečatljiv motiv male terce koji se seli kroz oktave fagota, jednostavno ne utihne.

Skladatelj i violist **Miroslav Miletić** (1925. – 2018.) studij violine završio je na Muzičkoj akademiji u Zagrebu u klasi Stjepana Šuleka i Ivana Pinkave. Kompoziciju je učio privatno, u Zagrebu, Pragu i Hilversumu, a usavršavao se na tečajevima u Darmstadtu. Godine 1946. postao je solo violist Zagrebačke filharmonije i tadašnjeg Simfonijskog orkestra Radiotelevizije Zagreb, a od 1959. do umirovljenja 1982. predavao je violu u Glazbenoj školi Pavla Markovca. Godine 1959. osnovao je gudački kvartet Pro Arte koji je

posebice njegovao glazbu 20. stoljeća i hrvatskih autora, a bio je i jedan od organizatora Dana hrvatske glazbe. Među osvojenim nagradama ističu se Nagrada zaklade *Gaudeamus* (1959.), *Zlatni lav* u Veneciji za filmsku glazbu (1960.), *Zlatna medalja* u Vercelliju (2002.), Vjesnikova nagrada *Josip Štolcer Slavenski* (2002.), *Nagrada Grada Siska* za životno djelo i značajan doprinos ugledu Grada Siska (2007.) te *Porin* za životno djelo (2009.). Godine 2000. u njegovom su rodnom Sisku utemeljeni Dani glazbe Miroslava Miletića, a održavaju se svake godine. Miletićeve **Freske** nastale su u dva navrata: skladbi *Freska* iz 1984. skladatelj je 1992. godine dodao dva stavka, *Allegro – Allegro vivo* i *Andante tranquillo*, te u rukopisu naveo oznaku *attacca* na *Fresku (Andante-Allegro)*, čime je ona postala zadnji stavak nove cjeline, koju nam otkriva Trio Jongen. *Freske* se odlikuju tradicionalnošću, jednostavnošću i vedrinom, karakterističnima za opus ovog autora.

Alenka Bobinsky

Fotografija | Photo by:
Mario Kociper



While we listen to music, it's easy to surrender to the sounds created by the performers. In doing so, we often forget that their instruments are technological products that have evolved over time through experimentation. From the instruments commonly found in classical music, wind instruments represent the youngest generation. By way of comparison, when the legendary violin maker Antonio Stradivari passed away in 1737, none of the standard wind instruments existed in their current form!

This changed in the 19th century when, instead of the restraint of classicism, the expressiveness of romanticism took center stage. The new aesthetic emphasized the personal, dramatic, and passionate aspects, and in music, this was manifested through modulations into distant tonalities and significant dynamic contrasts – changes that required a wider range of instruments and easier playing techniques. This entire period is sometimes referred to as the era of mechanization: in the first quarter of the 19th century, when Beethoven composed his most important orchestral works, new keys were added to existing woodwind instruments, and afterwards more drastic changes were needed to meet the composers' demands. When it comes to the flute, the most significant of these changes were devised by the German instrument maker Theobald Boehm (1794 – 1881), after which the flute became one of the most versatile instruments in the orchestra. The story of the bassoon is somewhat different: it evolved from the old dulcian, and already in the 18th century, members of the French Hotteterre family modernized it. In the 19th century, two types of this instrument emerged and remained in use: the German, which is more popular and is played in most parts of the world, and the French, which is played in France, Belgium, and some Latin American countries.

