

T
A
L
E
S

F
R
O
M

T
H
E

I
N
N
E
R

W
O
R
L
D
●



DANI BOŠNJAK *flauta* | *flute* ●

TALES FROM THE INNER WORLD ●

1. SRĐAN DEDIĆ:
Thinking of Master Ryōkan — 09:56
2. DOINA ROTARU:
Japanese Garden — 11:03
3. DIANA ROTARU:
Solomonarul — 09:02
4. TOMISLAV OLIVER:
Mixórdia IV "Transmitting" — 06:31
5. ALEN SINKAUZ, NENAD SINKAUZ,
DANI BOŠNJAK: *Bela's Dream* — 19:32

Nenad Sinkauz, električna gitara,
elektronika / electric guitar, electronics

Alen Sinkauz, električna bas gitara,
elektronika / bass, electronics

Ukupno trajanje | Total time — 56:14

DANI BOŠNJAK *flauta | flute* ●





UNUTARNJI SVIJET DANIJA BOŠNJAKA

Jedinstveni glazbenik kojemu su dane sve glazbe — **DANI BOŠNJAK**, svojom je flautom, odnosno flautama, osvajao svjetove baroknih misterija, suvremenih otponaca slobode, kompleksnih strukturiranja i neobuzdanih improvizacijskih, otvorenih polja. Karijera koja ovim albumom možda zaokružuje jednu etapu, uz umjetnikov 60. rođendan, prinoseći snimke nastale u vremenu nesklonom koncertiranju, karijera je glazbenika koji je intenzivno prisutan u glazbenom životu svoje sredine kao orkestralni glazbenik (član Zagrebačke filharmonije), potom član važnih ansambala i komornih sastava (Zagrebački puhački ansambl, Hrvatski barokni ansambl, Cantus Ansambl, Acoustic Project) te različitih komornih formacija, dueta, trija i posebnih ansambala kao što je Harlequin Art Collective. Zapažen je njegov duo s Edinom Karamazovim te nastupi s improvizacijskim kolektivom u Impromptu Orchestri i CRI Orchestra.

Dani Bošnjak je gotovo sinonim za vrhunsko muziciranje, flautu u mnogostrukim ulogama, svestranu prisutnost u raznovrsnim glazbenim područjima te skladateljskim opusima, koji su se redom napajali nevjerojatnom energijom i predanošću kojima zrači svaka njegova interpretacija. Nije naodmet spomenuti i da je nerijetko scenski najzanimljiviji izvođač na pozornici jer tijekom glazbe i uspješnost izvedbe (sudjelujući u njoj) prati gotovo kao da gleda uzbudljivi sportski meč. — Karolina Rugle, glazba.hr



Tales from the Inner World (hrv. *Priče iz unutarnjeg svijeta*), priče koje otvaraju neke svoje osebuje obzore, priče su različitih glazbi — četiri skladbe koje iznosi sam Dani Bošnjak i posljednja u nizu koju zajedničkom svirkom kreiraju trojica glazbenika tvore savršen broj 7: broj koji je intrinzično vezan upravo uz japanski vrt, kako je i jedna od skladbi izravno naslovljena, a kako se može cijeli ovaj pažljivo osmišljen Bošnjakov trag promatrati. Vrt koji je dan u prostoru, a priče koje ostaju unutarnje, naizgled oksimoronski povezuje potrebu da se unutarnji svijet otkrije u metafori glazbe, u uređenom svijetu flore, u prinosu snimaka koje opasuju godinu izolacije i preispitivanja

vrijednosti. Dani Bošnjak te je 2021. godine zaokružio ciklus koncerata znakovito naslovljenih *Glazba može promijeniti svijet* u kojima je okupio raznovrsne glazbe i glazbenike, uz izravne internetske prijenose: iz sačuvanih glazbi pedesetak koncerata odabrao je svirku s nagrađivanim dvojcem, braćom Alenom i Nenadom Sinkauz, koji su instinktivno osjetili puls kojim se unutarnja priča otkriva svima, a opet ostaje neki možda tajni san, ovdje pridodan u naslovu *Beli — Bela's Dream*. Potpuna i trenutna improvizacija na zaključku albuma drugi je pol u odnosu na ishodišnu točku, odnosno prvu priču koja u perfektно strukturiranoj skladbi Srđana Dedića otvara pogled na jedinstven umjetnički trag interpretacije Danija Bošnjaka.

Nakon dva albuma u kojima je okupio hrvatsku literaturu, pa i neke od skladbi pisanih upravo za njega, albuma *Canto Peregrino* (2014.) i *Fabliau* (2021.), Bošnjak na ovome uključuje i skladbe rumunjskih skladateljica Rotaru, majke i kćeri Doine i Diane, koje je tumačio na posebnom virtualnom koncertu u sklopu Muzičkog biennala Zagreb te 2021. godine. Dvije su zanimljive skladbe uključene promišljanjem različitih zvukovnosti flauta, jer je *Japanese Garden* Doine Rotaru pisan za bas flautu (i piccolo) uz elektroničku dionicu, a *Solomonarul* Diane Rotaru koristi alt flautu. Gotovo nadnaravno se u posvetni niz uklapa još jedno djelo s tog virtualnog koncerta (koji je i dalje dostupan), odnosno *Mixórdia IV* Tomislava Olivera, djelo koje nije pisano za Danija, ali je posvećeno Oliverovom profesor, akademiku Marku Ruždjaku, koji je svoj *Canto peregrino*, životnu poruku i posljednji opus pisao upravo Daniju — dakle, djelo koje je nakon različitih izvedbi stiglo Daniju Bošnjaku u interpretativni razboj i time zaokružilo važne poveznice glazbe i glazbenika, dajući podnaslovu *Transmitting* pravi značenjski naboj odašiljanja, prijenosa: znanja, umijeća, ideje i umjetničkog trenutka u vremenu.

Slušajući ovaj dragocjeni niz skladbi i Bošnjakovih nadahnutih i nadahnjujućih izvedbi, uz pogled na jednu fotografiju iz 2001. na kojoj se smiješe Doina Rotaru i Joji Yuasa (dvadeset godina prije pandemijskog zastoja), ne možemo ne pomisliti da „glazba može promijeniti svijet“, svakako onaj svijet koji glazba povezuje, prepliće i obogaćuje jedinstvenim tragom svakog umjetnika.

CD nije flautistički u klasičnom smislu — flauta je medij kojim se izražavam kroz slikanje prirode. U japanskom kontekstu to je dah, a u afričkom ritam odnosno perkusivni elementi sviranja flaute. Svaki skladatelj ima svoju priču, ali poveznica svega je mir — duševni mir i ravnoteža prirode. Čak i u divljem Solomonarulu — on na kraju pronalazi harmoniju i mir. — Dani Bošnjak, o ideji CD-a



Poput potočića
Što si pronalazi put
Kroz raspukline obrasle mahovinom,
I ja, smireno
Postajem bistar i proziran.

