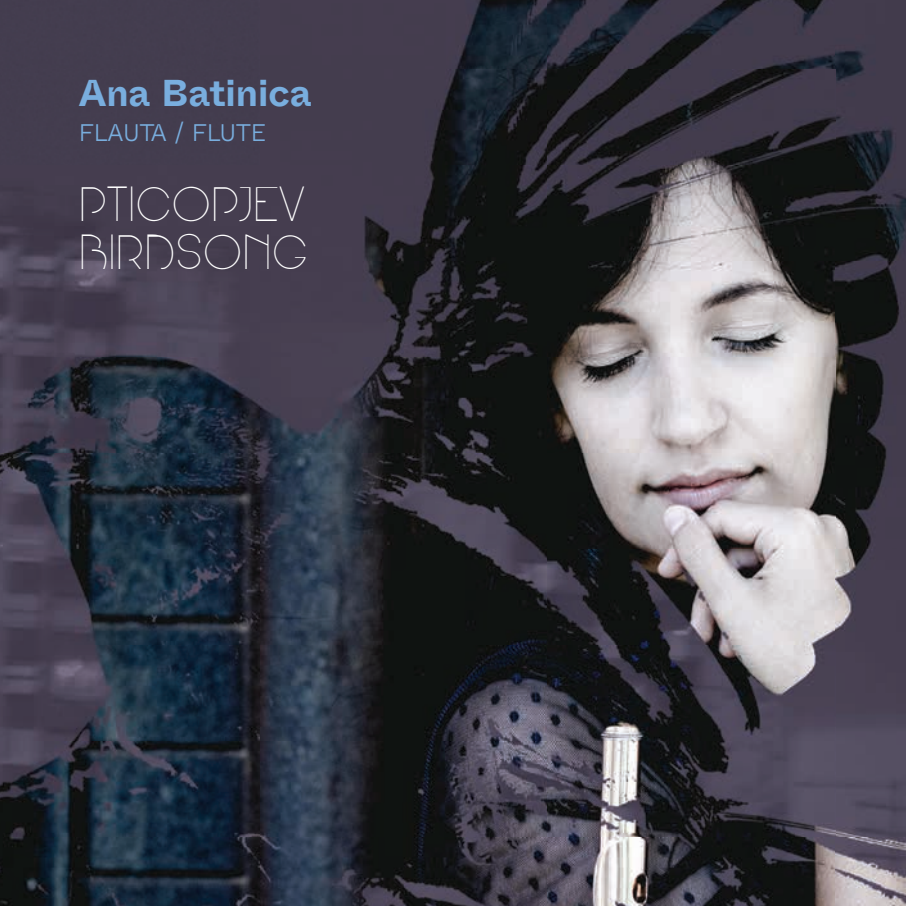


**Ana Batinica**

FLAUTA / FLUTE

PTICOPJEV  
BIRDSONG



# Ana Batinica, flauta / flute

## PTICOPJEV / BIRDSONG

### **Rudolf Matz:**

*Tri poetične etide, za flautu solo / Three Poetic Etudes, for flute solo*

- |                               |       |
|-------------------------------|-------|
| 1. <i>Andante</i>             | 03:32 |
| 2. <i>Allegro</i>             | 02:48 |
| 3. <i>Allegro con spirito</i> | 02:42 |

### **Milko Kelemen:**

- |                                                  |       |
|--------------------------------------------------|-------|
| 4. <i>Study, za flautu solo / for flute solo</i> | 03:38 |
|--------------------------------------------------|-------|

### **Vjekoslav Nježić:**

- |                                                    |       |
|----------------------------------------------------|-------|
| 5. <i>Monodie, za flautu solo / for flute solo</i> | 05:57 |
|----------------------------------------------------|-------|

### **Berislav Šipuš:**

- |                                                                                          |       |
|------------------------------------------------------------------------------------------|-------|
| 6. <i>Dick Tracy and the Story of the Sad Young Men, za flautu solo / for flute solo</i> | 06:17 |
|------------------------------------------------------------------------------------------|-------|

### **Božidar Kunc:**

- |                                                             |       |
|-------------------------------------------------------------|-------|
| 7. <i>Soliloquy za flautu solo / for flute solo, op. 61</i> | 03:59 |
|-------------------------------------------------------------|-------|

### **Frano Đurović:**

*Tri krokija, za flautu solo / Three Croquis, for flute solo*

- |                             |       |
|-----------------------------|-------|
| 8. <i>Andante sostenuto</i> | 04:28 |
| 9. <i>Allegro con brio</i>  | 02:29 |
| 10. <i>Tempo I</i>          | 03:35 |

### **Dubravko Palanović:**

- |                                   |       |
|-----------------------------------|-------|
| 11. <i>5 Moods for Flute Solo</i> | 05:48 |
|-----------------------------------|-------|

### **Tibor Szivovics:**

- |                                                                                      |       |
|--------------------------------------------------------------------------------------|-------|
| 12. <i>Pticopjev (Birdsong), za flautu i elektroniku / for flute and electronics</i> | 07:18 |
|--------------------------------------------------------------------------------------|-------|

|                               |       |
|-------------------------------|-------|
| Ukupno trajanje / Total time: | 52:32 |
|-------------------------------|-------|

## Glazbena inspiracija dahom i strujanjem

Zastrašujuća bajka o čarobnome frulašu, baš kao i poznata – a posve suprotno usmjerena – opera o čarobnoj fruli, samo su dvije točke prepoznatljivosti glazbala koje neki smatraju i najstarijim, prema sačuvanim i pronađenim neandertalskim sviralama (koje su starosti možda i više od 50 tisuća godina). No takvo podrijetlo, poveznice u neslućene scenarije, ali i raskoš mogućih zvukova, flautu čine zanimljivom kraljicom zvukova našeg doba – upravo se ovaj nosač zvuka ispunio tragovima nastalim u drugoj polovini prošloga stoljeća, ali i u našim danima, pa zrcali maštu skladateljâ uhvaćenu dahom i strujanjem – kako flauta zapravo i funkcionira. Umjetnica koja to bilježi jest Ana Batinica, a skladatelji su hrvatski skladatelji našeg doba – od onih koji više nisu s nama, kao Rudolf Matz, Božidar Kunc ili Milko Kelemen, do skladateljâ naših suvremenika – Berislava Šipuća, Frane Đurovića, Vjekoslava Nježića, Dubravka Palanovića i (najmlađeg) Tibora Szirovicze.

