

GOOD OLD TIMES

Renata Penezić
FLAUTA — FLUTE

Zrinka Ivančić Cikojević
KLAVIR — PIANO

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DRAGUTIN PASSEK
Sonata u E-duru | Sonata in E Major
za flautu i klavir | for Flute and Piano

1. *Animato* 3:47
2. *Adagio* 3:46
3. *Allegro* 2:57

DUBRAVKO PALANOVIĆ

4. ***Tu Alma y la mía*** 10:17
za flautu i klavir | for Flute and Piano

BERISLAV ŠIPUŠ
Sonatina
za flautu i klavir | for Flute and Piano

5. *Allegro robusto* 4:05
6. *Adagio cantabile* 5:39

BRUNO BJELINSKI
Dona Cupidis
za flautu i klavir | for Flute and Piano

7. *Teneritas* 4:13
8. *Tristitia* 4:40
9. *Gaudium* 3:57

FRANO ĐUROVIĆ

10. ***Quasi burlesca*** 4:13
za flautu i klavir | for Flute and Piano

MARIN RABADAN

11. ***Good Old Times*** 8:30
za flautu solo i jazz trio | for Solo Flute and Jazz Trio

MARKO RADIĆ bas gitara | bass guitar
RENATO PALATINUŠ bubnjevi | drums

Ukupno trajanje | Total time: 56:05

GOOD (OLD) TIMES

POGLED NA DVA DESETLJEĆA GLAZBENOG SUŽIVOTA

Dugogodišnja suradnja Renate Penezić i Zrinke Ivančić Cikojević na Muzičkoj akademiji u Zagrebu vodila je osnivanju dua koji združuje instrumente čiji je suživot ispisao neke od najljepših notnih stranica povijesti glazbe. Ugledne glazbenice započele su muzicirati zajedno 2007. godine, što znači da uskoro bilježe dva desetljeća zajedničkog glazbenog putovanja. Održale su mnoštvo koncerata u Hrvatskoj te inozemstvu, a njihov predani rad okrunjen je dvama diskografskim izdanjima: *Putujuća flauta* s djelima Alfija Kabilja za flautu i klavir (Cantus, 2019.) te novim izdanjem *Good Old Times* kojim su obuhvatile raznovrsnost literature za ova dva instrumenta iz pera hrvatskih skladatelja.

„Uvijek nam je važno da sviramo hrvatske skladatelje i predstavimo bogatu hrvatsku glazbenu baštinu. Još uvijek je mnogo kvalitetnih skladbi naših autora neotkriveno. To su prava mala blaga s kojih treba skinuti prašinu i predstaviti ih hrvatskoj i inozemnoj publici“, istaknula je Zrinka Ivančić Cikojević nakon nastupa njihova dua u koncertnom ciklusu *Hrvatski glazbenici u Beču* (*Večernji list*, 2021.). Odabirom glazbenih djela za diskografsko izdanje *Good Old Times* koja odražavaju različite skladateljske poetike i kulturne kontekste, Renata Penezić i Zrinka Ivančić Cikojević ostvarile su izdanje koje pokazuje vibrantnost autorskog zanimanja za istraživanje odnosa između ovih dvaju instrumenata – od ikone hrvatske glazbe 20. stoljeća Brune Bjelinskog, pomalo zaboravljenog skladatelja i glazbenika velikog lokalnog značaja Dragutina Passeka, preko Berislava Šipuša i Frane Đurovića kao stožernih imena suvremene hrvatske glazbene scene, do Dubravka Palanovića i Marina Rabadana koji iz perspektive instrumentalista (prvi kao kontrabasist, drugi kao trombonist) pristupaju glazbi šireći joj okvire prema različitim žanrovskim utjecajima.

Onkraj vodećih glazbenih strujanja, izvan vodećih kulturnih središta, uvijek su postojale ličnosti koje su svojim intelektualnim kapacitetima, stručnim sposobnostima i nepresušnim entuzijazmom gradile kulturni kontekst pojedinih manjih sredina. Muzikologija bi ih nazvala „malim majstorima“ i vezala ih prvenstveno uz bogatstvo raznolikosti 18. stoljeća, no primjere takvih ličnosti moguće je pronaći diljem povijesti glazbe. Jedan od istinskih „malih majstora“ karlovačkog glazbeno-kulturnog kruga druge polovice 20. stoljeća bio je pravnik, skladatelj i glazbeni pisac **DRAGUTIN PASSEK** (Vrhpolje kraj Vipave, Slovenija, 1917. – Karlovac, 2004.). Glazbu je učio kod Rudolfa Taclika u Gradskoj glazbenoj školi u Karlovcu. Diplomirao je pravo te je čitav radni vijek proveo djelujući u pravničkoj struci u Karlovcu (1946. – 1980.). Glazbeno obrazovanje pružilo mu je dobru osnovu da odgovori na snažnu tendenciju druge polovice 20. stoljeća, osobito poslijeratnog razdoblja kad je u mnogim manjim sredinama rasla potreba za kulturnim obrazovanjem stanovništva. Vodio je pjevački zbor umirovljenika (1975. – 1976.), gotovo dva desetljeća bavio se glazbenom kritikom u *Karlovačkom tjedniku* (1953. – 1976.), a potom je bio urednik glazbene rubrike u časopisu *Osvit* (1980. – 1982.). Skladateljski opus Dragutina Passeka, čiji je popis objavljen u monografiji *Hrvatsko društvo skladatelja: 60 godina (1945. – 2005.)*, nije velik, ali svjedoči o skladatelju koji je glazbeni amaterizam podignuo na visoku razinu i koji je u lokalnim okvirima imao velike ambicije. Prednjače komorna, klavirska i vokalna djela, što se logično uklapa u kontekst skladateljeva lokalnog djelovanja. Dvije skladbe napisao je za gudački orkestar, više minijatura ili programnih jednostavačnih skladbi za violinu i klavir te violončelo i klavir, no u njegovom opusu nalaze se i ambicioznija komorna djela među kojima su čak tri gudačka kvarteta, klavirski trio te više sonata za solistički instrument (violina, violončelo, klavir, flauta, oboa, klarinet) i klavir. Klaviru je posvetio dvjestotinjak minijatura, ali i dva ciklusa kojima je pokazao utjecaj barokne instrumentalne tradicije na vlastito stvaralaštvo (dvanaest preludija i invencija te 26 preludija i fuga). Među vokalnim djelima nalaze se solo pjesme te skladbe za mješoviti ili muški zbor, ali i pet kantata. Skladao je i zabavnu glazbu, a riječ je o pjesmama koje su većinom izvedene na Krapinskom festivalu 1970-ih i 1980-ih godina.

Sonata u E-duru za flautu i klavir slijedi tradicionalnu normu strukturiranja temeljenu na klasicističko-romantičarskim glazbenim postulatima. Njezina je struktura trostavačna, pri čemu se stavci na tipičan način razlikuju i nadopunjuju, tempima, tonalitetima, oblikom i karakterima. Prvi stavak *Animato* u sonatnom je obliku s jasno postavljenim dvjema temama i naglašenim iznošenjem prve teme u unisonu dvaju instrumenata. Dionice flaute i klavira preuzimaju tipične uloge melodijskog solista i harmonijske pratnje, što je izraženo u svim stavcima. No skladatelj vješto koristi motivsko-tematsko poigravanje među instrumentima, kao kad na početku drugoga stavka, *Adagia*, nakon početnog iznošenja teme u flauti uz diskretnu pranju ritmiziranih akorada, istu temu preuzima klavirska dionica pretvarajući liniju flaute u njezinu diskretnu pratnju. Takvim primjerima obiluje i treći stavak, *Allegro*, poletan i brz zaključak trostavačne cjeline. Zanimljivost drugog stavka otkriva se u tomu da skladatelj postupno dinamizira tematski razvoj stavka, unoseći tonalitetne promjene i razvijenija ritamska rješenja. Stilski, Passekova sonata ostaje u okvirima jednostavnog neoklasicističkog izričaja. Partituru Passekove sonate Renata Penezić dobila je davno od svoje profesorice Vesne Zornjak, a u međuvremenu je dala izraditi prijepis notnog zapisa. „Sonata me prati još od školskih dana i s vremenom je postala skladba kojoj sam se često vraćala – najprije kroz rad s učenicima, a zatim i kroz vlastitu želju da je jednom u cijelosti uvježbam i snimim“, ističe Renata Penezić te dodaje da ju, iz perspektive interpreta, Passekovoj skladbi privlači „njezina vedrina, razigranost i neposrednost, ali i činjenica da se iza prividne jednostavnosti krije precizan i zahtjevan glazbeni jezik“. Skladateljskom opusu Dragutina Passeka tek predstoji stručna valorizacija. Prema podatcima muzikologinje Tereze Špralja, njegova ostavština pohranjena je u Glazbenoj školi Karlovac. Sukladno pisanom ugovoru između Dragutina Passeka, potpisanog kao „karlovačkog skladatelja“, i Željka Mikića, tadašnjeg ravnatelja Glazbene škole Karlovac, ostavština je predana školi u nekoliko navrata između 1997. i 2001. godine, a sastoji se od korespondencije i rukopisnih muzikalija uvezanih u više svezaka.