— Ryōkan (1758. – 1831.) | prijevod V. Devidé

Je li solistički flautin pjev u višeznačno posvećenom djelu Srdana Dedića **Thinking of Master Ryōkan** naslučen već u njegovu Četvrtom zagrebačkom koncertu koji amalgamira nasljeđe Bachova četvrtog Brandenburškog koncerta uz suvremena skladateljska Dedićeva iskustva, a koji je upravo 2011. godine uz Zagrebačke soliste praisveo Dani Bošnjak? Svirajući i druga Dedićeva djela, svoju je težnju za spojem baroknih faktura i polifonije u tkanje suvremenog zvuka i razločnosti Bošnjak izrazio željom da u djelu, koje je skladatelj odlučio pisati za njega, svakako bude vezana uz svijet dalekog Japana.

S druge strane, studijski boravak te istraživanje japanske suvremene i tradicijske glazbe Dediću donosi skladbu *Nighttime Cycles*, za tri japanske shakuhachi flaute, dvadeset godina prije nego je nastala ova skladba koja ima izravnih poveznica upravo sa zvukom tog osebjunog instrumenta od bambusovine. Djelo *Thinking of Master Ryōkan* iz 2021. su zajedničkim angažmanom snimili i objavili na YouTube kanalu HDS-a RecordingPlusScore, gdje je ubrzo privuklo pozornost u više od desetak tisuća preslušavanja/pregleda, a potom je i praisvedeno u sklopu koncerata

Impronedjeljak 23. veljače 2023. Skladbe Srđana Dedića nastaju studioznim, pomnim i vrlo detaljiziranim pristupom procesu skladanja u kojem on već godinama koristi različite teorije i računalne programe algoritamskog skladanja, a iskrenom predanošću i istinskom umjetničkom strašću svoje jedinstvene projekte ispunjava profinjenom emocijom. Bilješku o djelu koje predstavlja paradigmu njegova stvaralaštva Srđan Dedić je zabilježio uz objavu snimke, a za ovu priliku bilježi i svoje misli o Daniju Bošnjaku:

U našoj sredini, a vjerojatno i šire, vrlo je mali broj glazbenika solista za koje će baš svi (koji poznaju njihov rad) s poštovanjem reći da se radi o izvanrednim interpretima, a u tu elitnu skupinu spada i dragi Dani. Poznat po svom voluminoznom i snažnom tonu drvene flaute, po svojim tehničkim mogućnostima, uključujući i specijalne izvođačke tehnike Nove glazbe te po svojoj svestranosti u interpretaciji najrazličitijih glazbenih stilova. Dani je jednako specijalist za barok, za orkestralnu flautističku literaturu, koliko i specijalist za djela najprogresivnije avangarde. Nevjerojatna ruka sudbine odredila je da će moj prijatelj iz dačkih dana s vremenom postati interpret koji je izvodio najviše mojih skladbi, njih čak devet: četiri kao član Zagrebačke filharmonije, dvije kao član Cantus Ansambla, kao solist sa Zagrebačkim solistima, kao član Zagrebačkog puhačkog ansambla i na koncu kao izvođač skladbe Thinking of Master Ryōkan, za solo flautu koju sam mu s velikim zadovoljstvom posvetio. Skladba je nastala 2021., tijekom vremena pandemije kada sam, poput mnogih ljudi diljem svijeta, živio u djelomičnoj izolaciji, često misleći o životu i djelu slavnog japanskog redovnika zen-budizma, pustinjaka Ryōkana Taigua (良寛大愚) (1758. — 1831.). Master Ryōkan je, nezadovoljan institucionalizacijom budizma u Japanu, napustio samostan i naselio se u trošnu kolibu koju je dobio na poklon, u kojoj je najviše vremena provodio pišući pjesme i ispisujući kaligrafiju, od čega je zarađivao za goli život. Često sam, ali ne i usamljen, Ryōkan je bio omiljen među stanovnicima obližnjeg sela, posebno među djecom s kojom se često igrao. Njegovo fascinantno djelo i životni put postali su inspiracija za ovu skladbu. Središnji dio skladbe aludira na japansku shakuhachi flautu, instrument koji sam upoznao tijekom šestomjesečnog boravka u Japanu i za koji sam prethodno skladao. — Srđan Dedić

Skladatelj i pedagog **SRĐAN DEDIĆ** (Zagreb, 1965.) diplomirao je kompoziciju 1989. na Muzičkoj akademiji u Zagrebu kod Stanka Horvata, a usavršavao se kod François-Bernarda Mâchea u Strasbourgu, Geerta van Keulena u Amsterdamu i Jojjia Yuase u Tokiju. Od 2005. predaje na Odsjeku za kompoziciju i glazbenu teoriju Muzičke akademije Sveučilišta u Zagrebu gdje je redoviti profesor. Dedićeve skladbe izvode se u tridesetak zemalja na pet kontinenata, sviraju ih ugledni orkestri, ansambli i solisti, snimane su i objavljivane na desetak nosača zvuka. Dobitnik je više važnih nagrada i priznanja, među kojima se svakako ističe nagrada na Međunarodnom skladateljskom Rostrumu u Parizu. Uz skladateljevu 60. životnu obljetnicu objavljuje se njegov drugi autorski CD (Cantus-HDS).



Japanski vrtovi temelje se na sedam estetskih načela: Kanso (jednostavnost), Fukinsei (asimetrija), Koko (stroga uzvišenost), Shizen (prirodnost), Yugen (suptilnost), Datsuzoku (oslobođenje od rutine) i Seijaku (smirenost). Cilj je tih načela stvoriti prostor koji potiče kontemplaciju, spokoj i povezanost s prirodom.

Japanese Garden (*Japanski vrt*) za bas flautu, piccolo i vrpcu upravo je amblematska skladba rumunjske legendarne skladateljice, jednog od najprominentijih imena Istočne Europe — Doine Rotaru, koja se tom skladbom iz 2006. predstavila u Zagrebu upravo na Svjetskim danima nove glazbe, festivalu uklopljenom 2011. s Muzičkim biennialom Zagreb, kada je u poslijepodnevnom terminu ispunjenom elektroničkom glazbom njezino djelo premijerno u Hrvatskoj tumačio Dani Bošnjak. Deset godina kasnije, isto djelo ulazi u program njegova virtualnog koncerta koji je, zahvaljujući upravo činjenici da je bio ostvaren kao snimka na You Tube kanalu Muzičkog biennala (u osmišljavanju festivala u pandemijskim uvjetima) ostao i dandanas, noseći zalihu mogućnosti drukčijeg koncertnog komuniciranja.

