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CANTUS



F A B L I A U

Dani Bošnjak

flauta / flute



DANI BOŠNJAK

FABLIAU

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photo by: Vedran Metelko

DANI BOŠNJAK FABLIAU

„Ideja za nastanak ovakvoga izdanja bili su kompozitori koji su napisali nešto za mene. To me zaista impresioniralo i odlučio sam te skladbe ovjekovječiti. Za prvi nosač zvuka, *Canto Peregrino*, iz 2014., najveća mi je motivacija bio Marko Ruždjak. On je, čini mi se, posljednju skladbu u svome životu napisao baš za mene... svirao sam je tri puta i onda je umro. To me potreslo i probudilo u meni raznovrsne osjećaje, jer je to bio čovjek koji je s nama živio i sve što smo mi otkrivali i s čime smo se igrali, on je upijao i koristio u svojem skladanju.

Za ovo diskografsko izdanje tu vrstu motivacije dobio sam od Dubravka Detonija. Još za Kelemenova života, on i Detoni na neki su me način odabrali kao svojevrsnog 'sljedbenika' i onoga koji razumije 'što i kako' u suvremenoj glazbi. Detoni je napisao seriju malih 'skečeva', barem sam ih tako ja doživio, i zamolio me da to jednostavno uglazbim i oživim.

Sve skladbe na ovome nosaču zvuka dio su neke moje meditacije kroz koju plovim u posljednje vrijeme. To su sve ljudi koji su dio moga života i koje sam upoznao na svojem 'bojnome polju' – pozornici. Ja drukčije ne znam procijeniti ljude nego da ih upoznam na taj način. Gotovo sa svima njima imam bendove koji nose vrlo vidljiva obilježja

njihovih snažnih osobnosti i glazbene estetike. Bruno Vlahek, s kojime nemam takva iskustva, na jednome mi je koncertu prišao i rekao da piše nešto novo, a iako nisam znao što – prihvatio sam odmah.

Kad je riječ o flauti, mislim da još uvijek nisu iskorištene sve mogućnosti instrumenta i da definitivno još postoji prostor za stvaranje novih izvođačkih tehnika. Osim toga, već dugo pratim izvođače koji sami rade neke projekte, no za takve pothvate potreban je poseban instrumentarij, jer ste odlučili na neki način uništiti te instrumente stavljajući u njih razne predmete, bušeći ih... Ali, dobro je, recimo, da se elektronika kombinira sa živom svirkom, jer i elektronika može biti uživo.

Ono čime se sada najviše bavim i za što znam da je velik dio budućnosti, jest improvizacija. To je totalni *underground* u glazbenome svijetu, tj. neetablirana forma koja nadilazi sve što postoji. Za mene, to je ultimativna i jedina forma i glazbeni izraz koji prikazuje tebe i ono što stvaraš. Improvizacija ovisi o osobi koja to izvodi, i kad se nekoliko takvih glazbenika spoji u neke forme i na pozornici međusobno shvate – to je to. I ništa drugo.

Tijekom nekoliko posljednjih godina odlučio sam da ću se u samostalnom djelovanju okrenuti isključivo kompozicijama hrvatskih autora, uglavnom za solo-flautu, ali i za duete.“

Dani Bošnjak

Šimun Matišić: Sonata za flautu i klavir

„Sonata za flautu i klavir prva je kompozicija koju sam napisao na studiju, pod mentorstvom profesora Davorina Kempfa, te je ujedno, uvjetno rečeno, moje najklasičnije djelo. Sonata ima tri stavka: prvi, umjerenog tempa; drugi, polagani te treći, brzi. Sonata je ‘uokvirena’ jednom situacijom u kojoj flauta i klavir kao uvod u prvi stavak sviraju i anticipiraju ono što će se u kompoziciji kasnije dogoditi, a na kraju trećeg stavka ista se situacija ponavlja u skraćenom obliku, kako bi zaokružila formu. Sonata za flautu i klavir osobno mi je vrlo draga skladba, zbog toga što je prva kompozicija sa studija, te stoga što sam – skladajući je – otkrio mnogo toga što mi danas u komponiranju pomaže. Također, vrlo sam zahvalan i sretan što je skladbu odabrao snimiti vrhunski glazbenik i moj jako drag prijatelj, Dani Bošnjak.“

(Š. Matišić)

Gordan Tudor: *Cherry on the Top, glupost za piccolo i toy piano*

„Godine 2015., na inicijativu Terezije Cukrov i Danija Bošnjaka skladao sam minijaturu za *piccolo* i *toy piano*. Kako se radi o posljednjoj skladbi koju sam imao u planu skladati te godine, naslov *Cherry on the Top* sam se nametnuo. A kako se radi o skladbi za dva toliko smiješna instrumentića, koji u kombinaciji stvaraju zvučnu sliku koju možda niti ne treba stvarati, i sam podnaslov – *glupost za piccolo i toy piano* – došao je vrlo prirodno. Skladbu su Dani i