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„Nadahnjuje me puno toga: ono što mi se događa u životu, odnosi s bliskim ljudima, priroda, svaka vrsta ljepote, unutarnja promišljanja i nemiri, a svakako i tradicija koja je kod nas vrlo bogata. Mogu me nadahnuti i snažni ljudi s velikom energijom – junaci našeg doba. I traume mogu biti inspiracija. Zapravo svaki proživljeni trenutak može biti nadahnuće za nešto napisati. Nadahnjuju me i djela drugih autora glazbe, književnika, slikara, bez obzira na žanr“ (razgovor s Davorom Hrvojem, *Novi list*, 2022.). **DUBRAVKO PALANOVIĆ** (Zagreb, 1977.) svestrani je glazbenik koji je 1999. godine diplomirao kontrabas u klasi Josipa Novosela i 2008. godine kompoziciju u klasi Željka Brkanovića na Muzičkoj akademiji u Zagrebu. Član je Zagrebačke filharmonije i osnivač ansambla Acoustic Project koji nastoji spojiti različite glazbene žanrove, a u kojemu Palanović sklada, aranžira i svira. Skladao je za ugledne orkestre i ansamble, kao što su Zagrebačka filharmonija, Simfonijski orkestar HRT-a, Orkestar i Zbor HNK Ivana pl. Zajca u Rijeci, Salzburška komorna filharmonija, Moskovski simfonijski orkestar, Zagrebački solisti, Cantus Ansambl, Zagrebački puhački ansambl, Varaždinski komorni orkestar i Zadarski komorni orkestar. Njegova djela često nalaze put do repertoara renomiranih festivala, ansambala i glazbenika. Album ansambla Acoustic Project *Furious Dance* (2022.) gotovo je u cijelosti sastavljen od njegovih skladbi, a izdavačka kuća Cantus objavila je 2023. godine Palanovićev prvi autorski album na kojemu je, među ostalim, i premijerna snimka skladbe *Tu Alma y la mía* u izvedbi Renate Penezić i Zrinke Ivančić Cikojević.

Skladbu ***Tu Alma y la mía*** praizvele su glazbenice koje su je sad već drugi put snimile, ovoga puta za vlastito diskografsko izdanje. Praizvedba je bila 2019. godine u Osoru, a nastala je na narudžbu Osorskih glazbenih večeri, uglednog festivala koji se diči kontinuiranom višedesetljetnom praksom narudžbi novih djela hrvatskih skladatelja. Prigodom praizvedbe autor je o svom djelu zapisao da se sastoji od triju stavaka, odnosno triju priča, čija se tematika bavi međuljudskim odnosima: „Karakteri stavaka mijenjaju se prema raznim okolnostima i prisutnim osjećajima. Nekad je to sreća, ushit, nada, ljubav, melankolija, a nekad ljutnja, bijes i mržnja, kao i puno drugih nijansi osjećaja. Prvi stavak (priča) bavi se više promišljanjem i

mistikom te je kao takav suzdržaniji i umjerenijeg tempa poput nekog taktiziranja koje je svakodnevno prisutno. Drugi stavak (priča) vrlo je ležeran i slobodan te želi dočarati nesputanost. Flauta kao glavni lik nesputano vodi melodijsko-ritmičke linije i time priča priču koju svatko čuje i doživljava na svoj način. Finalni stavak ima puno elementa mračnijih i negativnijih osjećaja vezanih za međuljudske odnose, ali i uvijek prisutnu dozu borbenosti i nade. Otvoreniji je, direktniji, vatreniji. U svakom slučaju, u zadnjoj priči sve maske padaju.“ Flauta i klavir od početka skladbe uspostavljaju blisku međusobnu motivsku suigru. Sloboda melodijskog razvoja zadržava se u flauti tijekom drugog stavka, kojemu autor dodaje izvedbenu oznaku *Liberamente*, a klavirska pratnja biva obogaćena impresionističkim harmonijskim karakteristikama. Treći stavak jasne je trodijelne forme i u potpunosti je uronjen u plesnu ritamsko-metarsku strukturu. U svakom stavku skladatelj daje flauti njezin solistički trenutak, katkad vrlo kratak, katkad nešto duljeg trajanja, no svaki put koristi taj prostor svojevrsne solističke kadence kako bi istaknuo određenu izvođačku kvalitetu svojstvenu instrumentu. Sedam godina kasnije, povodom novoga diskografskog bilježenja njegove skladbe, Dubravko Palanović ističe: „Drago mi je prije svega da se ova skladba dosta izvodi, pogotovo ju izvode mladi flautisti, i čini mi se da polako ulazi u standardni flautistički repertoar. Glazbenici ju vole svirati, a to je najljepše što se može dogoditi skladatelju. Gledajući unatrag djelo mi odaje atmosferu poetičnosti, senzibilnosti, a posebno meditativnosti u drugome stavku.“

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„U glazbu sam ušao kao student kompozicije, a iz glazbe ću jednog dana otići kao skladatelj“, istaknuo je u jednom novinskom razgovoru, dodajući da mu je najdraže misliti o sebi kao o „glazbeniku skladatelju“ (razgovor s Marijom Saragom, *Cantus*, 2011.). No, on je puno više od toga. **BERISLAV ŠIPUŠ** (Zagreb, 1958.) svestrana je glazbenička ličnost bez koje je nezamisliva suvremena hrvatska glazbena scena. Skladatelj i dirigent po vokaciji, jedan od deset diplomanata iz klase Stanka Horvata na Muzičkoj akademiji u Zagrebu, Šipuš krije još mnogo toga u svome životopisu.

U svojoj bogatoj karijeri bio je pijanist korepetitor u Baletu HNK-a u Zagrebu, producent u KD Vatroslava Lisinskog, korepetitor, asistent dirigenta i dirigent u Teatru alla Scala u Milanu (1989. – 2002.), ravnatelj Zagrebačke filharmonije (2001. – 2005.), umjetnički ravnatelj Muzičkog biennala Zagreb (1997. – 2011.), utemeljitelj i umjetnički voditelj Cantus Ansambla, umjetnički ravnatelj Osorskih glazbenih večeri i predsjednik Hrvatske glazbene mladeži, zamjenik (od 2011.), a potom i ministar (2015. – 2016.) kulture Republike Hrvatske. Od 1988. predaje na Muzičkoj akademiji u Zagrebu, na kojoj je od 2009. redoviti profesor, a od 2019. do 2023. bio je voditelj Odsjeka za kompoziciju i glazbenu teoriju. Danas je vanjski suradnik u statusu redovitog profesora u trajnom zvanju. Glazbenik-skladatelj Šipuš ima i jedan od najintrigantnijih opusa, možda i zbog toga što je od studentskih dana (naime, studirao je povijest umjetnosti) fasciniran i okružen drugim umjetničkim impulsima: likovnošću, književnošću, poezijom, scenom. Poetiziranost glazbe ono je što karakterizira Šipušev stvaralački pristup u cjelini. Njegov opus broji osamdesetak djela raznolike instrumentacije, od solističkih klavirskih skladbi do opsežnih formi poput baleta, opere i *Pasije* koja mu je 2024. godine donijela četiri nagrade Porin.