Koristila sam strukturalna načela simboličkih vrijednosti i funkcija poput cirkularnih ili spiralnih oblika, svetih brojeva i slično. Simbol postaje zamisao kompozicije i ta zamisao generira strukture, vrijeme glazbe, sintaksu, arhitekturu i ekspresiju djela. Koristila sam i elemente drevnog rumunjskog folklora u kojem je gotovo svaki ton obogaćen ornamentima, glissandima, mikrotonovima, prizvucima i naravno heterofonijom. Izražaj rumunjske drevne tradicijske glazbe vrlo je nostalgičan i tako oblikuje melankolično ozračje i osjećaj bolne ljepote. — Doina Rotaru

Lirsko ozračje japanskog vrta Doina Rotaru oblikuje toplim tonom i melodijskim linijama, a bas flautu koristi da bi prizvala zvuk shakuhachi flaute, čiji se zvuk čuje u elektroničkoj dionici unaprijed snimljenih zvukova — dionici koja opisuje vrt zvukovima i didgeridooa i japanskih tradicijskih usnih orgulja shō.

DOINA ROTARU (Bukurešt, 1951.) diplomirala je na Nacionalnom glazbenom sveučilištu u Bukureštu gdje je i sama potom bila profesorica, a usavršavala se u Amsterdamu u klasi Thea Leovendiea, a također je doktorirala muzikologiju. Opus koji broji više od stotinu skladbi obuhvaća različite žanrove, ali je zanimljivo da je velik broj djela (više od 30) posvećen upravo flauti i flautama: od solističkih, do ansambala flauta te koncertantnih djela za taj instrument kojim je fascinirana. Brojne su nagrade kojima je njezin rad priznat, a kao predavač sudjelovala je na različitim tečajevima i radionicama (Darmstadt, Amsterdam, Huddersfield, Tokyo i drugdje). Osobni, jedinstveni stil Doine Rotaru temelji se na bavljenju arhetipskom estetikom, korištenju zvučnih i tembralnih obrazaca koji zahvaćaju primarni transgeografski folklor (ponajprije rumunjski i dalekoistočni), kao i do određenih konstruktivnih principa simboličke vrijednosti i funkcije (kao što su kružni i spiralni oblici, sveti brojevi i slično).



Solomonari, enigmatična bića rumunjske mitologije, žive napola izgubljeni u legendama, napola u svakodnevnoj stvarnosti rumunjskoga sela. Napola božanska bića, posjeduju magične moći. Slika Solomonara je, blago rečeno, zastrašujuća. Prikazuje se kao divovski divlji čovjek, s očima koje strše i crvenom kosom, odjeven u bijeli kaput. Nosi željeznu sjekiru ispunjenu magičnim čarolijama koje se mogu koristiti za prizivanje tuče ili odbijanje groma (ako je zabijena u zemlju). Čarobni pojas od svetog drveta pomaže mu ukrotiti i nadzirati zmajeve. Solomonarova knjiga u kojoj se nalazi sva njihova moć i znanje visi s ramena, a na prsima nosi komad drveta kojim se prizivaju vjetrovi. — iz članka Romanian Traditions, 2011.

Iako posve uronjena u rumunjsku mitologiju, skladba **Solomonarul** za alt flautu Diane Rotaru, kćeri slavne Doine Rotaru, pisana je (opet) povezujući tradiciju vlastita naroda uz obzor dalekoistočne odrednice u Japanu — praizvedba je ostvarena na festivalu u Takefu na tamošnjem međunarodnom glazbenom festivalu 2018. godine, a djelo je posvećeno talijanskom flautistu Mariu Caroliju. Koristeći motive mitskog bića koje može jahati i obuzdati zmajeve posebnim bakanjem, bičem, ali i malom drvenom toakom; tako solomonar nadzire i kišu jer jaši zmajeve među oblacima. „*Koristila sam fragment starog napjeva bakanja iz planina Apuseni: Dođi, obilna kišo / Nabujaj malu rijeku / Solomonar je prošao / Onaj koji jaše zmaja / Bičem udario / Popeo se na njega / Nastavio vrtjeti / Kiša je počela.*“ (Diana Rotaru) Ritualni plesni mehanizam, uz mnogo perkusivnih elemenata, razvija se do klimaksa koji sugerira početak kiše koja se izlila na Zemlju, rađajući završnu tužaljku.

DIANA ROTARU (Bukurešt, 1981.) glazbom istražuje različite ekspresivne smjerove (poput hipnagogije ili preonirične estetike, ženske psihe ili imaginarnog folklor), piše za komorne sastave, orkestralna djela, komorne opere, multimedijalne projekte i filmsku glazbu. Aktivna je kao promotorica suvremene glazbe u Rumunjskoj, vodi SonoMania ansambl i koordinatorica je Rumunjskog informativnog centra (CIMRO). Diplomirala je kompoziciju na Nacionalnom glazbenom sveučilištu u Bukureštu (u klasi Stefana

Niculescu i Dana Dediu), doktorirala 2012., a usavršavala se u Parizu kod Frédérica Durieuxa, sudjelovala na različitim radionicama i majstorskim tečajevima te surađivala s Jonathanom Harveyem, Salvatoreom Sciarrinom, Brianom Ferneyhoughom i Michaelom Jarrelom, među ostalima, uz brojne nagrade i rezidencije te narudžbe uglednih festivala i fondacija. Upravo je u rujnu 2018. bila asistentica Toshiu Hosokawi na festivalu u Takefu, kada je ondje praizvedena skladba *Solomonarul*.



Dani nije samo flautist, on je za mene šaman zvuka. Toga sam posebno bio svjestan za vrijeme snimanja njegovog koncerta na MBZ-u gdje sam pomagao s live elektroničkim dionicama za Saariaho i ostale... On se vjerojatno toga ne sjeća, ali pomagao mi je i u inicijalnoj fazi pisanja, godinama prije nego li je ovo sasvim slučajno izveo i poklonio mi možda najbolju i najoriginalniju interpretaciju ove skladbe... Kao izvođač, on je force of nature — to se vidi u svakoj gesti, u tonu, u svakoj riječi koju sumanuto izgovori u flautu, u načinu na koji se s lakoćom prebacivao iz jednog idioma u drugi. Obožavam tu njegovu sumanutost i neurotični napad na tekst: grizao je svaku riječ, rastegnuto mi je zvukove i pretvorio u istinsku heterotopiju povezanu koncima. Radio sam s njim na nadrazini koja interpretaciji daje onaj završni dodir, sve ostalo bi bilo sputavanje i osiromašivanje interpretacije... Dani je moje djelo ostvario s ogromnom lakoćom i nekim tihim razumijevanjem. Na snimci je prvi tejk — nema doradivanja, nema editiranja. Najiskrenije i najsirovije. I zato mi je ova interpretacija jedna od najdražih u 25 godina bavljenja glazbom... Volio bih s njim raditi opet, ali čekam da mu ponudim nešto posve iskreno i dobro. Osoba poput njega ne zaslužuje ništa manje od potpune i sumanute posvećenosti. — Tomislav Oliver o Daniju Bošnjaku