**Ana Batinica** (1989.) sigurno je ime u leksikonu glazbe (iz) Šibenika, a već je svojim ranim nastupima (kao, primjerice, na Tribini *Darko Lukić* 2015. godine) privukla pozornost upravo izborom repertoara suvremene glazbe i glazbe 20. stoljeća. Diploma u Zagrebu, studij i u Ljubljani, a potom specijalistički studij završen u Strasbourgu s najvećom pohvalom... Majstorski tečajevi i usavršavanja uključuju još uglednih imena osim njezinih profesora na studiju, a nagrade kreću od Dekanove i Rektorove do međunarodnih uspjeha i stipendija. Natjecanje *Papandopulo* otvara joj put do nastupa uza Simfonijski orkestar HRT-a, a nastupe ostvaruje i uz matični orkestar Zagrebačke filharmonije (članica je od 2012.) te uz

Cantus Ansambl u kojem svira od 2017., kao i uza Zagrebačke soliste. Aktivna je i kao komorna glazbenica, te je sudjelovala u Zagrebačkom ansamblu flauta ([www.anabatinica.com](http://www.anabatinica.com)). „Suvremeni je zvuk i repertoar vrlo logičan dio mog djelovanja jer sam flautistica školovana u 21. stoljeću“, objašnjava Ana Batinica. „Suvremena glazba dio je kurikulumu u svijetu i uobičajen je repertoarni dio ansamblima i orkestrima, pa tako i poznavanje posebnih suvremenih tehnika, zapisâ i jezikâ prirodno je i nužno svakom profesionalnom glazbeniku. Osobno nemam nikakve predrasude prema suvremenome – niti djelima, niti skladateljima. No dajem im iskrenu priliku prijenosa skladateljevih zamisli – baš kao i partiturama iz svih povijesnih razdoblja. U tome je najveći utjecaj na mene – još kao zagrebačku studenticu – imao recital suvremenog programa koji je izveo Mario Caroli na jednom slovenskom flautističkom festivalu, a već koju godinu poslije imala sam i veliko zadovoljstvo studirati u njegovoj klasi u Strasbourgu.“ Ovaj je nosač zvuka objedinio djela u rasponu od sredine 20. stoljeća do aktualnosti u skladbi koja nastaje u godini Anine zagrebačke diplome i, kako je sama objasnila: „djela koja sam odabrala skladbe su koje sam svirala u meni dragim prilikama, ili su odabrana da bi zaokružila priču i predstavljanje hrvatskog stvaralaštva za solo flautu u razdoblju od polovine prošlog stoljeća do danas. Palanovičevih *Pet raspoloženja* svirala sam u Washingtonu, dok je Kuncov *Soliloqui* vjerojatno najizvođenija hrvatska skladba za flautu solo i svirala sam je nekoliko puta, a veći dio ovog programa predstavila sam i na flautističkom festivalu u Singapuru (2018).“ „Prirodno mi je bilo“, kaže Ana Batinica, „okupiti ih na jednome mjestu i ostaviti trag na nosaču zvuka kako bi djela bila dostupna. Naravno, ima još djela koja su pisali skladatelji mlađeg naraštaja koje bih svakako voljela snimiti, no to će biti neka druga priča i neki drugi CD, samo naše stoljeće.“



Fotografija | Photography: Andrej Grilc

Ulaz u gotovo jednosatni let flautom otvara skladatelj koji je dvadeset godina prije ***Tri poetične etide*** za flautu napisao zanimljiv koncert u odjecima glazbe prošlosti, a etide je pisao ponajviše za svoje glazbalo – violončelo. To je hrvatski rodoljub, violončelist, skladatelj, dirigent i sportaš (kako piše na spomen-ploči u Mesničkoj ulici u Zagrebu) – mnogostruko zanimljiva osobnost, **Rudolf Matz** (Zagreb 1901. – 1988.). Brojne vrijedne i važne nagrade dio su ostavštine koju je poklonio Muzeju grada Zagreba, a zanimljiv podatak da je bio i vrstan i nagrađivan sportaš, atletičar, potvrđuje njegovu višestranu uspješnost. Donekle u sjeni njegovih radova u području čelističke pedagogije, skladateljska ostavština omiljenog profesora violončela i dirigenta te utemeljitelja Glazbenog društva intelektualaca traži temeljito proučavanje i valorizaciju, jer je tek u nekoliko djela (poput popularne *Elegije i humoreske*) prisutan u repertoarnome glazbenom životu. Izrastao iz vrsne klase studenata Blagoja Berse, Rudolf Matz u svojem opusu uglavnom nosi značajke neonacionalnog stila, „ali ga je povremeno kombinirao i s postupcima impresionističkoga, neoklasičkog i rjeđe dodekafonskog stila“ (*Hrvatska enciklopedija*). Njegove vježbenice i etide nezaobilazna su notna pratnja u glazbeničkom obrazovanju, a upravo će *Tri poetične etide* napisati za jednu studenticu: 1985. Rudolf Matz završava ih (s napisanom posvetom) za Dajanu Podolski (danas Podolski Gračanin), učenicu Vesne Košir. Ona je u brojnim susretima i razgovorima na neki način i potaknula nastanak djela, koje je praiszvela pred kolegama na Muzičkoj akademiji. *Tri poetične etide* nisu nikada objavljene kao notno izdanje, a ovo će biti i premijerno izdanje snimke. Treća etida otkriva i prepoznatljivo Matzovo poigravanje folklornim citatom, što je rado koristio u svojem opusu.