U odnosu na većinu djela u opusu koja nose izvjesne opisne/programne/simboličke naslove, **Sonatina za flautu i klavir** pragmatičnoga je naziva koji se referira na povijest poznate instrumentalne glazbene vrste, no to ne znači da se u njoj ne kriju mnogi simbolički slojevi. Riječ je o ranom djelu s početaka njegova skladateljskog puta, skladanom 1980./1981. godine sa zanimljivom pričom nastanka. „Prvo javno izvođenje bilo je na prijamnom ispitu za kompoziciju, ljeto 1981., pred komisijom (Klobučar, Horvat, Radica, Kempf, Ruždjak, Parać, Brkanović); klavir sam svirao osobno, a flautu je svirao moj kolega iz Druge gimnazije Braća Ribar, Damir Bašković (on je bio D razred, ja C), koji je kasnije studirao flautu na našoj akademiji, diplomirao i zatim otišao u Italiju raditi i živjeti.“ Poslije toga skladba je pala u zaborav, a novi je život, ističe Berislav Šipuš, dobila prije nekoliko godina. „Profesorica Penezić pitala je imam li što za flautu i klavir, osim komada za solo flautu *Dick Tracy* te flautu i gitaru *And then… turn to the mountain* pa sam joj spomenuo kako imam mladenačko djelo koje nikad nije službeno i javno zaživjelo.“ Sonatina za flautu i

klavir službeno je praizvedena pred publikom 27. travnja 2019. godine na Muzičkoj akademiji u Zagrebu, na koncertu u sklopu 1. Susreta flautista i festivala studenata i profesora muzičkih akademija iz regije, kad su djelo izvele Marina Novak i Zrinka Ivančić Cikojević. „Htio sam se na prijamnom ispitu predstaviti i s djelom koje nije pisano (samo) za klavir pa sam napisao Sonatinu za flautu i klavir i jednu solo pjesmu za bariton i klavir, *Veliki svijet* na stihove Josipa Pupačića. Ostale skladbe bile su pisane za klavir – *Tri minijature za Sunnivu*, koje su se kasnije pojavile kao zadane skladbe na natjecanju za mlade pijaniste *Etide i skale za ruke male* (danas *Mladi virtuozi*, op. a.) te Sonatina za klavir u tri stavka (mislim da je profesor Jurica Murai čak svirao to djelo negdje javno, jako mu se svidjelo).“ Sonatinu za flautu i klavir čine dva stavka kontrastnih karaktera, *Allegro robusto* i *Adagio cantabile*, pri čemu uz oznaku načina izvođenja drugog stavka skladatelj stavlja u zagrade posvetu: *Remembering Armando*. „Pravo ime velikog skladatelja i pijanista Chicka Coree, vođe grupe Return to Forever i čovjeka koji je bio moj idol u mladosti, bilo je Armando Peraza Corea“, objašnjava Šipuš. Govoreći o stilskim utjecajima, Šipuš ističe da „stižu od ondašnjeg slušanja Bartókove klavirske glazbe, Hindemithovog *Ludus tonalis*, a posebno me u tom periodu zanimao Božidar Kunc, ne znam zašto... Jako su me se dojmile tad neke njegove skladbe. Nešto od njegovog glazbenog jezika ima i u Sonatini za flautu i klavir, no tad sam intenzivno slušao i tzv. fusion i jazz rock, posebno grupe Return to Forever, Weather Report i Mahavishnu Orchestra, uz simfo i prog rock grupe Yes i Emerson, Lake & Palmer te nisam bio siguran da zaista želim ići studirati ‘klasičnu’ kompoziciju. U prvom stavku Sonatine za klavir ima dosta motiva, ritamskih fora i pasaža, kao i rješenja koja imaju svoje korijene u fusion i jazz rock stilu onog vremena. Danas mi se obje Sonatine čine vrlo snažno stilski povezane, ujednačene, kao i ostale skladbe pisane u tom razdoblju priprema za prijamni ispit za kompoziciju. Možda je to nešto što bi se moglo nazvati stilskim jedinstvom kod mladog čovjeka koji tek ide učiti kompoziciju. No u tim skladbama ima i onog elementa kojeg se nisam zapravo nikad odrekao (a pokušao sam!) – melodija, pjevnost, izvanglazbeni sadržaji, emotivnost.“

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„Za mene je glazba jedna od najvećih radosti koje čovjek može doživjeti. Pripada istoj kategoriji kao i priroda“, istaknuo je u povodu primanja Nagrade Vladimir Nazor za životno djelo 1976. godine **BRUNO BJELINSKI** (Trst, Italija, 1909. – Silba, 1992.), jedan od najistaknutijih hrvatskih skladatelja 20. stoljeća. Rano je ostao bez majke te je bio povjeren baki na odgoj u Zagrebu. Na inzistiranje oca, sigurnost i samostalnost odlučio je potražiti u pravnoj znanosti, koju je ne samo diplomirao, već i doktorirao. No, od ranoga djetinjstva glazba ga nije prestala privlačiti pa je usporedno upisao studij kompozicije na Muzičkoj akademiji u Zagrebu. Imao je sreću da mu je prvi profesor kompozicije bio Blagoje Bersa koji mu je pružio čvrst temelj i otvorio vidike. Nakon njegove smrti Bjelinski je nastavio studij kratko kod Frana Lhotke, a diplomirao je kod Franje Dugana starijeg. Prvo zaposlenje pronašao je kao sudski i odvjetnički pripravnik, marljivo nastavljajući skladati. Ujesen 1943. godine priključio se partizanima na Korčuli i kraj rata dočekao naizmjence na Visu i u talijanskom Bariju. Po završetku rata zaposlio se u Glazbenoj školi u Splitu, a 1945. godine vratio se u Zagreb, na mjesto profesora kontrapunkta na Muzičkoj akademiji, gdje je ostao do umirovljenja 1977. godine. Bjelinskijeva bujna mašta i stvaralački impuls koji ga nije napuštao do zadnjih dana života rezultirali su bogatim i raznolikim opusom ukorijenjenim u neoklasicizmu 20. stoljeća.

U njegovu šarolikom komornom opusu za različite gudačke, puhačke ili kombinirane sastave jedna od posljednjih skladbi je ***Dona Cupidis*** iz 1991. godine, sonata za flautu i klavir čija tri stavka – *Teneritas*, *Tristitia* i *Gaudium* – prizivaju tri karaktera: nježnosti, tuge i radosti. Trostavačnost forme jasno se oslanja na tradicionalne zâsade sonate kao instrumentalne vrste, pri čemu brzi stavci okružuju središnji polagani stavak. Čista i jasna forma, izražajna melodioznost, bogata ritamska razrada, plesanje po rubovima tonaliteta, bogata harmonijska zvučnost, neumorna motivska igra i osjećaj neprekinutog nutarnjeg kretanja koje „vuče“ razvoj glazbenih ideja značajke su koje prožimaju Bjelinskijev glazbeni izričaj. Kompozicijsko uporište skladatelj nalazi u načelima kristaliziranima u razdobljima baroka, klasicizma i romantizma u kojima je razmišljanje o instrumentalnoj glazbi doživjelo značajne transformacije, no spremnost na uvijek novo poigravanje s tim

načelima ono je što Brunu Bjelinskog karakterizira kao istinskog neoklasicista. S obzirom na simboliku koja se krije iza naslova djela i triju stavaka te činjenicu da je skladba nastala u suton skladateljeva života, neizbježno je ne primijetiti duhovnu dimenziju kojom je *Dona Cupidis* prožeta. Ostavljajući glazbene „darove“ onima koji su ih željni i koji za njima žude, darove u kojima se skladatelj nada da će oni nakon njega prepoznati duhovnu dimenziju ljubavi, Bjelinski kao da sabire račune i podvlači crtu pod putanju svoga života. Motiv septakorda, pretvorenog u gestu melodijskog lûka te ritamski oživotvorenog triolom i zaustavljanjem na naglašenoj dobi duljeg trajanja, izvorište je glazbene tematike prvog stavka. No, njegova posebnost uistinu dolazi do izražaja tek na završetku trećeg stavka, kad ga Bjelinski vrati, iako u drukčijem tonskom okviru. Nakon zaigranosti glazbenog tkiva u 3/4 mjeri (*Allegro giocoso*) završnog stavka, slijedi dvanaest taktova motivskog smirenja i dinamičkog povlačenja u jasnoj kadenci. A onda, zazvuči onaj prepoznatljivi motiv s početka skladbe – prvo u solo flauti s triolskim elementom (*Andante*), potom transformiravši se u četvrtinske vrijednosti i usporivši protok glazbe (*Adagio*), također u flauti, ali s dodanom diskretnom harmonijom klavira. Ono što se događa nakon polovinske tišine istodobno je iznenađujuće i logično – motiv ispjevan glasom. Pomirljiv ulazak u vječnost.

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„...u mojem poslu jedan dan doslovno možete pisati dječju pjesmu ili npr. himnu škole, nakon toga simfoniju za veliki orkestar koja traje sat vremena pa *jingle* od nekoliko sekundi za TV, potom glazbu za dječju predstavu, gdje morate biti i skladatelj i aranžer i snimatelj i korepetitor i glazbeni producent pa elektroakustičku skladbu pa gudački kvartet pa glazbu za reklamu za pivo pa nakon toga misu ili oratorij pa aranžman za gudače neke pop-pjesme pa izraditi neki klavirski izvod pa zvučni logo neke tvrtke pa glazbu za predstavu, gdje npr. Frljić od križa napravi svastiku... To je takav posao. I, zapravo, koliko god katkad bilo čudnovato i naporno, uživam u tom svojevrsnom šarenilu...“ opisao je Frano Đurović svoju bogatu glazbenu znatiželju (razgovor s Majom Stanetti, *Cantus*, 2017.).