Mixórdia IV za flautu solo s podnaslovom **Transmitting** djelo je koje je Tomislav Oliver pisao za posebnu prigodu i sasvim određenu interpretkinju, flautisticu, misleći i o njezinu glasu. Djelo je posvećeno njegovu profesor kompozicije Marku Ruždjaku, a praizvedba ostvarena u Barceloni na festivalu Mixtur 2020., flautistica je bila Luisa

Vinuesa Sanz. Skladatelj otkriva da mu je to sada već postalo naizvođenije djelo i postalo je dio repertoara flautista u Hrvatskoj i inozemstvu, no da nitko nije ostvario izvedbu kao Dani Bošnjak: „To je bila uloga za njega, a ja toga nisam izvorno bio svjestan.“ Djelo je četvrta skladba iz ciklusa koji je „određen opsesijom promatranja umjetničkog djela kao vrste heterotopije, ontološkog prostora s fragmentima mogućih muzičkih narativa koji koegzistiraju zajedno, ali bez immanentne i unaprijed određene hijerarhije“. Ekstremi zvuka i izvođačke tehnike sugeriraju bipolarnost, koja se u tekstu (preuzetom iz španjolskog izdanja DSM-a) spominje simptomima i procesima tog poremećaja. Ipak, semantika teksta ne dolazi do izražaja upravo zbog fragmentiranosti pa su bitne boja, akcenti, tempo izvođenja, dok sam tekst provocira i ispoljava emotivna stanja. A dualnost se može pronaći i u podjeli materijala na glas i instrument, na vokalne i instrumentalne geste. Hrvatska je praizvedba na virtualnom koncertu 31. MBZ-a bila ujedno i prva izvedba muškog interpretu pa je u pripremi partiture došlo i do nekih promjena: prvotna je dominantna ženstvenost u ideji djela dobila ovime dijametralno suprotni muževni dramski nastup Danija Bošnjaka.

TOMISLAV OLIVER (Zagreb, 1987.) diplomirao je muzikologiju i kompoziciju na Muzičkoj akademiji u Zagrebu (u klasi Marka Ruždjaka). Daljnje školovanje nastavio je u Salzburgu (kod Stephana Winklera), Barceloni (kod Mauricija Sotela) i Grazu (kod Marka Cicilianija i Francka Bedrossiana). Godine 2023. završava program Cursus na IRCAM-u u klasi Pierrea Jodlowskog. Baštineći tekovine suvremene glazbe 20. i 21. stoljeća, ali i onu s *underground* scene ekstremne elektronike i *noisea*, njegova glazba odražava spoj žanrova. Sklada glazbu za različite sastave, ali i elektroničku i akuzmatičku glazbu, glazbu za eksperimentalne filmove, balet i suvremeni ples. Suraduje s brojnim umjetnicima iz različitih područja umjetnosti, među kojima se ističe hrvatski umjetnički kolektiv NAE. Djela mu izvođe brojni ugledni ansamblji, a pedagoškim radom bavi se odmah nakon diplome, od 2023. jedan je od umjetničkih voditelja MBZ-a.



S Danijem smo Alen i ja svirali jednom u Hrvatskom narodnom kazalištu u Zagrebu (u velikoj formaciji), a onda nas je pozvao na session u sobu 5: prvo je uslijedio trenutak uzbuđenja, zatim se u meni probudio osjećaj sreće i časti što sam dobio poziv za suradnju od jednog umjetnika takvog kalibra kakav je Dani Bošnjak. Došavši u sobu, Alen i ja smo spojili svoju opremu, provjerili radi li svaki uređaj te odmah krenuli u session s Danijem. Sve se dogodilo tako brzo i spontano, a rezultat je bio prava ljubav prema zajedničkom muziciranju. Imao sam osjećaj da smo se sva trojica našli u zajedničkom zvučnom zagrljaju nakon kojeg je bilo jasno da ćemo u budućnosti nastaviti zajedno dijeliti trenutke spontanog muziciranja. — Nenad Sinkauz o suradnji s Danijem

Jedinstvena priča koja se dogodila u trenutku, u posebnoj (nekadašnjoj dekanovoj) sobi broj 5 u Hrvatskom glazbenom zavodu: doba je pandemijsko, bez koncertnih događanja, umjetnici se snalaze i nalaze u vrlo komornim sastavima. Dani Bošnjak je sa svojom životnom i umjetničkom partnericom Terezijom Cukrov pokrenuo koncertni niz koji je uživo prenosio na YouTube kanalu *Glazba može promijeniti svijet* (uz naznaku „kako se stiže u Carnegie Hall“, dvoranu koja je slikom bila prisutna na zidu sobe). Improvizacija kao jedinstveni trenutak kreacije i izvedbe, neponovljivo titranje koje se u ovom slučaju dogodilo kao dio jednog drugog glazbeničkog života Danija Bošnjaka — onoga čemu izrazito teži. „Jer, to sam baš ja — i oni oko mene.“ Taj posebni *jam session*, naslovljen naknadno kao **Bela's Dream** trag je umjetnikove intuicije, imaginacije i jedinstvenog osjećaja susviranja i suautorstva. Kako sam svjedoči, to je njemu igra, koja obuhvaća najunutarnije energije — upravo priče unutarnjih svjetova. A igra i doslovnim igračkama koje kreiraju zvuk, različitim drangulijama koje su (uz opsežnu opremu) donijeli Alen i Nenad Sinkauz, dakako uz svoje električne gitare i elektroniku te snažan duh iskustva različitih scena, klubova, pozornica; igra odjednom uronjena u pravi san.