Terezija praisveli iste godine na MBZ-u, kao tajni dodatak njezinom recitalu.“ (G. Tudor)

„Možda to nije bilo prvi put, ali u svakom slučaju jedan od prvih, da sam svirao s Terezijom. Shvatio da taj klavir može poslužiti kao orkestar i doprinijeti zvučnoj slici širega bogatstva. Terezija je bila prva pijanistica s kojom sam svirao, a da je svoj instrument tretirala tako kako treba, da je svirala ono što piše, i razumjeli smo se i čuli jedno drugo – prvi put sam s nekim pijanistom zajednički stvarao boje. Iz svega toga izrodila se ljubav i plod naše ljubavi, u kojemu sad beskrajno uživamo i idealiziramo život onako kako treba.“
(D. Bošnjak)

Dubravko Palanović: 5 Moods for Flute Solo

„Poslužio sam se flautom kao generatorom za dočaravanje mnogih emotivnih slikovitih situacija i boja, te je u skladu s tim i ovo djelo koncipirano od pet međusobno kontrastnih dijelova – pet različitih raspoloženja, koja si svaki izvođač može dočarati i proživjeti ih po izboru, ovisno o doživljaju i trenutku izvođenja. Temelj predstavlja početni niz od devet tonova koji se onda variraju po raznim stavcima-raspoloženjima, te bi ovo u formalnom smislu bile varijacije.“
(D. Palanović)

Srđan Berdović: Ciaccona za solo flautu

„Ovaj komad rezultat je dugogodišnje umjetničke suradnje s vrsnim nizozemskim baroknim flautistom, Pieterom van Houwelingenom. Izvorno je i napisana za baroknu flautu, te se odlikuje nizom karakteristika vezanih uz taj instrument, kao i onih vezanih uza sam barokni glazbeni stil. Razmjerno mali ambitus (samo do d3), oprezna upotreba kromatike te formalna organizacija skladbe neki su od primjera. U vrlo slobodnom smislu modelirana po Bachovoj svevremenskoj *Ciacconi* za solo violinu (BWV 1004), razvoj ove skladbe započinje temom koja je u potpunosti 'barokna', da bi u konačnici završila svoje putovanje u minimalističkoj gesti pedalnoga *ostinata*. Kako je kompozicija skladana za vrsna instrumentalista, određena doza virtuozičnosti gotovo da je bila implicirana od samog početka skladateljskoga procesa. U izvrsnoj izvedbi Danija Bošnjaka, na suvremenoj flauti, ove su značajke došle do svoga punog izražaja.“
(S. Berdović)

Dubravko Detoni: Burleska, za piccolo flautu

„Misli se opasno naginju kroz otvorene prozore glave. Zvuci čupaju kose od radosti. Životinje posuđuju noge moru, a same bacaju kape u zrak i izvikuju prostote. Kukci se presvrstavaju u lokve čudno zamrmljanih nota i pritom veselo psuju na japanskom. Drveće počinje rasti po slonovima i klavirima. Trava se opija do besvijesti pa tada

s hiljadama svojih ne baš našiljenih olovaka počinje po prijateljski polegnutim brdima pisati nepismene psalme. Majmuni se presvlače u prastare imenice, a kornjače u mladolike pridjeve. Vrijeme sjedi na pijanjoj kahlici pa se češe od svraba dosade.

Skladba za malu flautu pod naslovom *Burleska* nastajala je na Koločepu i u Dubrovniku godine 2019., a od svibnja 2021. – izvedena i u sklopu 31. Muzičkog biennala Zagreb – vrti se na YouTube.com u sjajnoj interpretaciji flautista Danija Bošnjaka, kojemu je i posvećena. To su svojevrsne varijacije što ih tvori serija među sobom povezanih a prema načelu kontrasta poredanih mini-stavaka, u kojima se egzaltirana obijest i svojevrsna zafrkancija izmjenjuju s donekle uozbiljenom, na trenutke možda i turobnom zamišljenošću.“ (D. Detoni)

Bruno Vlahek: *EmBar*, za solo flautu

„Skladba *EmBar* nastala je na narudžbu kazališnog projekta *Sonoridades migrantes* u Čileu 2018. godine, a koji se bavi aktualnom tematikom migracija. Naziv skladbe tako je kratica za *Emigrant's barcarolle*, tj. 'barkarolu jednog emigranta'. Skladba se inspirira u imitiranju zvukova morskih valova, u čemu posebnu ulogu igraju proširene izvođačke tehnike flaute. Uz odzvuk dalmatinskog napjeva *Plovi barka, duboko je more* istražuje različita duhovna stanja osobe koja odlazi morskim putem u potragu za drugim domom - melankoliju, tjeskobu, nemir i nostalgiju, kao i nestrpljenje

u iščekivanju nepoznatog, radost i nalet energije pred nečim novim te vjerom u boljitak pomiješanom s nesigurnošću i tugom zbog privremenog ili stalnog napuštanja onog poznatog...” (B. Vlahek)