FRANO ĐUROVIĆ (Dubrovnik, 1971.) diplomirao je kompoziciju u klasi Frane Paraća na Muzičkoj akademiji u Zagrebu. Usavršavao se u inozemstvu, a potom se vratio na zagrebačku akademiju gdje od 2004. godine predaje teorijske glazbene predmete, a od 2020. godine primijenjenu kompoziciju. Godine 2019. postao je redoviti profesor, a od 2025. redoviti je profesor u trajnom zvanju. Profesionalnu djelatnost razvijao je preuzimajući različite organizacijske funkcije. Bio je umjetnički voditelj Glazbene tribine u Opatiji (2010. – 2013.), umjetnički savjetnik Muzičkog biennala Zagreb (2012. – 2016.), od 2014. godine je član, a od 2018. predsjednik Upravnog odbora Glazbene nagrade Porin.

Prihvativši misao svoga profesora da je diploma tek početak, Frano Đurović otisnuo se na uzbudljivo umjetničko putovanje istražujući kao skladatelj sva glazbena područja – od glazbe za orkestar i za zbor, za sve instrumente, posebno klavir, do elektroničke i elektroakustičke glazbe, glazbe za kazalište, radiodrame i film. „Jako mi je važan sâm osjećaj stvaranja, kreiranje atmosfera, boje zvuka koje zamišljam“, ističe Đurović o svom načinu rada. „Puno radim, radeći sam mnogo naučio, pokušavam se ne ponavljati i kad god mogu, istražujem nešto novo.“ ***Quasi burlesca*** jednostavačna je skladba za flautu i klavir nastala 2005. godine. Iako se autor ne sjeća za koga ju je pisao i zašto nije u to vrijeme bila praizvedena, kaže da je skladba dugo stajala u ladici i da ga je upravo susret s Renatom Penezić potaknuo da ju ponovno u toj ladici potraži. „Prije deset godina imao sam odličnu suradnju sa Zagrebačkim ansamblom flauta, tad sam se sjetio skladbe i dao note Renati.“ Glazbenice koje ostvaruju snimku na ovome izdanju praizvele su Đurovićevu skladbu 9. listopada 2025. godine na koncertu u Glazbenoj školi Jastrebarsko. Komentirajući glazbeno djelo, skladatelj navodi citat Hermanna Hessea: „Svaka inteligentnija vrsta humora započinje time da čovjek samoga sebe ne shvaća ozbiljno.“ Naslovom skladbe priziva karakter burleske, književnog ili scenskog žanra motiviranog porugom na račun prihvaćenih ili nametnutih autoriteta i vrijednosti, koji je od baroka prisutan u instrumentalnoj glazbi nastojeći izazvati osjećaj smjeranog nesklada. Đurović pažljivo bira glazbena sredstva kako bi pokrenuo dinamičan razvoj strukture. Već je početni motiv u kvazizrcalnom odnosu između flaute i klavira, što je moguće

shvatiti kao (povijesno dobro poznati) oblik smjeranog nesklada. Motivski razvoj, ritamska zaigranost i teksturni kontrasti – koji rastu kako skladba odmiče – odražavaju element humora prisutan u ideji igre. Skladateljski opus Frane Đurovića pokazuje njegovu sklonost umjetničkoj i intelektualnoj igri koju ne traži samo od sebe, već i od izvođača i slušatelja njegovih djela.

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„Slobodno vrijeme najviše voli provoditi s obitelji, amaterski izučavati astronomiju, raditi glazbene projekte za škole i vrtiće, čitati stripove, a sve to uz jednu kvalitetnu dozu filmske glazbe, hard rocka i heavy metala“, stoji u njegovom životopisu na internetskoj stranici orkestra čiji je stalni član. Iz ove rečenice moguće je iščitati šarolikost svijeta koji ga okružuje i koji se pretače u njegovu autorsku glazbu. **MARIN RABADAN** (Split, 1978.) diplomirao je trombon 2000. godine na Muzičkoj akademiji u Zagrebu u klasi Šime Vulelije te je 2008. godine završio i poslijediplomski studij. Već na četvrtoj godini studija položio je audiciju za mjesto drugog trombonista Zagrebačke filharmonije te je od 1999. godine njezin stalni član. Bavi se i pedagoškim radom te od 2018. godine predaje trombon u Umjetničkoj školi Franje Lučića u Velikoj Gorici. Uz aktivnu izvođačku karijeru, svirajući u raznim ansamblima i surađujući s hrvatskim orkestrima, bavi se skladanjem i aranžiranjem. Unatrag četvrt stoljeća Marin Rabadan skladao je razna djela za orkestralne i komorne sastave, koja danas žive na repertoarima hrvatskih renomiranih sastava i izvođača. Posebno valja istaknuti djela koja su nastala na narudžbu Zagrebačke filharmonije, a riječ je o novim aranžmanima *Slika s izložbe* Modesta Petroviča Musorgskog za projekt *Musorgski Rocks*, skladba *Fanfare* naručena za otvaranje 150. sezone, glazbena predstava za mlade *Napokon orkestar* u Minimini ciklusu te *Let besmrtne ljubavi* koja je bila dio koncerta u povodu obilježavanja 80. godišnjice smrti Nikole Tesle. Priredio je orkestralne aranžmane za koncertnu predstavu *Ježeva kućica* u izvedbi Zagrebačke filharmonije, pripremio obrade pjesama grupe Queen koje je s Kvartetom trombona Zagrebačke filharmonije izveo u više koncertnih prilika, a napisao je i aranžmane za koncert vokalnog sastava Metaklapa uz pratnju gudača i udaraljkaša Filharmonije. Rabadanovi interesi prelijevaju se preko granica glazbeno-stilskih žanrova, otkrivajući naklonjenost jazz i rock glazbenim idiomima, ali i smisao za kreativnost u području primijenjene glazbe, pri čemu vješto združuje svoje klasično-glazbene temelje s različitim žanrovskim posebnostima. Razumljivo je da je Rabadan u svom skladateljskom radu osobito naklonjen zvuku puhačkih instrumenata, a susreti s flautom rezultirali su skladbama koje istražuju njezin zvuk u različitim kombinacijama – *Cassiopeia* za dvije flaute i klavir, *Six Sweets* za šest flauta, *Easy Walkin'* za osam flauta i *Take it to the Next Level* za flautu i klavir.

Good Old Times za flautu solo i jazz trio (klavir, bas gitaru i bubnjeve) nastala je 2020. godine na narudžbu Renate Penezić, kojoj je skladba posvećena. Praizvedena je 3. lipnja 2023. godine na Danima flaute u Dugom Selu, a izvođači su bili flautistica Renata Penezić, pijanistica Zrinka Ivančić Cikojević, Renato Palatinuš na bubnjevima i skladatelj Marin Rabadan na bas gitari. „Odlučio sam napraviti 'laganije' djelo kao *hommage* zaboravljenim vremenima kad je glazba bila stvarna i stvarana sa strašću i ljubavlju. To je razlog zašto sam ovu skladbu nazvao *Good Old Times*“, ističe skladatelj. „Ona se sastoji od tri karakterno različite cjeline. Prva nas podsjeća na filmove iz sedamdesetih godina 20. stoljeća kad su kinoplatnima vladali James Bond i Prljavi Harry. Drugi dio skladbe temeljen je na ljubavnoj priči poput one iz mjuzikla *West Side Story*, a treći dio posvećen je pionirima dobrog starog rock'n'rolla iz pedesetih godina 20. stoljeća, kao što su Elvis Presley, Jerry Lee Lewis i Chuck Berry. To su legende koje su bile začetnici novog glazbenog žanra i koje su karakterističnim plesnim ritmom i snagom bluesa stvorile neke nove generacije.“

— MIRTA ŠPOLJARIĆ

GOOD (OLD) TIMES

A VIEW OF TWO DECADES OF MUSICAL PARTNERSHIP

The long-standing collaboration between Renata Penezić and Zrinka Ivančić Cikojević at the Academy of Music in Zagreb led to the formation of a duo that brings together two instruments whose partnership has produced some of the most beautiful scores in the history of music. These distinguished musicians began playing together in 2007, which means that they will soon celebrate two decades of their musical journey together. Over the years, they have appeared in numerous concerts in Croatia and abroad, while their dedicated collaboration has been crowned with two discographic releases: *The Travelling Flute*, featuring works by Alfi Kabiljo for flute and piano (Cantus, 2019), and the present album – *Good Old Times* – which explores the rich and varied repertoire for these two instruments penned by Croatian composers.