Njegovo iskustvo i moć prilagodbe bilo kakvom zvučnom okruženju je izuzetno inspirativno. Avanturistički duh Danijevog muziciranja i njegov prepoznatljiv ton prkose današnjem poimanju glazbe u našoj maloj sredini, a to je za one koji stoje uz njega od neprocjenjive vrijednosti te kasnije i za aktivne slušatelje. — Alen Sinkauz o Daniju

Braća **ALEN SINKAUZ** (Pula, 1978.) i **NENAD SINKAUZ** (Pula, 1980.) skladatelji su, glazbenici i performer, aktivno se bave glazbom od sredine devedesetih. Diplomirali su muzikologiju i etnomuzikologiju u Padovi. Skladaju i oblikuju zvuk za dugometražne i kratkometražne filmove, različite predstave te radiofonijske, *site-specific* i multidisciplinarne izvedbe. Kroz izvedbeno-skladateljski rad zanima ih dijalog akustičnih i elektroničkih instrumenata, hibridnost spajanja glazbenih i kazališnih principa u izvedbi te improvizacija kao istraživački orijentir za nove izvedbene formate. Višestruko su nagrađivani za originalnu filmsku glazbu te su nedavno osvojili nagradu Palma Ars Acustica za radiofonijski rad *Mallarmé Sonore*. Osnivači su benda East Rodeo s kojim su objavili tri albuma te audiovizualnog projekta *Day of the year*, suosnivači su impro big benda CRI Orchestra te eksperimentalnog trija Roj Osa. Od 2010. vode međunarodni festival Audioart u Puli.

— Iva Lovrec Štefanović

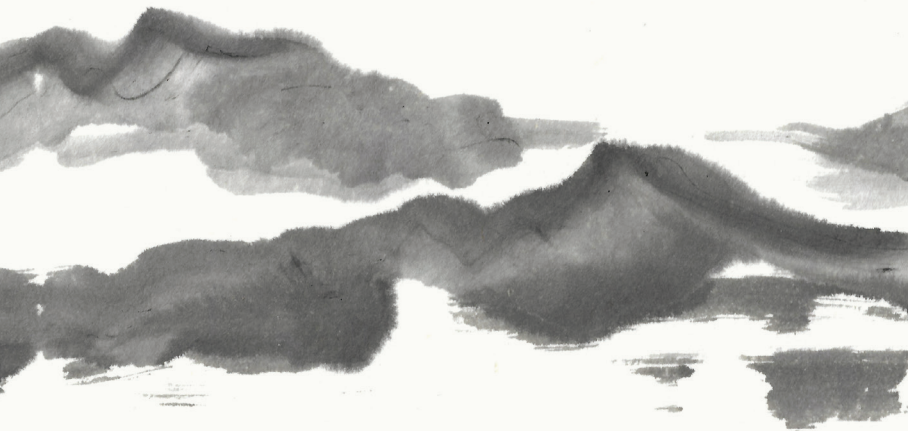
DANI BOŠNJAK (Zagreb, 1965.) jedan je od najtraženijih hrvatskih flautista, a prisutan je na sceni više od 35 godina. Kao solist, član raznih komornih sastava i dugogodišnji član Zagrebačke filharmonije nastupio je na pet kontinenta i na nekim od najvažnijih svjetskih koncertnih pozornica poput Musikvereina u Beču, Concertgebouwa u Amsterdamu, Glenn Gould studija u Torontu i Suntory Halla u Tokiju. Nastupao je sa svim domaćim orkestrima, bio je član početne postave prvog baroknog ansambla (HRBA), kao i prvog ansambla za suvremenu glazbu u Hrvatskoj (Cantus Ansambl). Brojni hrvatski skladatelji posvetili su mu svoja djela. Flautu je počeo učiti sa sedam godina kod profesora Vladimira Kondresa (1929. — 1997.), u čijoj je klasi kasnije diplomirao i magistrirao na Muzičkoj akademiji u Zagrebu. Bogat repertoar seže od rane glazbe koju izvodi na povijesnim instrumentima, do skladbi suvremenih autora, uključujući i jazz improvizacije. Djela na nosaču zvuka snimljena su na flauti Alfred Verhoef.

*„Moj cijeli život je ta pozornica, bina,
a vrijeme pandemije mi je donijelo
situaciju da moram bez publike stvarati
glazbu...”*

— Dani Bošnjak







DANI BOŠNJAK'S INNER WORLD

A unique musician to whom all music is given — **DANI BOŠNJAK**, with his flute, or rather flutes, has conquered worlds of baroque mysteries, contemporary sparks of freedom, complex structures, and unrestrained open fields of improvisation. A career that, with this album, may mark the closing of one chapter, coinciding with the artist's 60th birthday, brings together recordings created during a time unfavourable to live performance. It is the career of a musician deeply present in the musical life of his environment as an orchestral musician (a member of the Zagreb Philharmonic), and as a member of prominent ensembles and chamber groups (Zagreb Wind Ensemble, Croatian Baroque Ensemble, Cantus Ensemble, Acoustic Project), as well as various chamber formations, duos, trios, and unique ensembles such as the Harlekin Art Collective. His duo with Edin Karamazov is particularly notable, as are his performances with the improvisational collectives Impronedjeljci and the CRI Orchestra.

Dani Bošnjak is *“almost a synonym for outstanding music making, the flute in its multiple roles, a versatile presence across various musical domains and composers’ oeuvres, all driven by the incredible energy and devotion that radiates through each of his interpretations. It’s worth mentioning that he is often the most captivating performer on stage, following the flow of music and the success of a performance in which he also participated, almost as if he were watching an exciting sports match.”*

— Karolina Rugle, glazba.hr



Tales from the Inner World — stories that open their own unique horizons, are stories of different music. Four compositions performed by Dani Bošnjak himself, and a final one created through joint performance of three musicians, form the perfect number 7, a number intrinsically linked to the Japanese garden, as one of the pieces is directly titled. This musical path Bošnjak carefully conceived can also be viewed

through that lens, a garden given in physical space, and stories that remain internal. This seemingly oxymoronic connection reflects the need to reveal the inner world through the metaphor of music, in an organized world of flora, in a selection of recordings that encircle a year of isolation and reevaluation of values. In 2021, Dani Bošnjak concluded a concert cycle significantly entitled *Music Can Change the World*, in which he gathered diverse music and musicians, with live online broadcasts. From the preserved recordings of around fifty performances, he selected the one with the award-winning duo, brothers Alen and Nenad Sinkauz, who instinctively felt the pulse through which an inner story is revealed to all, and yet there remains, perhaps, a secret dream, here added to Bela under the title *Bela's Dream*.

The complete and spontaneous improvisation that closes the album represents the opposite pole to the starting point, that is, the first story which, in the perfectly structured composition by Srđan Dedić, opens a window into the unique artistic path of Dani Bošnjak's interpretation.

After two albums in which he gathered works from Croatian composers, including some compositions written specifically for him, *Canto Peregrino* (2014) and *Fabliau* (2021), in this album Bošnjak includes compositions by Romanian composers, Doina and Diana Rotaru, mother and daughter, which he interpreted in a special virtual concert as part of the Music Biennale Zagreb in the year 2021. Two fascinating compositions that are included explore the diverse sonorities of the flute. *Japanese Garden* by Doina Rotaru is written for bass flute (and piccolo) with an electronic part, while *Solomonarul* by Diana Rotaru features the alto flute. Another work from that virtual concert (still available online) fits almost supernaturally into the series of dedications, *Mixordia IV* by Tomislav Oliver, a work not originally composed for Dani, but dedicated to Oliver's professor, academician Marko Ruždjak, who wrote his *Canto Peregrino*, his vital message and final opus, specifically for Dani. Thus, after various performances, the piece eventually found its way into Bošnjak's interpretive weave, completing important links between music and musicians. In this way, the album's

subtitle, *Transmitting*, gains profound significance — suggesting the transmission of knowledge, skill, ideas, and the artistic moment in time.