Jedan od najznačajnijih hrvatskih skladatelja našeg vremena, **Milko Kelemen** (Slatina, 1924. – Stuttgart, 2018.), istraživao je i pomicao granice u glazbi. No, krenuo je iz Šulekove klase i, kako bilježe najkraće njegove biografije, „započeo je karijeru slijedeći trendove europskog modernizma unutar akademski prihvatljivih granica, ali je radikalno promijenio stil oko 1956. u smjeru kozmopolitske avangarde, prihvaćajući sukcesivno ili istodobno tehnike serijalizma, apstraktnog ekspresionizma, konstruktivizma i sonorizma.“ Jedan od njegovih najvećih biljega koji je ostavio hrvatskoj (glazbenoj) kulturi svakako je pokretanje i usmjeravanje Muzičkog biennala Zagreb, koji značajno utječe i na razvoj hrvatske glazbe od 1961. godine. No nekoliko godina prije toga nastaje njegova **Studija za flautu solo**, čije je recentno izdanje objavljeno 2002., a prvo američko izdanje još 1964., kada se objašnjava kako djelo „donosi novi eksperiment u muzičkoj notaciji“, pri čemu „dah svirača određuje osnovni tempo djela.“ Jer, *Study* nastaje 1959. godine kada je Kelemen kod Wolfganga Fortnera u Freiburgu i kada ide u Darmstadt na tečajeve za novu glazbu. Kasnije je i sam bio profesor kompozicije, a uz brojne ugledne i značajne nagrade, bio je i dopisni član HAZU-a (od 1988.) te je primio počasni doktorat Sveučilišta u Zagrebu (2014.). „Za Milka Kelemena se nikada ne bi moglo reći da je radikalni glazbenik. Više je on sklon spontanom, ali i kritičkom reagiranju na situaciju koju zatječe. I pritom ne preže od stalne potrage za novim izražajnim sredstvima, za novom građom, za novim tehnikama“, rekao je tom prilikom akademik Nikša Gligo. I da se vratimo *Studiji*: kako piše jedna analiza, „skladba je podijeljena u niz relativno dugih fraza, a svaka je svirana u trajanju jednog daha. U svakome takvom dahu pojedini tonovi i stanke bivaju u suodnosima koji opet variraju sa svakim trajanjem daha – što je manje tonova koje treba izvesti u jednome dahu, dulje se mogu tonovi

izdržati.“ Djelo je iz razdoblja u kojem se mladom dvadesetpetogodišnjem skladatelju roje prve zamisli o festivalu suvremene glazbe, kada Kelemen piše „komorne skladbe izrazito proturomantičkog stava i bez velikih gesta“, kao što su i *Etudes contrapuntique* za puhački kvintet (1959.), a godinu dana nakon što je Luciano Berio ostvario svoju antologijsku *Sekvencu* za flautu solo, koju Ana Batinica ima u svojem repertoaru.

Skladba ***Monodie*** za flautu solo **Vjekoslava Nježića** (Brežice, 1973.) je nastala 1996. godine za danas poznatu pedagoginju Marinu Novak i njezin diplomski ispit; skladba ima svoje notno izdanje, pa je svima dostupna za izvedbu (djelo je svirala i Melissa Coleman u Australiji 2017. godine). I upravo je Dunja Đurđević, studentica prof. Novak, odabrala *Monodie* za godišnji ispit i obilježnu analizu djela, pa joj je skladatelj Nježić, također profesor na Muzičkoj akademiji, uputio neke rečenice o djelu, koje ovdje citiramo: „Djelo slavi flautu kao čudesno glazbalo – u jednome velikome luku, punome elastičnih i fleksibilnih figura, flauta je u potrazi za smirajem u polaganoj i dugačkoj melodijskoj liniji.... Dakle, nema tu puno priče. Ponekad skladateljima ne treba poseban povod, već ljepota i bogatstvo instrumenta budu dovoljni poticaj za skladanje – flauta je meni mekan, gibak i *razlistani* instrument.“ Nježić je o svojem skladateljskom opusu škrt na riječima, no vrlo je detaljan i precizan u realizaciji djela. Potekao iz klase Stanka Horvata, poslijediplomski studij završio je u Nizozemskoj, a usavršavao se i na brojnim tečajevima, proučavao i koristio zvuk u elektroničkim studijima, te je na Zagrebačkoj akademiji potaknuo i kolegij glazbene produkcije (kojom se aktivno i nagrađivano bavi), kao i kolegij stvaranja zvuka i glazbe računalnim programiranjem. Njegov opus uključuje djela za simfonijski orkestar i komorne skladbe, a bio je i urednik notne edicije *Ars Croatica*.

Američki strip-junak „rođen“ 1931., Dick Tracy, zasigurno nije slutio da će osim američkih filmskih uprizorenja imati i svoje glazbene nastavke u hrvatskoj glazbi – od prve epizode koju je skladatelj **Berislav Šipuš** (Zagreb, 1958.) napisao 1991. godine za Ratka Vojteka do (zasad) zadnje epizode iz 2018., ukupno je šest slučajeva koje glazbeni Dick Tracy rješava u različitim instrumentalnim situacijama. Nakon druge epizode za klavir četveroručno, treća je donijela zvuk flaute solo, i to za talijanskog flautista Roberta Fabbrićanija, Šipuševa prijatelja koji je skladbu praisveo, mnogo puta svirao, a i snimio na svojem dvostrukom CD-u *Flute XXI*. Njegov Dick Tracy slušao je norveško-bugarsku *jazz-fusion* pjevačicu Radku Toneff (1952. – 1982.) i njezinu pjesmu o „mladim tužnim muškarcima“, i tako naslov dolazi prema njezinoj pjesmi s albuma *Winter Poem* koji je Šipuš čuo pri boravku u Norveškoj 80-ih, i „ta muzika koju je ona izvodila i njezin način – ostavila je u meni značajan trag, dovoljan da izvadim iz arhive zaboravljeni slučaj i pošaljem Dicka Tracyja da istraži što se dogodilo s tim mladim tužnim muškarcima“, objašnjava svoje kratko djelo, odnosno tu epizodu, ***Dick Tracy and the Story of the Sad Young Men***. Berislav Šipuš, skladatelj raznovrsnog opusa, iz klase Stanka Horvata, u glazbenom je životu i dirigent, i organizator (bio je umjetnički ravnatelj Muzičkog biennala Zagreb 1997. – 2011.), ravnatelj Zagrebačke filharmonije (2001. – 2005.), osnivač i umjetnički voditelj Cantus Ansambla (od 2001.) te je bio ministar kulture RH (2015. – 2016.), ali najprije zamjenik ministrice (2011. – 2015.), a usporedno i pedagog, profesor na Muzičkoj akademiji u Zagrebu, član-suradnik HAZU-a od 2012. O Ani Batinici, koja svira od 2017. u njegovu ansamblu, izriče samo pohvale: „Ponajprije, Ana ima predivan ton – prodoran, a lijep, ne grub, već poetičan, i to u svakome trenutku. Ali, znade biti i vatren i divlji, kada treba – nosi u sebi, tako ja vidim i osjećam, veliku ljubav prema glazbi, posebno prema suvremenoj glazbi. Voli istraživati i voli nove izazove“