"It is always important for us to play Croatian composers and showcase the rich Croatian musical heritage. There are still many high-quality works by our composers waiting to be discovered. These are real little treasures that need to be dusted off and presented to Croatian and international audiences," emphasised Zrinka Ivančić Cikojević after their duo's performance in the concert series *Croatian Musicians in Vienna* (Večernji list, 2021). By selecting works that reflect a variety of compositional poetics and cultural contexts, Renata Penezić and Zrinka Ivančić Cikojević have created an album that demonstrates the vitality of Croatian composers' interest in exploring the relationship between flute and piano. The programme ranges from Bruno Bjelinski, one of the icons of twentieth-century Croatian music, and Dragutin Passek, a somewhat neglected composer and musician of considerable local importance; through Berislav Šipuš and Frano Đurović, central figures of the contemporary Croatian musical scene; to Dubravko Palanović and Marin Rabadan, who approach composition from the perspective of instrumental performers – the former a double bassist, the latter a trombonist – expanding music's expressive horizons through a variety of stylistic and genre influences.

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Beyond the dominant musical currents and outside the principal cultural centres, there have always been individuals whose intellectual capacities, professional expertise, and inexhaustible enthusiasm helped shape the cultural life of smaller communities. Musicology would describe them as "minor masters," a designation most commonly associated with the rich diversity of eighteenth-century musical culture. Yet figures of this kind may be found throughout the history of music. One such genuine "minor master" within the musical and cultural life of Karlovac during the second half of the twentieth century was the lawyer, composer, and music writer **DRAGUTIN PASSEK** (Vrhpolje near Vipava, Slovenia, 1917 – Karlovac, 2004). He studied music with Rudolf Taclik at the Karlovac Municipal Music School. After completing a degree in law, he spent his entire professional life practising within the legal profession in Karlovac (1946–1980). His musical training provided a strong foundation from which he was able to respond to one of the defining tendencies of the post-war period: the growing need for cultural education in smaller urban centres. He directed a pensioners' choir (1975–76), worked for almost two decades as a music critic for *Karlovački tjednik* (1953–76), and later served as editor of the music section of the journal *Osvit* (1980–82). Although Dragutin Passek's compositional output—catalogued in the monograph *Croatian Composers' Society: 60 Years (1945–2005)*—is not extensive, it testifies to a composer who elevated musical amateurism to a remarkably high artistic level and who pursued ambitious creative goals within a local context. Chamber music, piano works, and vocal compositions predominate in his catalogue, a circumstance that naturally reflects the environment in which he worked. He composed two works for string orchestra, several miniatures and programmatic single-movement pieces for violin and piano and for cello and

piano, as well as a number of more ambitious chamber compositions, including three string quartets, a piano trio, and several sonatas for solo instrument (violin, cello, piano, flute, oboe, and clarinet) and piano. The piano occupied a particularly important place in his output. To the instrument he devoted approximately two hundred miniatures, as well as two cycles that reveal the influence of the Baroque instrumental tradition: *Twelve Preludes and Inventions* and *Twenty-Six Preludes and Fugues*. His vocal works include art songs, compositions for mixed and male choir, and five cantatas. He also composed light music, most of which was performed at the Krapina Festival during the 1970s and 1980s.

The **Sonata in E Major for Flute and Piano** follows a traditional structural model grounded in Classical and Romantic musical principles. Cast in three movements, it adheres to the conventional pattern whereby the individual movements are distinguished—and simultaneously unified—through their contrasting tempi, tonalities, formal designs, and expressive characters. The opening movement, *Animato*, is conceived in sonata form, with two clearly differentiated themes and a prominent presentation of the first theme in unison between the two instruments. Throughout the work, the flute and piano generally assume the customary roles of melodic soloist and harmonic accompaniment. Yet the composer skilfully exploits motivic and thematic interplay between the instruments. A striking example occurs at the beginning of the second movement, *Adagio*, where the flute initially presents the theme accompanied by discreet rhythmic chords, after which the piano takes over the same thematic material, transforming the flute line into a subtle accompanying voice. The third movement, *Allegro*, likewise abounds in such exchanges, serving as an energetic and spirited conclusion to the three-movement cycle. One particularly interesting aspect of the slow movement is the gradual intensification of its thematic development through increasingly adventurous tonal shifts and more elaborate rhythmic treatment. Stylistically, Passek's sonata remains firmly within the bounds of a straightforward neoclassical idiom. Renata Penezić first received the score of Passek's sonata many years ago from her teacher Vesna Zornjak and subsequently commissioned a modern transcription of the manuscript. As she explains: "The sonata has accompanied me since my school days and, over time, became a work to which I repeatedly returned—first through my work with students and later through my own desire one day to study, perform, and record it in its entirety." From the perspective of a performer, she is particularly attracted by "its cheerfulness, playfulness, and directness, but also by the fact that behind its apparent simplicity lies a precise and demanding musical language." The compositional legacy of Dragutin Passek still awaits thorough scholarly evaluation. According to musicologist Tereza Špralja, his estate is preserved at the Karlovac Music School. In accordance with a written agreement concluded between Dragutin Passek—described therein as a "Karlovac composer"—and Željko Mikić, then Director of the Karlovac Music School, the collection was transferred to the institution in several instalments between 1997 and 2001. It comprises correspondence and manuscript musical materials bound into a number of volumes.

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"Many things inspire me: what happens in my life, relationships with people close to me, nature, every form of beauty, inner reflections and unrest, and certainly tradition, which in our part of the world is exceptionally rich. I can also be inspired by strong individuals with great energy—heroes of our own age. Trauma, too, can be a source of inspiration. In fact, every lived moment can inspire something worth writing. I am inspired as well by the works of other composers, writers, and painters, regardless of genre" (interview with Davor Hrvoj, *Novi list*, 2022).

DUBRAVKO PALANOVIĆ (Zagreb, 1977) is a versatile musician who graduated in double bass from the Academy of Music in Zagreb in 1999, studying under Josip Novosel, and subsequently completed a degree in composition in 2008 in the class of Željko Brkanović. He is a member of the Zagreb Philharmonic Orchestra and the founder of the ensemble Acoustic Project, an artistic venture dedicated to bridging diverse musical genres, within which Palanović serves simultaneously as composer, arranger, and performer. His works have been commissioned and

performed by distinguished orchestras and ensembles including the Zagreb Philharmonic Orchestra, the Croatian Radiotelevision Symphony Orchestra, the Orchestra and Chorus of the Ivan pl. Zajc Croatian National Theatre in Rijeka, the Salzburg Chamber Philharmonic, the Moscow Symphony Orchestra, the Zagreb Soloists, the Cantus Ensemble, the Zagreb Wind Ensemble, the Varaždin Chamber Orchestra, and the Zadar Chamber Orchestra. His compositions frequently appear on the programmes of renowned festivals, ensembles, and performers. The album *Furious Dance* (2022) by Acoustic Project consists almost entirely of his music, while in 2023 the record label Cantus released Palanović's first authorial album, featuring, among other works, the premiere recording of *Tu Alma y la mía* performed by Renata Penezić and Zrinka Ivančić Cikojević.

Tu Alma y la mía was premiered by the same musicians who have now recorded it for a second time, this time for their own discographic release. The first performance took place in Osor in 2019 and was commissioned by the Osor Musical Evenings, a prestigious festival distinguished by its decades-long commitment to commissioning new works by Croatian composers. On the occasion of the premiere, the composer described the work as consisting of three movements—or, more precisely, three stories—whose thematic focus lies in the realm of human relationships: "The character of each movement changes according to different circumstances and emotional states. At times there is happiness, exhilaration, hope, love, and melancholy; at others anger, rage, and hatred, together with countless other shades of feeling. The first movement (story) is concerned more with contemplation and mystery and is therefore more restrained and moderate in tempo, like a kind of cautious manoeuvring that is constantly present in everyday life. The second movement (story) is highly relaxed and free, seeking to evoke a sense of liberation. The flute, as the principal character, freely shapes melodic and rhythmic lines, thereby telling a story that each listener hears and experiences in a unique way. The final movement contains many elements associated with darker and more negative emotions in human relationships, but also an ever-present spirit of struggle and hope. It is more open, more direct, more fiery. In any case, in the final story all masks fall away." From the very opening of the work, flute and piano establish a close motivic dialogue. The freedom of melodic development remains particularly evident in the flute part of the second movement, to which the composer assigns the expressive marking *Liberamente*, while the piano accompaniment is enriched by harmonies that reveal distinctly impressionistic characteristics. The third movement is cast in a clearly articulated ternary form and is entirely immersed in a dance-like rhythmic and metric framework. In each movement the composer grants the flute a soloistic moment—sometimes brief, sometimes more extended. On every occasion, however, he employs these passages as a kind of miniature cadenza, highlighting a particular technical or expressive quality intrinsic to the instrument. Reflecting on the work seven years later, on the occasion of this new recording, Palanović remarked: "What pleases me most is that the piece is performed quite frequently, especially by younger flautists, and it seems gradually to be entering the standard flute repertoire. Musicians enjoy playing it, and that is the most gratifying thing that can happen to a composer. Looking back, the work evokes for me an atmosphere of poeticism, sensitivity, and above all meditative introspection, particularly in the second movement."