Listening to this precious sequence of compositions and Bošnjak's inspired and inspiring performances, accompanied by a photo from 2001 showing Doina Rotaru and Joji Yuasa smiling (twenty years before the pandemic standstill), we cannot help but think that “music can change the world”, especially the world that music connects, intertwines, and enriches with the unique imprint of each artist.

This CD is not a flute album in the classical sense — the flute is a medium through which I express myself by painting nature. In the Japanese context, it is breath, in the African one, rhythm, that is, the percussive elements of playing flute. Each composer has their own story, but the common thread is peace — inner peace and the balance of nature. Even in the wild Solomonarul — in the end, it finds harmony and peace.

— Dani Bošnjak, on the concept of the CD



*Like the little stream
Making its way
Through the mossy crevices
I, too, quietly
Turn clear and transparent.*

— Ryōkan (1758–1831)

Is the solo flute chant in Srđan Dedić's multilayered, dedicated work ***Thinking of Master Ryōkan*** already anticipated in his *Fourth Zagreb Concerto*, which amalgamates the legacy of Bach's *Fourth Brandenburg Concerto* with Dedić's own experience as a contemporary composer, a work premiered in 2011 by Dani Bošnjak with the Zagreb Soloists? Having performed various works by Dedić, Bošnjak had expressed his aspiration to combine baroque textures and polyphony with the fabric of contemporary

sound and insight by asking the composer that the piece he decided to write for him be connected, in some way, to the world of distant Japan. On the other hand, Dedić's residency and research of traditional and contemporary Japanese music had already led to the composition *Nighttime Cycles* for three Japanese shakuhachi flutes, a work written twenty years before this composition, which has direct ties to the sound of that unique bamboo instrument.

The work ***Thinking of Master Ryōkan*** (2021) was recorded and released through a collaborative effort on the Croatian Composers' Society's YouTube channel *RecordingPlusScore*, where it soon drew attention with more than ten thousand views. It was later premiered as part of the *Impronedjeljak* concert series on February 23rd, 2023. Srđan Dedić's compositions are created through a meticulous, careful, and highly detailed approach to the compositional process, in which he has, for years, employed various theories and computer programs for algorithmic composition. With sincere dedication and genuine artistic passion, he fills his unique projects with refined emotion. With the release of the recording, Srđan Dedić shared a note about the piece which serves as a paradigm of his compositional work, for this occasion, he also shares his thoughts on Dani Bošnjak:

In our community, and probably even further, there are very few soloists about whom everyone familiar with their work will speak with respect, recognizing them as truly exceptional interpreters. Dear Dani belongs to that elite group. Known for the rich and powerful tone of his wooden flute, his remarkable technical abilities, including special performing techniques associated with New Music, and his versatility in interpreting a wide range of musical styles. Dani is equally a specialist in Baroque music, in orchestral flute repertoire, and in the most progressive avant-garde works. By an incredible twist of fate, my friend since our school days would, over time, become the interpreter who performed more of my composition than anyone else — even nine of them: four as a member of the Zagreb Philharmonic, two with the Cantus Ensemble, one as a soloist with the Zagreb Soloists, one with the Zagreb Wind Ensemble, and finally, as the

performer of the composition for solo flute Thinking of Master Ryōkan, which I had the great pleasure of dedicating to him. It was composed in 2021, during the pandemic, when, like many people around the world, I lived in partial isolation and often found myself reflecting on the life and work of the renowned Japanese Zen Buddhist monk and hermit, Ryōkan Taigu (良寛大愚, 1758—1831). Dissatisfied with the institutionalization of Buddhism in Japan, Master Ryōkan left the monastery and settled in a modest hut gifted to him. There, he spent most of his time writing poetry and practicing calligraphy, which he sold to make a bare living. Often alone, but never lonely, Ryōkan was beloved by the residents of a nearby village, especially by the children, with whom he frequently played. His fascinating body of work and life's journey became the inspiration for this composition. The central part of the piece alludes to the sound of the Japanese shakuhachi flute, an instrument I came to know during my six-month stay in Japan and for which I had previously composed. — Srđan Dedić

Composer and music pedagogue **SRĐAN DEDIĆ** (Zagreb, 1965) graduated in composition from the Music Academy in Zagreb in 1989, in the class of Stanko Horvat. He continued his professional development with François-Bernard Mâche in Strasbourg, Geert van Keulen in Amsterdam, and Joji Yuasa in Tokyo. Since 2005, he has been teaching at the Department of Composition and Music Theory at the University of Zagreb's Academy of Music, where he is currently a full professor. His compositions have been performed in over thirty countries across five continents by renowned orchestras, ensembles, and soloists. His music has been recorded and released on more than ten albums. He is the recipient of numerous important awards and recognitions, among which the prize at the International Rostrum of Composers in Paris stands out as particularly significant. On the occasion of the composer's 60th birthday, Cantus - Croatian Composers' Society is releasing his second CD of original works.



Japanese gardens are based on seven aesthetic principles: Kanso (simplicity), Fukinsei (asymmetry), Koko (austerity), Shizen (naturalness), Yūgen (subtlety), Datsuzoku (freedom from routine), and Seijaku (tranquility). The aim of these principles is to create a space that encourages contemplation, serenity, and connection with nature.

Japanese Garden (for bass flute, piccolo, and tape) is an emblematic composition by legendary Romanian composer Doina Rotaru, one of the most prominent figures of Eastern Europe. With this composition from 2006 she presented herself in Zagreb during the World Music Days, a festival that merged with the Music Biennale Zagreb in 2011. It was in an afternoon programme dedicated to electronic music that her work received its Croatian premiere, performed by Dani Bošnjak. A decade later, the same work became part of Bošnjak's virtual concert programme and thanks to the fact that it was recorded on the YouTube channel of the Music Biennale Zagreb (as part of the festival's pandemic adaptations), it remains accessible to this day, preserving a potential for different possibilities of concert communication. "I used structural principles based on symbolic values and functions, such as circular or spiral forms, sacred numbers, and similar elements. The symbol becomes the idea of the composition, and that idea generates the structures, musical time, syntax, architecture, and expression of the work. I also used elements of ancient Romanian folklore, in which almost every tone is enriched with ornamentation, glissandi, microtones, overtones, and, of course, heterophony. The expressive quality of Romania's ancient traditional music is very nostalgic, shaping a melancholic atmosphere and a sense of painful beauty." (Doina Rotaru) The lyrical atmosphere of the Japanese garden is shaped by Doina Rotaru through warm tone and melodic lines. She uses the bass flute to evoke the sound of the shakuhachi, the sound of which also appears in the electronic part composed of pre-recorded sounds. This part depicts the garden using the sounds of the didgeridoo and the traditional Japanese mouth organ, the shō.