Iste godine 1958. kada je rođen Berislav Šipuš, a Luciano Berio eksperimentirao u *Sequenza I*, u New Yorku je objavljena najizvođenija skladba za flautu solo u hrvatskoj literaturi – **Soliloquy** opus 61, koji u nizu svojih skladbi za solo glazbala godinu dana ranije dovršava **Božidar Kunc** (Zagreb, 1903. – Detroit, 1964.). Životopis dostojan američkih filmova, kako bismo i očekivali, s obzirom na to da se 1951. preselio iz Zagreba u New York, prateći slavnju sestru Zinku Kunc Milanov, koja je bila kraljica Metropolitan opere. Jednako filmski, njegov tragičan kraj, odnosno smrt upravo nakon odsviranog vlastitog *Koncerta za klavir* u Detroitu, još u hodniku, na izlasku s pozornice. Kraj jedne karijere koja je povezivala pijanistički svijet interpretacije i osebujni skladateljski rukopis, koji se u tim prijelomnim godinama 20. stoljeća priklonio impresionističkome naslijeđu. Apsolvent pravnog fakulteta s pijanističkom diplomom (klase Svetislava Stančića) i diplomom kompozicije u klasi Blagoja Berse, Božidar Kunc bio je klavirski pedagog, a na Muzičkoj akademiji do odlaska u SAD vodio i Oporni studij. Obituarij u *New York Timesu* ističe kako je „napisao dvije klavirske sonate, koncert za klavir i orkestar, koncert za violinu i orkestar i devet simfonija.“ Dakako da nije napisao baš 9 simfonija, nego su zbrojili sva orkestralna djela, ali je važan i njegov komorni opus, koji su također istaknuli. U radu o Božidaru Kuncu u kontekstu hrvatske glazbe muzikologinja Eva Sedak na simpoziju uz 100. godišnjicu njegova rođenja primjećuje: „očito da je gubitak zavičajnog profesionalnog i izvodilačkog konteksta utjecao na žanrovski profil njegova stvaralaštva“ i dodaje kako joj se čini da je „zahvaljujući zagrebačkom građanskom internacionalizmu Kunc svoj novi kontekst prihvatio mirom liberalnog intelektualca za kojeg je domovina tamo gdje je moguće ostvarenje njegove osobne, duhovne, stvaralačke i emotivne ravnoteže.“ *Soliloquy* op. 61 nastaje u New Yorku u travnju 1957.

godine, kada u tri dana (prema dataciji na autografima) Kunc zaokružuje svoj mali ciklus solističkih skladbi – *Buffonery* za fagot, *Dance* za obou i 10. 04. *Soliloquy* za flautu, uz već napisanu *Pastoralnu fantaziju* za klarinet (u prosincu 1956.). Zašto je upravo *Solilokvij* flautistička repertoarna miljenica? Ana Batinica svira ovo djelo još od studentskih dana, ističe njegovu pjevnost, a flautisti ga sviraju od Bistričkog zvukolika do nedavnoga humanitarnoga koncerta u Londonu. S obzirom na to da je američko notno izdanje dostupno posvuda, jasno je da ga izvode inozemni umjetnici, a u Hrvatskoj je ova snimka već treći trag na nosaču zvuka: na svoje su ga CD-ove uvrstili i Ana Domančić i Ivana Zahirović.

Raznovrstan skladateljski opus uz pedagoški rad na Muzičkoj akademiji ostvaruje **Frano Đurović** (Dubrovnik, 1971.), uz brojne nagrade i priznanja, ali i aktivnosti – bio je umjetnički voditelj Glazbene tribine HDS-a (2010. – 2013.) te umjetnički savjetnik Muzičkog biennala Zagreb (2012. – 2015.), a trenutačno je predsjednik Upravnog odbora nagrade *Porin*. „Djeca su mi najvažnija, ona su mi najveće veselje – pune me energijom, a bome je i troše“, reći će Đurović na pitanje što mu je najvažnije, a o skladateljskom opusu objasniti: „U skladateljskom radu uživam u šarenilu, stekao sam veliko iskustvo i puno naučio radeći najrazličitije stvari“. Od komornih do simfonijskih djela, od komorne opere do dva baleta, brojnih elektroakustičkih skladbi te glazbe za kazalište, film i TV, kao i uspješnih aranžmana – opus Frane Đurovića prepoznatljiv je posljednjih godina i po intrigantno biranim citatnim naslovima djela. Ana Batinica oduševila ga je kada ju je kao član žirija Nagrade Tribine *Darko Lukić* slušao u tumačenju suvremenog repertoara na koncertu Tribine – za nju će reći da je izvanserijska flautistica koja ga se dojmila tumačenjem skladbe Torua Takemitsua. A ***Tri krokija za flautu solo*** napisao je za flautisticu

Anu Benić 2010., i to na poticaj Gordana Tudora, za festival Dani nove glazbe, u Splitu. Skladbu često sviraju članice Zagrebačkog ansambla flauta, pa ju je Ana Batinica svirala upravo na autorskom koncertu Frane Đurovića u Čakovcu. Zvukovni svijet ovog djela potvrđuje utjecaj iskustava u elektroničkome mediju na kreacije za klasična glazbala, iako pritom Đurović ne iskače iz prirodnog tijeka glazbenog narativa, nego tretira mogućnosti boja instrumenta u široj lepezi. Melodija koja proizlazi gotovo iz disanja i daha sviračice, temeljni je potez krokijâ, koji se u triptihalnoj formaciji razigrano dopunjuje.