Woodwind instruments have always played a very significant role in French music. Unlike the German musical Baroque, dominated by string and keyboard instruments, in France, a tradition of music for woodwinds was established as early as the time of Louis XIV. Recorders, oboes, and *musettes* were in vogue, and Parisian celebrities attended musical lessons with popular wind virtuosos who were simultaneously instrument builders, theorists, and composers. Therefore, it's not surprising that in the first decades of the 20th century, French composers were the ones that especially embraced modernised and perfected wind instruments. Rebelling against the lush expressions of late German Romanticism and encouraged by the new possibilities of wind instruments, they created music where the emphasis was on the tonal colour, using chords more for their sound than their role in the harmonic development of the work. Chamber ensembles with wind instruments proved to be an ideal platform for this aesthetic. Building on the ideas of Debussy and Ravel, as well as the clarity of French Baroque authors, composers like Jacques Ibert, Darius Milhaud, Francis Poulenc, and many others highlighted individuality of instrumental colors and sound objectivity in their chamber works for various wind instrument combinations.

The **Trio Jongen** upholds the legacy of French music for wind instruments. This ensemble has a unique lineup with Renata Penezić on the flute, Žarko Perišić on the bassoon, and Marina Matolić on the piano. The beginnings of their musical collaboration date back to the year 2014 when Renata Penezić and Žarko Perišić, along with harpist Mirjam Lučev Debanić, performed at the Kaštela Cultural Summer. During their performance, they played *Two Pieces for Trio, Op. 80* by the Belgian composer Joseph Jongen (1873–1953).

These pieces were originally written for flute, cello, and harp. It was under the influence of this music that they decided to name their ensemble after Joseph Jongen. Since the harpist had numerous commitments that prevented her from frequently performing with the trio, Marina Matolić stepped in to replace her at one concert, leading to a lasting collaboration. Trio Jongen enthusiastically performs and promotes new Croatian music, including the premiere of Zoran Novačić's *Magic Garden*, and they often collaborate with Ivan Božičević. Following their debut album *Ibis*, which featured compositions by Novačić, Božičević, and Boris Papandopulo, they have released a new CD with works by Croatian composers.

Renata Penezić, the flutist, graduated from the Academy of Music in Ljubljana in the class of Fedja Rupel. As a recipient of the *Deutsche Akademische Austauschdienst* (DAAD) scholarship, she completed her master's studies in the class of András Adorján at the *Hochschule für Musik* in Cologne. She became the solo flutist of the Zagreb Philharmonic Orchestra already in her third year of studies. While working in the orchestra, she also successfully developed her career as a soloist and chamber musician, collaborating with Croatian and international musicians and ensembles. She has performed throughout Europe and the Far East, expressing her versatility and broad interests through her extensive repertoire, ranging from early music to contemporary music. She has been a member of the Musica Viva ensemble since its foundation in 1998. She regularly records for Croatian Radio and has released several notable recordings, including the 2006 *Christmas concert* with the Musica Viva ensemble, which received the *Porin Award* for the best performance of a solo or chamber composition. In 2008, she was awarded the *Milka Trnina Prize*. Leading Croatian composers

have dedicated their works to her. She is also an accomplished educator, working as a full professor of flute at the University of Zagreb's Academy of Music and conducting seminars in Croatia and abroad. She is a member of the judging panels for international flute competitions and, along with Tamara Cocha-Mandić, is the leader and founder of the Zagreb Flute Ensemble.

The bassoonist **Žarko Perišić** graduated from the Academy of Music in Zagreb in the class of Marijan Kobetić. He continued his studies at the *Mozarteum University* of Salzburg, in the class of Milan Turković and Richard Galler. During his studies, he won numerous awards at solo and chamber music competitions. As a solo bassoonist, he collaborated with numerous European and world orchestras and chamber ensembles, including the Israel Radio Orchestra, the Israel Chamber Orchestra, the Salzburg Chamber Philharmonic, and many others. Since 1997, he has been working as the solo bassoonist and a member of the Management Board of the Vojvodina Symphony Orchestra and he teaches bassoon at the Academy of Arts in Novi Sad. He regularly participates in domestic and international music festivals. He teaches bassoon at the Music Academy in Sarajevo and, since 2004, at the Music Academy in Zagreb as well. In 2005, he became the solo bassoonist of the Croatian Radio and Television Symphony Orchestra and he performs with the orchestra as a soloist. He is a member of a jury for various competitions and festivals and he is a permanent bassoonist and contrabassoonist in the OENM Salzburg ensemble for contemporary music, occasionally performing also with Klangforum Wien. He is a permanent member of the Zagreb Woodwind Trio and the Zagreb Woodwind Ensemble, as well as the Cantus Ensemble.