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"I entered music as a composition student, and one day I shall leave it as a composer," Šipuš once remarked in a newspaper interview, adding that he most enjoys thinking of himself as a "composer-musician" (interview with Marija Saraga, Cantus, 2011). However, he is much more than that. **BERISLAV ŠIPUŠ** (Zagreb, 1958) is a multifaceted musical personality without whom the contemporary Croatian music scene would be difficult to imagine. A composer and conductor by profession, one of only ten graduates from Stanko Horvat's class at the Academy of Music in Zagreb, Šipuš has much more to his resume. Throughout his distinguished career he has served as: a pianist-répétiteur for the Ballet of the Croatian National Theatre in Zagreb; a producer at the Vatroslav Lisinski Concert Hall; a répétiteur, assistant conductor, and conductor at Teatro alla Scala in Milan (1989 – 2002); Director of the Zagreb

Philharmonic Orchestra (2001 – 2005); Artistic Director of the Music Biennale Zagreb (1997 – 2011); the founder and Artistic Director of the Cantus Ensemble; Artistic Director of the Osor Musical Evenings Festival; President of the Croatian Youth Music organisation; the Republic of Croatia's Deputy Minister of Culture from 2011, and subsequently its Minister of Culture from 2015 to 2016. Since 1988, he has been teaching at the Zagreb Academy of Music, where he has been a full professor since 2009; and from 2019 to 2023, he was the head of the Composition and Music Theory Department. Today he continues his association with the institution as a tenured full professor emeritus and external collaborator. As a composer, Šipuš has created one of the most intriguing oeuvres in contemporary Croatian music; perhaps owing in part to the fact that, since his student days – he also studied art history – he has been fascinated by and immersed in other artistic impulses: visual art, literature, poetry, and the performing arts. The poeticization of music is a defining characteristic of his creative approach as a whole. His catalogue comprises approximately eighty works of widely varying instrumentation, ranging from solo piano pieces to large-scale forms such as ballet, opera, and the *Passion* – the work that earned him four Porin Awards in 2024.

Unlike the majority of works in his catalogue, which bear descriptive, programmatic, or symbolic titles, **Sonatina for Flute and Piano** carries a pragmatic title that explicitly references the historical tradition of a well-established instrumental genre. This does not mean, however, that the work is devoid of symbolic layers. On the contrary, it is an early composition from the very beginning of Berislav Šipuš's creative journey, written in 1980–81 and accompanied by a fascinating story of its genesis. "The first public performance took place at my entrance examination in composition in the summer of 1981, before the admissions committee (Klobučar, Horvat, Radica, Kempf, Ruždjak, Parać, Brkanović). I played the piano part myself, while the flute was performed by my colleague from the Braća Ribar Second Gymnasium, Damir Bašković (he was in class D, I was in class C). He later studied flute at our Academy, graduated, and subsequently moved to Italy, where he worked and lived." After that occasion, the work fell into obscurity and, as Šipuš himself recalls, only acquired a new life several decades later. "Professor Penezić asked whether I had anything for flute and piano apart from the solo flute piece *Dick Tracy* and the work for flute and guitar *And then… turn to the mountain*. I mentioned that I had a youthful composition that had never truly entered public performance." Sonatina for Flute and Piano received its official public premiere on 27 April 2019 at the Academy of Music in Zagreb, performed by Marina Novak and Zrinka Ivančić Cikojević as part of the 1st Croatian Flute Meeting and Festival of Students and Professors of Music Academies from the Region. "I wanted to present myself at the entrance examination with something that was not written exclusively for piano, so I composed the Sonatina for Flute and Piano and a solo song for baritone and piano, *Veliki svijet* (*The Great World*), to verses by Josip Pupačić. My other compositions were written for piano: *Three Miniatures for Sunniva*, which later became compulsory pieces at the young pianists' competition *Etudes and Scales for Little Hands* (today *Young Virtuosi*), and a three-movement Sonatina for Piano. I believe Professor Jurica Murai even performed that work publicly somewhere—it appealed to him greatly." The Sonatina for Flute and Piano consists of two movements of contrasting character, *Allegro robusto* and *Adagio cantabile*. Significantly, next to the expressive marking of the second movement, the composer added a parenthetical dedication: *Remembering Armando*. "The real name of the great composer and pianist Chick Corea, leader of Return to Forever and one of my youthful idols, was Armando Peraza Corea," explains Šipuš. Reflecting on the stylistic influences that shaped the work, the composer notes: "They came from my listening at the time to Bartók's piano music and Hindemith's *Ludus Tonalis*, but I was also particularly fascinated by Božidar Kunc, though I cannot really explain why. Some of his works made a profound impression on me. Something of his musical language can be found in the Sonatina for Flute and Piano. At the same time, I listened intensively to fusion and jazz rock, especially Return to Forever, Weather Report, and Mahavishnu Orchestra, alongside symphonic and progressive rock groups such as Yes and Emerson, Lake & Palmer. At that point I was not entirely certain whether I truly wanted to study 'classical' composition.

The first movement of the Sonatina contains many motives, rhythmic devices, and passages whose roots lie in the fusion and jazz-rock idioms of that era. Today both Sonatinas seem to me stylistically very closely related and internally coherent, as do the other works I wrote while preparing for the composition entrance examination. Perhaps that is what one might call stylistic unity in a young person who is only beginning to learn composition. Yet these works also contain something I never truly abandoned—although I tried: melody, lyricism, extra-musical associations, and emotional expression."

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"For me, music is one of the greatest joys a person can experience. It belongs to the same category as nature." With these words, spoken upon receiving the Vladimir Nazor Lifetime Achievement Award in 1976, **BRUNO BJELINSKI** (Trieste, Italy, 1909 – Silba, Croatia, 1992) – one of the most distinguished Croatian composers of the twentieth century – succinctly expressed his artistic worldview. He lost his mother at an early age and was entrusted to his grandmother to be raised in Zagreb. At his father's insistence, he sought security and independence through the study of law, a discipline in which he not only graduated but also earned a doctorate. However, even from early childhood, music never ceased to attract him, so he simultaneously enrolled in composition studies at the Academy of Music in Zagreb. He was fortunate enough that his first composition teacher was Blagoje Bersa, who provided him with a solid technical foundation and broadened his artistic horizons. After his death, Bjelinski continued his studies briefly with Fran Lhotka, and graduated under Franjo Dugan Sr. His first employment was as a judicial and legal trainee, while he continued composing with unwavering diligence. In the fall of 1943, he joined the partisans on Korčula, spending the final years of the war alternately on Vis and in Bari, Italy. Following the war, he taught at the Music School in Split before returning to Zagreb in 1945 to assume the position of counterpoint professor at the Academy of Music, where he remained until his retirement in 1977.

Bjelinski's vivid imagination and creative impulse, that did not leave him until the last days of his life, resulted in a rich and diverse opus rooted in twentieth-century Neoclassicism. Among the many chamber works he composed for various string, wind, and mixed ensembles, one of his final pieces is ***Dona Cupidis*** (1991), a sonata for flute and piano whose three movements – *Teneritas, Tristitia*, and *Gaudium* – evoke the contrasting states of tenderness, sorrow, and joy. The three-movement form clearly relies on the traditional foundations of the sonata as an instrumental genre, with fast movements bookending the central slow movement. Clarity of form, expressive lyricism, rhythmic vitality, a playful engagement with the boundaries of tonality, rich harmonic colour, tireless motivic development, and a pervasive sense of inner momentum that propels the unfolding of musical ideas are all hallmarks of Bjelinski's musical language. As a composer, he had established his musical foundation in the principles crystallised in the periods of Baroque, Classicism, and Romanticism, in which thinking about instrumental music underwent significant transformations – but the willingness to constantly play with these principles is what characterises Bruno Bjelinski as a true Neoclassicist. Given the symbolism embedded in both the title of the piece and its three movements, together with the fact that the composition was written in the twilight of Bjelinski's life; it is difficult not to perceive the spiritual dimension that permeates *Dona Cupidis*. By leaving musical "gifts" to those who desire them and who yearn for them – gifts in which the composer hopes that they will recognise the spiritual dimension of love after him – Bjelinski seems to be settling accounts and drawing a line beneath the trajectory of his life. A seventh chord, transformed into the gesture of a melodic arch and rhythmically animated through triplet motion followed by repose on an accented longer note value, serve as the source of the first movement's thematic material. Yet its true significance emerges only at the conclusion of the third movement – when Bjelinski recalls it, albeit within a different tonal framework. Following the playful texture of the finale, cast in ¾ metre (*Allegro giocoso*), twelve measures of motivic relaxation and dynamic withdrawal follow, leading to a clear cadence. But then, the familiar opening motif returns: first in the solo

flute, accompanied by its characteristic triplet figure (*Andante*), and subsequently transformed into crotchet values that slow the musical flow (*Adagio*), again in the flute but now supported by discreet piano harmonies. What follows a half-bar of silence is at once surprising and entirely logical: the motif is sung by the human voice. A reconciled entrance into eternity.