Anu Batinicu još iz zajedničkih svirki poznaje i pamti **Dubravko Palanović** (Zagreb, 1977.), kontrabasist u Zagrebačkoj filharmoniji, osnivač i voditelj ansambla Acoustic Project (od 2008.) te skladatelj. Za njezino je gostovanje u Washingtonu na konvenciji National Flute Association 2015. Palanović napisao *Pet raspoloženja*, a skladbu je izvodio i već snimio i Dani Bošnjak, njihov kolega iz Zagrebačke filharmonije i flautist Palanovićeva ansambla Acoustic Project. O kolegici iz orkestra skladatelj kaže kako je njezin glazbenički stav ostao isti kao i u studentskim danima – „glazbi i svojem instrumentu pristupa ozbiljno, s velikim entuzijazmom i posvećenošću.“ ***5 Moods for Flute Solo*** pet je kontrastnih stavaka promjena raspoloženja i atmosfera, kontrastnih karaktera glazbe koja nosi materijal, a temelj, kako kaže skladatelj, „predstavlja početni niz od devet tonova koji se potom variraju u različitim raspoloženjima, pa bismo formalno skladbu mogli označiti kao varijacije.“ U razgovoru za američki flautistički časopis prigodom recitala u sklopu flautističke konvencije u Washingtonu, Batinica je upozorila na vrijedne hrvatske skladbe za flautu, a tada praiizvedenu Palanovićevu ovako je komentirala: „Zamišljam ovo kao dan u životu, od buđenja do odlaska na počinak – ipak, zadnji je stavak

plesni, i to je znak da je zabava navečer. Početak vrlo mističan i pomalo lijenih kretnji, zabrinutost što će donijeti dan. Ali, raspoloženja prolaze u veselju, uz jedinstveni motiv koji označava tu jednu osobu u različitim situacijama.“ U svojem skladateljskom rukopisu Palanović ne bježi od iskoraka ili obuhvaćanja i drugih žanrova, pa se nešto od tih elemenata može naslutiti i u ovim raspoloženjima. Inače, kao skladatelj iz klase Željka Brkanovića, autor je raznovrsnog opusa u kojem se nalaze i velika simfonijska djela, solistička i komorna djela te zanimljive, žanrovski amalgamirane skladbe za njegov ansambl. Sam će svojim najznačajnijim djelom označiti simfoniju *Jasan dan* za solisticu, zbor i orkestar, na stihove Ivana Gorana Kovačića (iz 2018.).

Na kraju ovoga flautina leta „prosto zrakom“ stižemo i do naslovne skladbe, koja drastično mijenja vizuru (iz) glazbala uključena je dionica elektronike i otvaraju se potpuno drukčiji glazbeni svjetovi. *Pticopjev* odnosno *Birdsong* djelo je najmlađeg skladatelja na ovome nosaču zvuka – rođenog 180 godina nakon najstarijeg autora i prvoga na CD-u, Rudolfa Matza. **Tibor Sziorovicza** (Zagreb, 1981.) diplomirao je u klasi Željka Brkanovića, a usavršavao se i u inozemstvu, dobitnik je nagrade Fonda *Rudolf i Margita Matz*. Osnovao je i vodio Festival suvremene zbarske glazbe (2014.), a od 2017. umjetnički je voditelj Glazbene tribine Hrvatskoga društva skladatelja, što smatra i početkom svojeg najvažnijeg razdoblja, u kojem osniva i ansambl Synchronos, posvećen suvremenoj glazbi. ***Pticopjev za flautu i elektroniku*** (2011./2012.) skladba je u dva stavka, pisana u počast Edgardu Varèseu, odnosno prema njegovu snu o arheopteriksu, najstarijoj poznatoj ptici. Prvi stavak za flautu solo opisuje kretnje ptice koja se budi u nepoznatu okruženju – smetena ali prilično znatiželjna nastoji se kretati uokolo čudeći se vlastitim neobičnim

pokretima. U jednom trenutku ptica spazi čarobnu šumu i kreće prema njoj. Drugi stavak započinje kada se pokreću elektronički zvukovi – ptica ulazi u čarobnu šumu i time stvara kaos. Uzajamno djelovanje s ostalim bićima u šumi i njoj pokreće niz osjećaja, a u sasvim kratkom trenutku ona to nadilazi i nestaje u oblaku svjetlucajućeg praha. Kako pojašnjava Szirovicza, „*Pticopjev* zapravo opisuje posebne prilike u kojima osoba istražuje i ispituje svoje odnose prema okolini u nekoj vrsti psihoanalize, a time nastoji i postaviti i odrediti svoje granice prema toj istoj okolini.“ Elektronička dionica rađena je s flautisticom Lidijom Ljubičić, za koju je djelo pisano, iako je Ana Batinica na već spominjanom koncertu na Tribini *Darko Lukić* skladbu izvela kao odabranu skladbu hrvatskog autora. O Ani će Szirovicza reći da je „vodeća flautistica svojeg naraštaja, ponajprije velikim entuzijazmom kojim kontinuirano pristupa zahtjevnom suvremenom repertoaru. Ona ima specifičan racionalni pristup te velikom preciznošću izvodi sve tehnike i ritmičke strukture, a ima i specifičan stil interpretacije kojim gradi osobni pristup i stav prema djelu koje odlučiti izvesti.“

Iva Lovrec Štefanović



## Musical inspiration by the breath and flow

The terrifying legend about the Pied Piper, as well as the well-known – and completely opposite – opera about the magic flute, are but two recognizable poles of the instrument that some regard as the oldest, according to the preserved and found Neanderthal pipes (which may be over 50,000 years old). It is this origin, ties to unimaginable scenarios, along with the richness of possible sounds that make the flute an interesting queen of the sounds of our time – this CD was filled with tokens created in the second half of the last century and our time, reflecting thus the composers' imagination which was captured in the breath and flow – just the way the flute works. The artist who recorded them all is Ana Batinica, and the composers are Croatian composers of our time – from the ones no longer among us, such as Rudolf Matz, Božidar Kunc or Milko Kelemen, to our contemporaries – Berislav Šipuš, Frano Đurović, Vjekoslav Nježić, Dubravko Palanović and (the youngest among them) Tibor Szivoczka.