Pianist **Marina Matolić** graduated from the Zagreb Academy of Music in the class of Jurica Murai, where she also completed her postgraduate studies in the class of Zvezdana Bašić. Since 1997, she has been working as an Artistic Advisor at the Academy of Music in Zagreb. As a soloist and in chamber ensembles, she has participated in numerous festivals and competitions in Croatia and abroad. She won the Second Prize at the International Piano Competition in Rome in 1996. She further honed her skills by attending seminars organized by the European Piano Teachers Association (EPTA) in Dubrovnik, where she studied under Sebastian Bende, Walter Groppenberger, and Peter Donahoe. For years Marina Matolić has been involved in various musical events, working as an official artistic collaborator for the International Summer Music School in Pučišća on the island of Brač, the International Music Encounters *VIMM* in Varaždin and Virovitica, the competition *Bistrički Zvukolik*, the Summer Music School in Sinj, and the Papandopulo Competition. She has received many awards for her collaborative work. She is a co-founder of the Lumina chamber trio, the Župić-Kušan-Matolić chamber trio, and the Pflagottiano duo, with which, alongside bassoonist Žarko Perišić, she performed in Chile in 2021, presenting a program of Croatian works for bassoon and piano. Marina Matolić is also actively involved in pedagogical work. She is teaching at the *Yamaha* Music School and she has been a longtime leader of children's choirs *Bajka* and *Čarobni zvuci*, for which she has composed songs and arrangements. She is involved in producing and conceptualizing musicals and music projects for children. For several years, she worked as the artistic director and conductor of the Choir of Nurses and Technicians at the Clinical Hospital Center Zagreb. She won gold and two silver plaques at the Competition of Choirs of the Jeunesses Musicales Croatia in Varaždin.

Composer, organist, pianist, arranger, educator, and music producer **Ivan Božičević** (1961) graduated and obtained his master's degree in composition from the Faculty of Music in Belgrade in the class of Aleksandar Obradović. He pursued organ studies at the University of Music and Performing Arts in Frankfurt with Edgar Krapp. Božičević furthered his organ studies in Salamanca and composition in Darmstadt. He worked as an assistant at the Higher Music School in Niš and at the Faculty of Music in Belgrade, where he attained the position of Assistant Professor in 1997. That same year he began teaching at the Academy of Arts in Novi Sad. Since 2002, he has lived in Split as an independent artist and, in addition to classical music, he is involved in jazz and leads the ensemble SplitMinders. He was awarded the October Prize of the City of Belgrade for students in 1984, he won five awards at the competitions from the Association of Composers of Serbia, the *Stevan Hristić* Award, the *Mandolina Imota* Festival Prize, four awards at the Cro Patria Festival in Split, and nine awards at the competitions from the Croatian Cultural Association. Among his international awards, he received five American awards between 2009 and 2014, the Prague Philharmonic Choir Award in 2012, the British *John Clare* Society Award in 2014, and the Sofia Soloists Ensemble Award in 2014. The concept behind the composition ***Spiritual Mountain*** (2012/2020), as described by the composer, can be understood allegorically: in the struggle to overcome the chaos of everyday life, one strives to achieve inner balance, peace, and spiritual freedom. The three-movement composition is based on the traditional Korean melody *Sangreyonsan*, symbolizing these aspirations. The composer explores its meditative and metaphysical implications, attempting to achieve a synthesis of Eastern and Western elements at a musical and spiritual level, using Western instruments and idioms. Listeners won't hear any motif of *Sangreyonsan* until the end of the first movement, marked *Energico*. Some