DOINA ROTARU (Bucharest, 1951) graduated from the National University of Music in Bucharest, where she later served as a professor. She continued her professional development in Amsterdam in the class of Theo Loevendie and earned a doctorate in musicology. Her body of work, consisting of over one hundred compositions, includes various genres. Notably, large portion of her works (more than 30 works) is dedicated specifically to flute and flutes, ranging from solo flute, flute ensembles, and concertos for this instrument, which fascinates her. Her work has been recognized with numerous awards, and as an educator, she has participated in various courses and workshops, including in Darmstadt, Amsterdam, Huddersfield, Tokyo, and elsewhere. Doina Rotaru's unique personal style is rooted in the exploration of archetypal aesthetics, using sonic and timbral patterns drawn from primary transgeographical folklore, primarily Romanian and Far Eastern traditions, as well as incorporating constructive principles of symbolic value and function, such as circular and spiral shapes, sacred numbers, and similar elements.



Solomonars, enigmatic beings from Romanian mythology, exist halfway between legends and the everyday reality of the Romanian village. Semi-divine creatures, they are believed to possess magical powers. The image of a Solomonar is, to say the least, intimidating. He is depicted as a giant wild man, with bulging eyes and red hair, dressed in a white coat. He carries an iron axe filled with magical spells, which can be used to summon hailstorms or repel lightning (if struck into the ground). A magic belt made of sacred wood enables him to tame and control dragons. The Book of the Solomonar, containing all their power and knowledge, hangs from his shoulder, while on his chest he wears a piece of wood used to summon the winds.

— From the article Romanian Traditions, 2011

Although deeply rooted in Romanian mythology, ***Solomonarul***, a composition for alto flute by Diana Rotaru, daughter of the renowned composer Doina Rotaru, once again connects the tradition of her own culture with the Far East horizon in Japan. The work was premiered at the Takefu International Music Festival in Japan in 2018 and is dedicated to Italian flutist Mario Caroli. Using the motifs of mythological being who can ride and control dragons using spells, a whip, and a small wooden samantron (toaca), the solomonar is believed to command the rain as he rides dragons through the clouds. “I used a fragment of an ancient incantation chant from the Apuseni Mountains - Come, abundant rain / Swell the little river / The Solomonar has passed / He who rides the dragon / Struck with his whip / Climbed onto it / Kept spinning / The rain began.” (Diana Rotaru) The ritualistic, dance-like mechanism, rich in percussive elements, is gradually building toward a climax suggesting the moment rain begins to pour down to the Earth, giving way to a final lament.

DIANA ROTARU (Bucharest, 1981) explores various expressive directions in her music, such as hypnagogia or pre-oneiric aesthetics, the feminine psyche, or imaginary folklore. She composes for chamber ensembles, orchestral works, chamber operas, multimedia projects, and film scores. Active as a promoter of contemporary music in Romania, she leads the *SonoMania Ensemble* and serves as coordinator of the Romanian Informational Centre (CIMRO). She graduated in composition from the National University of Music in Bucharest in the class of Ștefan Niculescu and Dan Dediu, earned her doctorate in 2012, and continued her professional development in Paris with Frédéric Durieux. Diana participated in numerous workshops and courses, collaborating with Jonathan Harvey, Salvatore Sciarrino, Brian Ferneyhough, and Michael Jarrell, among others. Her work has been recognized with numerous awards and residencies, as well as commissions from prestigious festivals and foundations. In September 2018, she served as assistant to Toshi Hosokawa at the Takefu Festival, where her composition *Solomonarul* was premiered.



Dani is not just a flutist, to me he is a sound shaman. I became especially aware of that while recording his concert at MBZ, where I was assisting with the live electronic parts for Saariaho and others. He probably doesn't remember, but he even helped me during the initial phase of writing, years before he, quite by chance, performed this work and gift me what might be the best and most original interpretation of it. As a performer, he is a force of nature, it is evident in every gesture, in his tone, in every word he wildly speaks through the flute, in the way he effortlessly shifts from one idiom to another. I adore that madness of his, that neurotic assault on the text, he bit into every word, stretched my sounds and turned them into a true heterotopia linked by threads. I worked with him on that higher level where interpretation receives its final touch, anything less would have been a limitation, a diminishing of the piece. Dani realized my work with incredible ease and a kind of quiet understanding. What you hear on the recording is the very first take — no edits, no retakes. The most honest and raw. And that's why this interpretation is one of my dearest in my 25 years of making music. I'd love to work with him again, but I'm waiting until I have something completely honest and good to offer. A person like him deserves nothing less than complete and crazy dedication. — Tomislav Oliver on Dani Bošnjak

Mixórdia IV, for solo flute, subtitled **Transmitting**, is a work composed by Tomislav Oliver for a special occasion and a particular performer, a flautist, considering also her voice. The work is dedicated to his professor of composition, Marko Ruždjak, and it had its world premiere at the Mixtur Festival in Barcelona in 2020, performed by flutist Luisa Vinuesa Sanz. The composer reveals that it has since become his most frequently performed work, now part of the flute repertoire in Croatia and abroad. However, he also notes that no one has performed it quite like Dani Bošnjak: *"That role was meant for him, even though I wasn't originally aware of it."* The work is the fourth composition in a cycle "defined by an obsession with observing the work of art as a kind of heterotopia, an ontological space with fragments of possible musical narratives

that coexist together without any inherent or predetermined hierarchy.” The extremes in sound and performance technique indicate bipolarity, which is referenced in the text (taken from the Spanish edition of the DSM) through the symptoms and processes of that disorder. However, the semantics of the text remain secondary, precisely because of its fragmentation, and the focus shifts to colour, accents, and tempo, while the text itself serves to provoke and externalize emotional states. This duality is also reflected in the division of material between voice and instrument, between vocal and instrumental gestures. The Croatian premiere at the virtual concert of the 31st Music Biennale Zagreb was also the first performance by a male interpreter. During the preparation of the score, this led to some changes; the originally dominant femininity in the concept of the work was replaced by Dani Bošnjak’s diametrically opposite, dramatic, and masculine interpretation.