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"...In my profession, one day you may literally be writing a children's song or, say, a school anthem; then a symphony for large orchestra lasting an hour; then a television jingle of just a few seconds; then music for a children's play – for which you have to be the composer, the arranger, the recording engineer, the *répétiteur*, and music producer all at once; then an electroacoustic piece; then a string quartet; then music for a beer commercial; then a Mass or an oratorio; then a string arrangement of a pop song; then a piano reduction; then a sonic logo for a company; then incidental music for a theatre production in which, for example, Oliver Frljić turns the cross into a swastika... this is that kind of profession. And actually, as strange and tiring as it can be at times, I enjoy this kind of colourfulness..." This is how Frano Đurović described his rich musical curiosity (interview with Maja Stanetti, Cantus, 2017). **FRANO ĐUROVIĆ** (Dubrovnik, 1971) studied composition with Frano Parać at the Academy of Music in Zagreb. He studied abroad and then returned to the Zagreb Academy, where he has been teaching music theory courses since 2004 and applied composition since 2020. He was appointed full professor in 2019 and, in 2025, attained the rank of tenured full professor. He has developed his professional life by taking on various organisational functions. He served as Artistic Director of the Croatian Music Tribune in Opatija (2010 – 2013), Artistic Advisor to the Music Biennale Zagreb (2012 – 2016), and has been a member of the Governing Board of the Porin Music Awards since 2014, serving as its President since 2018. Living by his professor's notion that "a degree is just the beginning," Frano Đurović embarked on an exciting artistic journey, exploring all musical fields as a composer – from orchestral and choral music, pieces for all instruments, especially piano, to

electronic and electroacoustic music, incidental music for theatre, radio drama, and film. "What matters most to me is the very act of creation itself – the shaping of atmospheres and the colours of sound I imagine," says Đurović of his creative process. "I work a lot, and I've learned a lot through my work; I try not to repeat myself and – whenever I can – I explore something new."

Quasi burlesca is a single-movement piece for flute and piano composed in 2005. Although the author does not remember who he wrote it for or why it was premiered at the time, Đurović says that the piece had been in a drawer for a long time and that it was precisely the meeting with Renata Penezić that prompted him to look for it in that drawer again. "About ten years ago I had an excellent collaboration with the Zagreb Flute Ensemble. That was when I remembered *Quasi burlesca* and gave the score to Renata." The recording musicians on this album premiered Đurović's piece on 9 October 2025, at a concert in the Jastrebarsko Music School. Commenting on the work, the composer cites a remark by Hermann Hesse: "All higher humour begins with this, that no one longer takes one's person seriously." The title of this piece evokes the character of burlesque, a literary or stage genre motivated by mockery of accepted or imposed authorities or values – which has been present in instrumental music since the Baroque era, seeking to evoke a sense of intentional dissonance. Đurović carefully selects his musical means in order to generate a dynamic structural development. The opening motif is already in a "quasi-mirror" relationship between the flute and the piano, which can be understood as a (historically well-known) form of intentional dissonance. As the work progresses, motivic development, rhythmic playfulness, and increasingly pronounced textual contrasts reinforce the element of humour inherent in the idea of play. Frano Đurović's compositional oeuvre shows his penchant for artistic and intellectual play, which he demands not only from himself, but also from the performers and listeners of his works.

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"His favourite way to spend his free time is with his family, studying astronomy as an amateur, creating musical projects for schools and kindergartens, reading comic books, and enjoying all of this accompanied by a healthy dose of film music, hard rock, and heavy metal," states the biography published on the website of the orchestra of which he is a permanent member. This brief description reveals the colourful world that surrounds Rabadan and which ultimately finds expression in his music. **MARIN RABADAN** (Split, 1978) graduated in trombone from the Academy of Music in Zagreb in 2000, studying with Šime Vulelija, and completed postgraduate studies in 2008. While still in his fourth year of study, he successfully auditioned for the position of second trombonist with the Zagreb Philharmonic Orchestra and has remained a permanent member of the ensemble since 1999.

Alongside his performing career, he is also active in music education and has taught trombone at the Franjo Lučić School of Arts in Velika Gorica since 2018. In addition to performing with numerous ensembles and collaborating with Croatian orchestras, he is engaged in composition and arranging. Over the past quarter-century, Rabadan has composed a wide variety of works for orchestral and chamber ensembles, many of which have entered the repertories of leading Croatian ensembles and performers. Particularly noteworthy are the works commissioned by the Zagreb Philharmonic Orchestra: new arrangements of Modest Mussorgsky's *Pictures at an Exhibition* for the project *Mussorgsky Rocks*; *Fanfare*, composed for the opening of the orchestra's 150th season; the educational musical production *At Last, an Orchestra!* for the Minimini series; and *Flight of Immortal Love*, written for a concert commemorating the eightieth anniversary of the death of Nikola Tesla. He also prepared the orchestral arrangements for the concert production *Ježeva kućica* (*Hedgehog's Home*) performed by the Zagreb Philharmonic, arranged songs by the rock group Queen for the Zagreb Philharmonic Trombone Quartet, and created arrangements for the vocal ensemble Metaklapa accompanied by strings and percussion from the Philharmonic. Rabadan's artistic interests extend well beyond the boundaries of individual musical styles and genres, revealing a pronounced affinity for jazz and rock idioms as well as a flair for creativity in the sphere of applied music. In his work, he skilfully combines a foundation in classical music with a broad range of stylistic influences. It is therefore unsurprising that, as a composer, he has shown a particular fascination with the sonorities of wind instruments. His encounters with the flute have resulted in a number of works exploring its expressive possibilities in different ensemble contexts, including *Cassiopeia* for two flutes and piano, *Six Sweets* for six flutes, *Easy Walkin'* for eight flutes, and *Take It to the Next Level* for flute and piano.

Good Old Times for solo flute and jazz trio (piano, bass guitar, and drums) was composed in 2020 on a commission from Renata Penezić, to whom the work is dedicated. It received its premiere on 3 June 2023 at the *Flute Days* festival in Dugo Selo, performed by flautist Renata Penezić, pianist Zrinka Ivančić Cikojević, Renato Palatinuš on drums, and the composer Marin Rabadan on bass guitar. "I decided to write a lighter work as a homage to forgotten times when music was genuine and created with passion and love. That is why I called the piece *Good Old Times*," explains the composer. "The work consists of three sections of contrasting character. The first evokes the films of the 1970s, when cinema screens were dominated by James Bond and Dirty Harry. The second section is based on a love story reminiscent of *West Side Story*. The third is dedicated to the pioneers of good old rock 'n' roll from the 1950s, such as Elvis Presley, Jerry Lee Lewis, and Chuck Berry. These were legends who laid the foundations of a new musical genre and who, through their characteristic dance rhythms and the power of the blues, shaped entirely new generations."