of its melodic and rhythmic elements appear in a modified form in the second movement, *Como campane*, adapting to a different musical and symbolic context. In the third movement *Fluente* the flute finally brings forth a series of literal quotations from the original. The original version of *Spiritual Mountain* for flute, alto saxophone, and piano premiered in 2014 and it was performed by the Verismo Trio at the State University and College of Georgia (USA). In the composition ***A Thousand Pines, One Moon*** the composer seeks a logically clear and transparent structure, allowing the highlighting of subjective, lyrical elements. The first movement, *Adagio*, is composed in a *chaconne* form based on a consistent exposition of harmonic progression, featuring a prominent lyrical bassoon section in the middle of the movement. The foundation of the second movement, *Fluente*, is a repetitive rhythmic-harmonic figure in the piano section, with the polyphonic and coloristic tension in the form arising from the interweaving melody around this figure. The piece premiered in Split in 2009 in the original version for 11 instruments, performed by the ensemble Splithesis.

Composer and conductor **Tomislav Uhlak** (1956) completed his studies in conducting and Music Theory at the Music Academy in Zagreb. As a conductor, he primarily worked at the Zagreb City Theatre *Komedija*, where he directed a series of musicals and operettas. He also performed at the Croatian National Theatre in Zagreb and Osijek and conducted the Symphony Orchestra of Croatian Radiotelevision and the Croatian Army Symphonic Wind Orchestra. He is a member of the Croatian Musical Artist's Society and he has been a professor of theoretical music subjects at the Music Academy in Zagreb since 2002. Uhlak's work includes over a hundred compositions for various ensembles, from amateur choirs, tamburitza and

accordion orchestras, chamber groups, to symphonic and symphonic wind orchestras. His works in a folkloric style have gained particular attention; some of them have been performed worldwide by the Croatian National Folk Dance and Song Ensemble LADO, where he began his professional career as a musical director. Among the awards he has won, notable mentions include the First Prize at the Meeting of Accordion Orchestras and Soloists (1981), First Prize at *Matetić Days* (1990), the Silver Plaque *Canticum Novum* at the Days of Spiritual Music of the Jeunesses Musicales Croatia (1995), Second Prize of the Expert Jury and First Prize of the Audience at the 31st Festival of Dalmatian Klapa Music (1997), the Vjesnik Award *Josip Štolcer Slavenski* (1998), Third Prize at the *Naš kanat je lip* Festival (2000), and the *Porin* Award for the Best Folk Song (2014). ***Little Girl from My Street*** was composed by Uhlik in 2006 upon the suggestion of Renata Penezić, to whom it is also dedicated. The work, originally written for flute, cello, and piano, premiered the same year at the Osor Music Evenings performed by the Osor Trio composed of Renata Penezić on the flute, Pavle Zajcev on the cello, and Zarija Alajbeg Galuf on the piano. Since Trio Jongen wanted to perform and record this piece, the composer revised the cello part for the bassoon in 2018. *Little Girl from My Street* deviates from Uhlik's repertoire based on elements of traditional music: it's a three-part composition in which the sense of impressionism and neoclassicism alternate, while harmonization and rhythms, occasionally reminding of jazz, are very interesting. The first part, *Lento*, is based on two themes: the first one is lyrical with a characteristic descending motif, while the second one is playful and rhythmically vibrant. These themes meet, contrast, and develop in a rich rendition, leading to a calming return of the first theme. The second part, *Larghetto*, introduces a simple and tastefully harmonized melody, highlighting the fine interplay of instruments and their tonal qualities. The

foundation of the lively final movement, *Allegro molto*, is a playful eighth-note motion.