TOMISLAV OLIVER (Zagreb, 1987) graduated in musicology and composition from the Academy of Music in Zagreb in the class of Marko Ruždjak. He continued his studies in Salzburg with Stephan Winkler, in Barcelona (with Mauricio Sotelo, and in Graz with Marko Ciciliani and Franck Bedrossian. In 2023, he completed the *Cursus* program at IRCAM in the class of Pierre Jodowski. Inheriting the legacy of contemporary music of 20th and 21st century, but also from the underground scene of extreme electronics and noise, his music reflects a fusion of genres. He composes music for various ensembles, as well as electronic and acousmatic music, music for experimental films, ballet, and contemporary dance. He collaborates with numerous artists from diverse fields of art, among whom the Croatian artistic collective NAE stands out. His works have been performed by many renowned ensembles, and he began teaching immediately after graduation. Since 2023, he has also served as one of the artistic directors of the Music Biennale Zagreb.



Alen and I once played with Dani at the Croatian National Theatre in Zagreb (as part of a large ensemble), and then he invited us for a session in room 5. At first, there was a moment of excitement, followed by a feeling of joy and honor that I had been invited to collaborate with an artist like Dani Bošnjak. When we arrived in the room, Alen and I set up our equipment, made sure everything was working, and immediately started the session with Dani. Everything happened so quickly and spontaneously, and the result was a true love for making music together. I felt as if the three of us had found ourselves in a shared sonic embrace after which it was clear that we would continue to share moments of spontaneous music making in the future. — Nenad Sinkauz on collaboration with Dani

A unique story that happened in a single moment, inside the special (former dean's) room no. 5 at the Croatian Music Institute. It was the time of the pandemic, with no live concerts, artists adapted and gathered in very small ensembles. Together with his life and artistic partner Terezija Cukrov, Dani Bošnjak launched a series of concerts streamed live on the YouTube channel *Music Can Change the World* (with indications how to get to Carnegie Hall, whose photo hung on the room's wall).

Improvisation became a singular moment of creation and performance, an unrepeatable vibration that, in this case, revealed another side of Dani Bošnjak's musical life, the side he deeply longs for. "*Because that is truly me — and those around me.*" This special jam session, later entitled ***Bela's Dream*** is the trace of the artist's intuition, imagination, and unique sense of co-playing and co-authorship. As he himself confirms, for him it is a form of play that involves the innermost energies, the stories of inner worlds. A play that literally includes toys that create sound, various trinkets brought (alongside extensive equipment) by Alen and Nenad Sinkauz, with their electric guitars and electronics, and the rich spirit of experience from many different scenes, clubs, and stages, all at once immersed in a true dream.

His experience and ability to adapt to any sonic environment are truly inspiring. The adventurous spirit of Dani's music making and his distinctive tone challenges the present perception of music in our small community, something of immeasurable value to those who stand by him, and ultimately, to engaged listeners as well.

— Alen Sinkauz on Dani

Brothers **ALEN SINKAUZ** (Pula, 1978) and **NENAD SINKAUZ** (Pula, 1980) are composers, musicians, and performers who have been active in music since the mid-1990s. They graduated in musicology and ethnomusicology from the University of Padua. They compose and design sound for feature and short films, various stage productions, as well as radio art, site-specific, and multidisciplinary performances. In their compositional and performative work, they are interested in the dialogue between acoustic and electronic instruments, the hybridity of merging musical and theatrical principles in performance, and improvisation as a research reference for new performative formats. They have received multiple awards for original film scores and recently won the *Palma Ars Acustica* award for their radio art piece *Mallarmé Sonore*. They are founders of the band *East Rodeo*, with which they have released three albums, and of the audiovisual project *Day of the Year*. They are also co-founders of the impro big band *CRI Orchestra* and the experimental trio *Roj Osa*. Since 2010, they have been directing the international festival *Audioart* in Pula.

— Iva Lovrec Štefanović

自然の美

DANI BOŠNJAK (Zagreb, 1965) is one of Croatia's most requested flutists, active on the music scene for over 35 years. As a soloist, member of various chamber ensembles, and long-time member of the Zagreb Philharmonic Orchestra, he has performed on five continents, from the *Musikverein* in Vienna and the Concertgebouw in Amsterdam to the *Glenn Gould Studio* in Toronto and Suntory Hall in Tokyo. He has performed with all major Croatian orchestras and was a founding member of the first baroque ensemble (HRBA) as well as the first contemporary music ensemble (Cantus Ensemble) in Croatia. Many Croatian composers have dedicated works to him. He began studying the flute at the age of seven with Professor Vladimir Kondres (1929–1997), in whose class he later completed both his undergraduate and postgraduate studies at the Academy of Music in Zagreb. His rich repertoire ranges from early music, which he performs on historical instruments, to works by contemporary composers, including jazz improvisations. The works on this recording were performed on an Alfred Verhoef flute.

My whole life has been that stage — yet the pandemic brought me to a point where I had to create music without an audience...

— Dani Bošnjak



MJESTO I VRIJEME SNIMANJA | RECORDED IN:

Studio 45, Zagreb, 05/2022. (1.), Atelijer Meštrović | Meštrović Atelier, Zagreb, 05/2021. (2. – 4.),
Hrvatski glazbeni zavod | Croatian Music Institute, Zagreb 04/2021. (5.)

TONSKO SNIMANJE | SOUND RECORDING:

Božidar Pandurić (1.), Branko Starc (2. – 4.), Pero Mihojević (5.)

GLAZBENA PRODUKCIJA | MUSIC PRODUCTION:

Srdan Dedić (1.), Tibor Szivovica (2. – 4.), Pero Mihojević (5.)

MIX I MASTERING:

Božidar Pandurić (1.), Branko Starc (2. – 4.)

MASTERING:

Bernard Mihalčić

UREDNIKA IZDANJA | PUBLICATION EDITOR:

Srdana Vrsalović

AUTORICA TEKSTA | TEXT BY:

Iva Lovrec Štefanović

LEKTURA | LANGUAGE EDITING:

Darija Šćukanec

PRIJEVOD | TRANSLATION:

Maja Karajković-Jakir

LIKOVNO OBLIKOVANJE | DESIGN:

Emil Šimik, Econik d.o.o.

AUTOR SLIKA I KALIGRAFIJA | AUTHOR OF

PAINTINGS AND CALLIGRAPHY:

Mingsheng Pi

NAKLADNIK | PUBLISHER:

Cantus d.o.o.

ZA NAKLADNIKA | FOR THE PUBLISHER:

Mirjana Matić

BROJ IZDANJA | CD NUMBER:

88924508882

Zagreb, 2025.

Izdanje je objavljeno uz potporu Ministarstva kulture i medija
Republike Hrvatske. | *The CD has been released with the support
of the Ministry of Culture and Media of the Republic of Croatia.*



www.cantus.hr | www.hds.hr