— MIRTA ŠPOLJARIĆ



RENATA PENEZIĆ

Renata Penezić (Tetovo, Makedonija, 1971.) diplomirala je na Ljubljanskoj Akademiji za glasbo u klasi prof. Fedje Rupela te se usavršavala na Hochschule für Musik u Kölnu kod prof. Andrása Adorjána. Već na trećoj godini studija postala je solo flautistica Zagrebačke filharmonije te je na toj poziciji ostala do rujna 2025. godine. Uz 33 godine provedene u Zagrebačkoj filharmoniji, podjednako uspješno razvija karijeru solistice i komorne glazbenice, surađujući s uglednim hrvatskim i inozemnim glazbenim umjetnicima i ansamblima. Gostovala je diljem Europe, na Dalekom istoku i u Južnoj Americi, a svestranost i širinu interesa potvrđuje izuzetno širokim repertoarom koji obuhvaća djela od rane do suvremene glazbe. Članica je ansambla Musica Viva od njegova osnutka 1998. godine, kao i Trija Jongen u kojemu svira s fagotistom Žarkom Perišićem i pijanisticom Marinom Matolić. Zajedno s Tamarom Coha-Mandić utemeljila je i vodi Zagrebački ansambl flauta. Redovito snima za Hrvatski radio te je snimila niz zapaženih nosača zvuka, među kojima su izdanja s tubistom Krunoslavom Babićem (*In the Garden of the Clown*, 2006.), gitaristom Darkom Petrinjakom (*While traveling*, 2009.), oboistom Brankom Mihaljevićem i pijanistom Mariom Čoporom (*Operni suveniri*, 2009.), Zagrebačkim ansamblom flauta (*Carrousel*, 2018.), pijanisticama Zrinkom Ivančić Cikojević i Katarinom Krpan (*Putujuća flauta*, 2019.), Triom Jongen (*Ibis*, 2022. i *Freske*, 2023.). S ansamblom Musica Viva snimila je dva izdanja, *Glazba na dvoru Friedricha Velikog* i *Božićni koncert* koji je 2006. godine nagrađen Porinom za najbolju izvedbu solističke ili komorne skladbe. Za svoje umjetničke dosege nagrađena je Nagradom Milka Trnina 2008. godine. Vodeći hrvatski skladatelji posvetili su joj djela, dodatno potvrđujući njezin umjetnički ugled. Pedagošku djelatnost kao profesorica flaute razvija na Muzičkoj akademiji u Zagrebu od 1999. godine, a od akademske godine 2025./2026. imenovana je redovitom profesoricom. Održava seminare flaute u Hrvatskoj i u inozemstvu te sudjeluje kao članica ocjenjivačkih sudova na međunarodnim flautističkim natjecanjima. Godine 2020. izabrana je za predsjednicu Hrvatskog društva flautista. Na njezinu inicijativu Društvo je organiziralo Prvi hrvatski skup flautista održan 2021. godine u Zagrebu i Dugom Selu, koji se održava svake druge godine s ciljem okupljanja vrsnih hrvatskih glazbenika i vodećih imena iz flautističkog svijeta.

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Renata Penezić (Tetovo, North Macedonia, 1971) graduated from the Academy of Music in Ljubljana in the class of Professor Fedja Rupel and subsequently pursued advanced studies at the Hochschule für Musik in Cologne under Professor András

Adorján. Already in her third year of study, she was appointed principal flautist of the Zagreb Philharmonic Orchestra, a position she held until September 2025. Alongside her thirty-three years with the Zagreb Philharmonic, she has developed an equally distinguished career as a soloist and chamber musician, collaborating with leading Croatian and international performers and ensembles. She has appeared throughout Europe, the Far East, and South America, and her artistic versatility is reflected in an exceptionally broad repertoire encompassing works from the early music period to the contemporary era. Since its founding in 1998, she has been a member of the ensemble Musica Viva, and she also performs with Trio Jongen, together with bassoonist Žarko Perišić and pianist Marina Matolić. Together with Tamara Coha-Mandić, she founded and directs the Zagreb Flute Ensemble. A frequent recording artist for Croatian Radio, she has participated in numerous acclaimed recordings, including releases with tubist Krunoslav Babić (*In the Garden of the Clown*, 2006), guitarist Darko Petrinjak (*While Traveling*, 2009), oboist Branko Mihaljević and pianist Mario Čopor (*Operni suveniri*, 2009), the Zagreb Flute Ensemble (*Carrousel*, 2018), pianists Zrinka Ivančić Cikojević and Katarina Krpan (*Putujuća flauta*, 2019), and Trio Jongen (*Ibis*, 2022; *Freske*, 2023). With Musica Viva she recorded two albums, *Music at the Court of Frederick the Great* and *Christmas Concert*, the latter receiving the Porin Award in 2006 for Best Performance of a Solo or Chamber Work. In recognition of her artistic achievements, she was awarded the Milka Trnina Award in 2008. Many of Croatia's leading composers have dedicated works to her, further attesting to her artistic stature. Since 1999 she has taught flute at the Academy of Music in Zagreb, where she was appointed full professor in the academic year 2025/26. She regularly gives flute masterclasses in Croatia and abroad and serves as a jury member at international flute competitions. In 2020 she was elected President of the Croatian Flute Society. At her initiative, the Society organised the First Croatian Flutists' Gathering, held in Zagreb and Dugo Selo in 2021. The event has since been held biennially with the aim of bringing together outstanding Croatian musicians and leading figures from the international flute community.

ZRINKA IVANČIĆ CIKOJEVIĆ

Zrinka Ivančić Cikojević (Zagreb, 1982.) završila je studij klavira na Muzičkoj akademiji u Zagrebu u klasi prof. Damira Sekošana, magistrirala je u klasi prof. Vladimira Krpana te potom nastavila usavršavanje u Italiji u klasi prof. Franca Scale. Laureat je brojnih domaćih i međunarodnih natjecanja koja su joj donijela nastupe na prestižnim glazbenim festivalima diljem Europe. Dobitnica je Rektorove nagrade Sveučilišta u Zagrebu, nekoliko prvih nagrada na hrvatskim nacionalnim natjecanjima, prvih nagrada na međunarodnim natjecanjima u Moncalieriju i San Bartolomeu te nagrada Ferdo Livadić i Darko Lukić za najbolju solističku izvedbu. Nastupala je kao solistica uz orkestre i ansamble poput Zagrebačke filharmonije, Hrvatskog komornog orkestra, Simfonijskog orkestra HRT-a, Dubrovačkog simfonijskog orkestra, Zagrebačkih solista, Zagrebačkog kvarteta, Cantus Ansambla, kvarteta 4Syrinx, Gudačkog kvarteta Porin i Kvarteta Ardemus. Uz zapaženu koncertnu aktivnost, snimila je nosače zvuka s uglednim hrvatskim glazbenicima: kontrabasistom Nikšom Bobetkom (*Epigrami*, 2018.), flautisticom Renatom Penezić (*Putujuća flauta*, 2019.), pijanistom Daliborom Cikojevićem (*Horoskop*, 2020.) te s oboistom Dariom Golčićem (*Odabrana djela hrvatskih skladatelja za obou i klavir*, 2021. te *Hrvatski skladatelji za obou*, 2023.). Hrvatsko društvo glazbenih umjetnika u trima sezonama dodijelilo joj je Nagradu Darko Lukić za najbolju umjetničku suradnju (u sezonama 2019./2020., 2020./2021. i 2022./2023.). U ljeto 2023. godine pozvana je kao umjetnička suradnica na International forum for flute and piano u Diekirchu (Luxembourg). Zaposlena je kao umjetnički savjetnik na Muzičkoj akademiji u Zagrebu.

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Zrinka Ivančić Cikojević (Zagreb, 1982) completed her piano studies at the Academy of Music in Zagreb in the class of Professor Damir Sekošan, earned her master's degree under Professor Vladimir Krpan, and subsequently continued her artistic training in Italy with Professor Franco Scala. A laureate of numerous national and international competitions, she has performed at prestigious music festivals



throughout Europe. Her awards include the University of Zagreb Rector's Award, several first prizes at Croatian national competitions, first prizes at international competitions in Moncalieri and San Bartolomeo, and the Ferdo Livadić and Darko Lukić awards for outstanding solo performance. As a soloist, she has appeared with ensembles and orchestras including the Zagreb Philharmonic Orchestra, the Croatian Chamber Orchestra, the Croatian Radiotelevision Symphony Orchestra, the Dubrovnik Symphony Orchestra, the Zagreb Soloists, the Zagreb Quartet, the Cantus Ensemble, the 4Syrinx Quartet, the Porin String Quartet, and the Ardemus Quartet. Alongside her extensive concert activity, she has recorded a number of albums with distinguished Croatian musicians, including double bassist Nikša Bobetko (*Epigrami*, 2018), flautist Renata Penezić (*Putujuća flauta*, 2019), pianist Dalibor Cikojević (*Horoskop*, 2020), and oboist Dario Golčić (*Selected Works by Croatian Composers for Oboe and Piano*, 2021; *Croatian Composers for Oboe*, 2023). The Croatian Association of Music Artists awarded her the Darko Lukić Award for Outstanding Artistic Collaboration in three separate seasons (2019/20, 2020/21, and 2022/23). In the summer of 2023, she was invited to serve as an artistic collaborator at the International Forum for Flute and Piano in Diekirch, Luxembourg. She is currently employed as an Artistic Associate at the Academy of Music in Zagreb.

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