**Ana Batinica** (b. 1989), born in Šibenik, has already obtained a place in the lexicon of music. She attracted attention with her early performances (such as at the *Darko Lukić* Festival in 2015) due to the selection of the repertoire of contemporary and 20<sup>th</sup> century music. She is a graduate of the Zagreb Academy, studied in Ljubljana, and attended a specialized course in Strasbourg which she completed with honors... She attended masterclasses and studied with renowned professors in addition to her professors at the Academy. She has received many awards (among

others, the Dean's and the Rector's Awards) and scholarships and has enjoyed international success. The *Papandopulo* Competition set the stage for her performances with the HRT Symphony Orchestra, although she has also performed with her home orchestra, the Zagreb Philharmonic (which she has been a part of since 2012), and the Cantus Ensemble in which she has played since 2017, along with the Zagreb Soloists. She is an active chamber musician, and a former member of the Zagreb Flute Ensembl ([www.anabatinica.com](http://www.anabatinica.com)).

“Contemporary repertoire and its overall sound form a natural part of my musical work given that I am a flutist professionally trained in 21st century,” Batinica explained. “Contemporary music is part of the curriculum all over the world and is an integral part of the ensemble and orchestral repertoire, just as the knowledge of specific contemporary techniques, scores and language is necessary and natural for any professional musician. I have no prejudice when it comes to contemporary music, neither compositions nor composers. I merely provide a sincere opportunity to convey the composer's ideas, just like with scores from other historical periods. A recital of a contemporary program that Mario Caroli played at a flute festival in Slovenia had the biggest impact on me, a student in Zagreb back then; just a few years later, I had the great pleasure of studying in his class in Strasbourg.”

This CD contains works from the mid-20<sup>th</sup> century to the present day, represented by a composition written the year Ana graduated from the Zagreb Academy and, as she explained: “The works I have chosen are compositions that I have played on special occasions or events or that have been chosen to complete the story and to present Croatian

literature for flute solo from the mid-20<sup>th</sup> century until today. I played Palanović's *Five Moods* in Washington; Kunc's *Soliloquy* is probably the most performed Croatian composition for flute solo and I played it a number of times. Most of this program I presented at the Singapore Flute Festival (2018)." "I just thought that it was natural," said Ana Batinica, "to collect them all in one place and leave a mark on a CD, so that these works are available. Of course, there are also works by composers of the younger generation that I would love to record, but that is another story and another CD – just this century"

A nearly one-hour flight with the flute begins with a composer who wrote, 20 years before the ***Three Poetic Etudes for flute***, an interesting concerto echoing the music of the past, though he mainly composed etudes for his instrument – the cello. This was the Croatian patriot, cellist, composer, conductor and athlete (as written on the memorial plaque on the Mesnička Street in Zagreb), a multifaceted interesting personality, **Rudolf Matz** (Zagreb, 1901-1988). Many valuable and important awards are part of the estate he bequeathed to the Zagreb City Museum, and it is worth noting that he was also an excellent and award-winning athlete, which further confirms his versatile success. Somewhat in the shadow of his works in the cello pedagogy is the composer's oeuvre of the favorite cello professor, conductor and founder of the *Music Society of Intellectuals*, which requires extensive study and valorization, since he is present in the musical repertoire with only a few pieces (like the popular *Elegies and Humoresques*). A graduate of the excellent class of Blagoje Bersa, Rudolf Matz throughout his opus features the characteristics of the neo-national style that he "occasionally combines with compositional characteristics of impressionist, neoclassical and,

less often, dodecaphonical style” (*Croatian Encyclopedia*). His workbooks and etudes for practicing are a requisite sheet music in music education; even the *Three Poetic Etudes* were written for a female student: in 1985, Rudolf Matz completed them for (and dedicated to) Dajana Podolski (now Podolski Gračanin), a student of Vesna Košir. In their many encounters and discussions, she, in a way, encouraged their creation and gave their first performance before her colleagues at the Music Academy. The score of the *Three Poetic Etudes* was never published, and this is also its first released recording. The third etude also reveals Matz’s recognizable play with folk quotes, which he often used in his oeuvre.

One of the most important Croatian composers of our time, **Milko Kelemen** (Slatina, 1924-Stuttgart, 2018), explored and expanded the boundaries in music. This student of Stjepan Šulek, as his shortest biographies note, “began his career by following the trends in European modernism within academically acceptable boundaries, but then radically changed his style around 1956 to the cosmopolitan avant-garde, adopting successively or simultaneously techniques of serialism, abstract expressionism, constructivism and sonorism.” One of the greatest marks he has left on Croatian (music) culture is without doubt the foundation and management of the Music Biennale Zagreb that has had a considerable influence on the development of Croatian music since 1961. A few years before this, he wrote the **Study for flute solo**, reissued in 2002, although the American edition was published already in 1964, explaining that the piece “brings a new experiment in musical notation” with “the player’s breath determining the base tempo of the piece.” It should be noted that the *Study* was written in 1959 when Kelemen studied under Wolfgang Fortner in Freiburg and attended the courses in new music in Darmstadt. He later

taught composition himself and, in addition to numerous prestigious and important prizes, he was also a corresponding member of the Croatian Academy of Sciences and Arts (HAZU) (from 1988) and received an honorary doctorate from the University of Zagreb (2014). “Milko Kelemen could never be considered a radical musician. He was more likely to react spontaneously and critically to the circumstances in which he found himself. In doing so, he does not hesitate to constantly seek new means of expression, new materials, new techniques,” said academician Nikša Gligo on that occasion. However, to get back to the *Study*: as written in an analysis, “the composition is divided into a set of relatively long phrases, each of which is performed for the duration of a single breath. In each breath, the individual tones and pauses are correlated, and this correlation again varies with the duration of each breath – the fewer tones to play in one breath, the longer these tones may last.” The piece was written during the period when the mind of the young 25-year-old composer was full of ideas about the contemporary music festival, when he wrote “chamber compositions with a distinctly antiromantic attitude and without grand gestures,” such as the *Etudes contrapuntique* for wind quintet (1959), created a year after Luciano Berio wrote his legendary *Sequenza* for flute solo, also in Ana Batinica’s repertoire.