A versatile musician **Željko Brkanović** (1937–2018) was a composer, pianist, music editor, producer, educator, and music professor. As a son of Ivan Brkanović, he was surrounded by music from early childhood. He graduated in piano in 1962 from the Music Academy in Zagreb in the class of Svetislav Stančić, and later he graduated in composition in 1980 at the Faculty of Music Arts in Skopje in the class of Toma Prošev. He honed his conducting skills at the *Chigiana* Academy in Siena and furthered his composition studies with Erhard Karkoschka in Stuttgart. During the 1960s, he worked as a conductor and an accompanist at the Croatian National Theatre in Split and Zagreb. Later, he was employed as a music editor and producer at than called Radio Zagreb, creating numerous recordings of radio ensembles and other performers. Brkanović was teaching at the Functional Music School (today's *Elly Bašić* Music School) in Zagreb, the Music Academy in Podgorica, and from 1983 at the Music Academy in Zagreb. From 2000 to 2008, he served as vice president and then president of the Croatian Composers' Society. Brkanović's work includes around seventy orchestral, chamber, piano, organ, and vocal compositions, unifying tradition with contemporary compositional techniques. His work earned him many awards such as the Vjesnik Award *Josip Štolcer Slavenski* (1982), the Order of Danica Hrvatska with the image of Marko Marulić (1999), the *Vladimir Nazor* Award (2002), and several *Porin* awards, notably the *Porin* for Lifetime Achievement (2014). In an interview for Vjesnik in 1982, Brkanović said: "I don't think I'm a traditionalist, at least not in the sense some interpret it. However, if by that one means that today what is beautiful is still good, then I agree with that."

As Ana Vidić highlighted, at the time he was regarded as a traditionalist, someone who flirts with new trends yet remains faithful to classical heritage, a stance he maintained until his passing. His musical expression focused on melodic flow and discovering new timbres that standard instruments could produce within classical forms and techniques, interpreted in his unique way. These principles were also evident in his composition **Vocatio from Stuttgart** from 1988, created during his compositional study in that city. According to Renata Penezić, Trio Jongen preserved the work from oblivion. The piece starts with a lengthy bassoon solo, joined by the flute, and eventually, the piano. The playful and imitative interweaving of main motifs through rich harmonization and strong sound color differentiation is evident. The second, lyrical part of the composition introduces almost Romantic atmosphere. Here, the elaborated piano section takes an equal standing with the wind instruments, culminating as the music eventually simply fades, highlighted by the striking motif of the minor third moving through the octaves of the bassoon.

Composer and violist **Miroslav Miletić** (1925–2018) completed his violin studies at the Music Academy in Zagreb in the class of Stjepan Šulek and Ivan Pinkava. He privately studied composition in Zagreb, Prague, and Hilversum, and furthered his skills in courses in Darmstadt. In 1946, he became the solo violist for the Zagreb Philharmonic and the then Symphony Orchestra of Radio Television Zagreb. From 1959 until his retirement in 1982, he taught viola at the *Pavle Markovac* Music School. In 1959, he founded the Pro Arte String Quartet, which particularly fostered 20th-century music and Croatian composers, and he was one of the organizers of the Days of Croatian Music. Among his awards are the *Gaudeamus* Foundation Prize

(1959), the *Golden Lion* in Venice for film music (1960), the *Gold Medal* in Vercelli (2002), the Vjesnik Award *Josip Štolcer Slavenski* (2002), the *City of Sisak Award* for lifelong achievement and significant contribution to the reputation of the City of Sisak (2007), and the *Porin* for Lifetime Achievement (2009). In 2000, in his native Sisak, the Miroslav Miletić Music Days were founded and have been held annually since then. Miletić's **Frescoes** were created in two stages: to the composition *Fresco* from 1984 two movements were added by the composer in 1992, *Allegro-Allegro vivo* and *Andante tranquillo*, with the instruction *attacca* written on *Fresco (Andante-Allegro)*, turning it into the final movement of the new series, as presented by the Trio Jongen. *The Frescoes* are characterized by their traditional nature, simplicity, and brightness, which are distinctive of this composer's body of work.

Alenka Bobinsky

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