The composition *Monodie* for flute solo by **Vjekoslav Nježić** (Brežice, 1973) was written in 1996 for the now renowned teacher Marina Novak and her diploma exam; its score is available, so that anyone can perform it (the work was performed by Melissa Coleman in Australia in 2017). Dunja Đurđević, a student of Prof. Novak, chose *Monodie* for her annual exam and mandatory piece analysis, so the composer Nježić, who also teaches at the Music Academy, explained the piece in a few sentences,

which we quote here: “The piece celebrates the flute as a wonderful instrument – in one large slur, full of elastic and flexible figures, the flute seeks tranquility in a slow and long melodic line... This is not much of a story. Sometimes composers need no particular reason, because the beauty and richness of the instrument motivates them to compose – for me, the flute is a soft, supple, branchy instrument.” Nježić is a man of few words when it comes to his oeuvre, but he is very detailed and precise when it comes to its realization. A student of Stanko Horvat, he completed postgraduate studies in the Netherlands, and attended many courses and studies; he used sound in electronic studios, and also founded the music production course (an activity for which he won many awards), and the sound and music programming course at the Zagreb Academy. His oeuvre includes works for symphony orchestra and chamber compositions, and he was also editor of the *Ars Croatica* edition.

Dick Tracy, the American comic strip character “born” in 1931, certainly did not imagine that in addition to American film productions, he would be featured in Croatian music – from the first episode that composer **Berislav Šipuš** (born in 1958 in Zagreb, the same year when the *Soliloquy* was published in the USA) wrote for Ratko Vojtek in 1991 to the (so far) last episode written in 2018, there is a total of six cases which the musical Dick Tracy solves in different instrumental scenarios. After the second episode for four-hand piano, the third one introduced the sound of flute solo. Šipuš wrote it for his friend, the Italian flutist Roberto Fabbricani, who premiered the composition, performed it many times and also recorded it for his double CD *Flute XXI*. His Dick Tracy listened to Norwegian-Bulgarian jazz fusion singer Radka Toneff (1952-1982) and her song about “sad young men,” and so the title is derived from her song

from the album *Winter Poem* that Šipuš heard in Norway in the 1980s. “The music she performed and the way she did it left an important mark on me, such that I decided to pick up a cold case from the archives and send Dick Tracy to investigate what happened to those sad young men,” explained his short piece, namely that episode, ***Dick Tracy and the Story of the Sad Young Men***. Berislav Šipuš, a student of Stanko Horvat, is a composer of diverse oeuvre, as well as conductor and organizer (he was artistic director of the Music Biennale Zagreb (1997-2011), director of the Zagreb Philharmonic Orchestra (2001-2005), founder and artistic director of the Cantus Ensemble (since 2001) and the Minister of Culture of the Republic of Croatia (2015-2016), having previously been Deputy Minister (2011-2015)). Meanwhile, he has also been a teacher, professor at the Zagreb Music Academy and associate member of the Croatian Academy of Sciences and Arts since 2012. He has nothing but praise for Ana Batinica, who is a member of his ensemble since 2017: “First of all, Ana has a beautiful tone – strong but lovely, not harsh but poetic, at all times. However, it can also be fiery and wild when necessary – she has, as I see it and feel it, a great love for music, particularly contemporary music. She loves exploring and taking up new challenges.”

The same year Berislav Šipuš was born (1958.) and Berio experimented in *Sequenza I*, the most popular flute solo composition in Croatian literature was published in New York – ***Soliloquy Op. 61*** – which **Božidar Kunc** (Zagreb, 1903-Detroit, 1964) had finished a year before, as part of his series of compositions for solo instruments. A life befitting American movies, as might be expected given that in 1951 he moved from Zagreb to New York, accompanying his celebrated sister Zinka Kunc Milanov, the queen of the Metropolitan Opera. And an equally cinematic tragic

ending – he passed away right after performing his own *Piano Concerto* in Detroit, still in the hallway, as he was leaving the stage. This was the end of a career that linked the pianist's world of interpretation with a distinctive oeuvre that leaned toward the impressionistic heritage in those pivotal years of the 20<sup>th</sup> century. Božidar Kunc, a graduate student of the Law School with a degree in piano (in the class of Svetislav Stančić) and composition (in the class of Blagoje Bersa), was a piano professor, and also led the opera course at the Music Academy until he left for the USA. In the New York Times obituary it was noted that he “wrote two piano sonatas, one concerto for piano and orchestra, one concerto for violin and orchestra, and nine symphonies” (the number of symphonies in reality includes all his orchestral works) and his chamber opus, which is equally important, was also highlighted. Musicologist Eva Sedak spoke about Božidar Kunc's oeuvre in the context of Croatian music at the symposium on his 100<sup>th</sup> birthday: “It is evident that the loss of his local professional and performing environment has influenced the genre profile of his oeuvre,” adding that it seemed to her that “thanks to the internationalism of Zagreb citizens, Kunc accepted his new situation with the ease of a liberal intellectual for whom the homeland is the place where one can reach their personal, spiritual, creative and emotional equilibrium.” *Soliloquy* Op. 61 was written in New York in April 1957 in only three days (as per the dates on the autographs). With this piece, Kunc concluded his small cycle of solo compositions, which consists of *Buffonery* for bassoon, *Dance* for oboe, *Soliloquy* for flute (finished on April 10), in addition to the already written *Pastoral Fantasia* for clarinet (December 1956). What makes *Soliloquy* one of the most popular pieces in the flute repertoire? Ana Batinica has been performing this piece since she was a student, and emphasizes its cantabile form, while flutists

have performed it everywhere, from the Bistrički zvukolik Festival to the recent charity concert in London. Given the wide availability of the American score edition, it is not surprising that foreign artists perform it. In Croatia, this recording is already the third released on CD, since it is already available on CDs by Ana Domančić and Ivana Zahirović.

**Frano Đurović** (Dubrovnik, 1971) is known for his diverse composer's oeuvre and educational work at the Music Academy, numerous awards and recognitions, and activities – he was artistic director of the Croatian Composers' Society Music Panel (2010-2013) and artistic advisor of the Music Biennale Zagreb (2012-2015), and currently serves as Chair of the *Porin* Award Board. "Children are the most important thing for me, they are my biggest joy, they fill me with energy, and they sure exhaust it," responded Đurović when asked what was more important for him. He went on, explaining his work as follows: "In my compositional work, I enjoy colorfulness, I have a lot of experience and I have learned a lot by working on different things." From chamber to symphonic pieces, chamber opera to two ballets, many electroacoustic compositions and music for theater, film and TV, as well as successful arrangements – in recent years, Frano Đurović's pieces have also been recognizable by their intriguingly chosen titles containing quotes. Ana Batinica enthralled him when, as a member of the jury of the *Darko Lukić* Festival, he heard her interpretation of the contemporary repertoire at a concert on this festival – he said at the time that she was a flutist extraordinaire who had impressed him with her interpretation of Tōru Takemitsu's composition. He wrote the **Three Croquis for flute solo** for flutist Ana Benić in 2010, at Gordan Tudor's initiative, for the New Music Days Festival in Split. The composition has often been performed by the members of the

Zagreb Flute Ensemble, which is why Ana Batinica played it at Frano Đurović's author concert in Čakovec. The sound world of this piece illustrates the influence of experience in the electronic medium on the works for classical instruments, although Đurović does not go beyond the natural flow of musical narration, but treats the color possibilities of the instrument in a broader range. The melody that springs almost from the flutist's breathing and breath is the basic feature of the croquis, which complement each other in a playful way in the form of a triptych.

**Dubravko Palanović** (Zagreb, 1977), double bassist with the Zagreb Philharmonic, founder and leader of the Acoustic Project Ensemble (since 2008) and composer, knows and remembers Ana Batinica from the time they played together. Palanović wrote *Five Moods* for her guest appearance in Washington at the National Flute Association Convention in 2015. The composition was previously performed and recorded by Dani Bošnjak, a colleague from the Zagreb Philharmonic Orchestra and flutist in Palanović's Acoustic Project Ensemble. The composer remarked that the attitude toward the music of his fellow orchestra member is the same as when she was a student – “she approaches the music and her instrument seriously, with a great deal of passion and dedication.” ***5 Moods for Flute Solo*** consists of five contrasting movements with changing moods and atmospheres, contrasting characters of the music that carries the material, and the basis, according to the composer, is “the initial set of nine tones that subsequently vary in different moods, so it could formally be labeled as variations.” In an interview for an American flute magazine for her recital at the Flute Convention in Washington, Batinica drew attention to valuable Croatian compositions for the flute, and also commented on this first performance of Palanović's composition:

"I perceive it as a day in a life, from waking up until bedtime, although the final movement is dancelike, but that is just a sign that the party is at night. The beginning is very mystical, with fairly lazy moves, indicating concern about what the day will bring. Still, moods pass in joy, with a unique motif that depicts this person in different situations." In his oeuvre, Palanović does not hesitate to move away from or include other genres, so some of these elements may also be noticed in these moods. This student of Željko Brkanović is the author of a diverse oeuvre that includes large symphonic, solo and chamber pieces, as well as interesting, genre-amalgamated compositions for his ensemble. His most important work, in his opinion, is the symphony *A Clear Day* (from 2018) for female soloist, choir and orchestra, to the verses by Ivan Goran Kovačić.

At the end of this flight of the flute through "plain air", we get to the title composition that radically changes the view of (and from) the instrument – there is a section with electronics and completely different music worlds open up. *The Birdsong* is a piece by the youngest composer on this CD, born 180 years after the oldest and the first composer on this CD, Rudolf Matz. **Tibor Szivóczka** (Zagreb, 1981) graduated in the class of Željko Brkanović, and studied abroad; he is also the winner of the *Rudolf and Margita Matz* Foundation award. He founded and managed the Contemporary Choir Music Festival (2014), and has been artistic director of the Croatian Composers' Society Music Festival since 2017, which he also sees as the beginning of the most important period of his life, during which he also founded the Synchronos Ensemble, devoted to contemporary music. ***The Birdsong for flute and electronics*** (2011/2012) is a two-movement composition, dedicated to Edgard Varèse, that is his dream about the archaeopteryx, the oldest known

bird. The first movement for flute solo depicts the bird's motions as it awakens in an unknown environment – confused yet very curious, it tries to move around, pondering its strange movements. At some point, the bird catches a glimpse of a magic forest and heads there. The second movement starts when the electronic sounds begin – the bird enters the magic forest, causing chaos. Interaction with other creatures in the forest evokes a variety of emotions, and in an instant it transcends it, vanishing in a cloud of glittering dust. As Szirovicza explained, “the *Birdsong* actually describes special situations in which a person explores and analyzes their relations with the environment in a kind of psychoanalysis, thereby attempting to establish and determine their limits with respect to this same environment.” The electronic part was realized with flutist Lidija Ljubičić, for whom the piece was written, although Ana Batinica performed the piece as a chosen composition by a Croatian author at the previously mentioned concert on the *Darko Lukić* Festival. Szirovicza declared that Ana is “the leading flutist of her generation, largely due to her great enthusiasm with which she continuously tackles the demanding contemporary repertoire. She has a specific rational approach and performs all techniques and rhythmic structures with great precision, and also has a particular interpretation style she uses to build her personal approach and attitude towards the piece she wants to perform.”

Iva Lovrec Štefanović

*Pticopjev* posvećujem svojim dragim roditeljima, koji su oduvijek bili najveća podrška mojim snovima. / I dedicate *Birdsong* to my dear parents, who have always been the greatest support to my dreams.

Ana Batinica

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