Milko Kelemen: *Fabliau I*, za jednog flautista

„Naučio sam nešto što se ranije činilo nemogućim: skladati ono što mi padne na um. Nova otkrića: zaigrano, zabavno, nevažno, iskušano, iznimno, nemoguće, nedostižno, otežavajuće, nenamjerno, nepažljivo, smiješno, neprimjereno, neugledno, nepristojno, neartikulirano, neestetsko, neupadljivo, nepronalazivo, nezadrživo, neuravnoteženo, neizgovorljivo, neukroćeno, nemilosrdno, beznačajno... neusiljeno... neobuzdano... neograničeno... nazamislivo.” (Milko Kelemen o svojoj fazi nakon povratka iz darmstadtske škole, u kojoj je nastala i skladba *Fabliau I*, a praižvedena je u listopadu 1972. u Stockholmu. Ulomak iz njegove knjige „Labirinti“, MIC, Zagreb, 1994.)

„*Fabliau* je bila jedna od mojih velikih uspješnica. S tom sam kompozicijom nastupao jako mlad, bio sam na trećoj godini Akademije i već sam imao aspiraciju prema, za mene, novim djelima. Kelemenov *Fabliau* nekako me prati već dosta dugo, od početka studiranja... Kelemen me uočio i mnogo puta tražio da izvodim njegovu glazbu. U današnje vrijeme ovo može zvučati patetično i trivijalno, ali te su uspomene snažno urezane u moj habitus i tretiram ih poput okidača koji u meni pokreće prave stvari u pravom trenutku.” (D. Bošnjak)



Terezija Cukrov & Dani Bošnjak, MBZ 2015.

DANI BOŠNJAK

Svestrani **Dani Bošnjak** jedan je od najtraženijih hrvatskih flautista. Kao solist, član raznih komornih sastava (Zagrebački puhački ansambl, Accoustic project, Camerata Garestin, Ex Arte, Trio Karamazov-Milošev-Bošnjak, Harlequin Art Collective) i dugogodišnji član Zagrebačke filharmonije nastupio je na pet kontinenata, od Musikvereina u Beču, Concertgebouwa u Amsterdamu do Studija Glenn Gould u Torontu i Suntory Halla u Tokiju. Flautu je počeo učiti sa sedam godina kod prof. Kondresa, 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. Praizveo je brojna djela hrvatskih skladatelja, od kojih se neka nalaze na nosaču zvuka *Canto Peregrino* u izdanju Cantusa (2014.). Dani Bošnjak svira na flauti Alfred Verhoef.





photo by: Vedran Metelko

DANI BOŠNJAK FABLIAU

“The idea for the creation of a record such as this one came from the composers who dedicated their works to me. I was very impressed and moved by this, and so I have decided to immortalize these compositions. For the first CD, *Canto Peregrino*, from 2014, my main motivation was Marko Ruždjak. If I’m not mistaken, he composed his last piece precisely for me, had the opportunity to hear them three times, and then, sadly, he died. That really touched me and aroused all kinds of feelings within me because he was a man who lived with us and everything we discovered and played with he absorbed and used in his composing. For this album, Dubravko Detoni provided that kind of motivation. Even during Kelemen’s life, he and Detoni in a way chose me as a kind of ‘acolyte’ and one who understands the ‘what and how’ in contemporary music. Detoni wrote a series of small ‘comedy sketches’, at least that’s how I experienced them, and asked me to simply set it to music and bring it to life.

All the tracks on this CD are part of my meditation I’ve been sailing through lately. These are all people who are a part of my life and whom I met on my ‘battlefield’ – the stage. I know no other way to appraise people than to get to know them this way. I work together with almost all of them in various ensembles that carry very visible features of their strong personalities and musical aesthetics. Bruno Vlahek, with whom I have not yet had such experience, approached

me at a concert and said that he was composing something new, and although I didn't know what it was – I accepted immediately.

When it comes to flute, I don't think that all the possibilities of this instrument have been discovered yet and that there is definitely more room to create new performing techniques. In addition to this, I have been following performers who experiment with new sounds for a long time, but this requires special tools and determination because you have decided to destroy your instrument in some way by putting various objects in it, drill it... But I like the idea of combining electronics with live music because it opens up a whole new set of possible interpretations.

Something that keeps me fully occupied nowadays and where I know a big part of the future in music lies in is improvisation. This is a total underground scene in the world of music, i.e. an un-established form that transcends everything that exists. For me it is the ultimate and only form of musical expression that depicts you and what you create. I haven't heard of any better way yet, and while there still lacks some really impressive examples of this synergy (because improvisation depends heavily and solely on the performer); when the right people find each other and "click" on stage – that's it. No need for anything more.

Over the last few years, I have decided to devote myself exclusively to compositions by Croatian authors, mostly for solo flute, but also for duets."

Dani Bošnjak

Šimun Matišić: Sonata for flute and piano

"Sonata for flute and piano is the first composition I wrote at college under the mentorship of Professor Davorin Kempf, and it is also, undoubtedly, my most classical piece. The sonata has 3 movements: the first is *moderato*, the second *lento*, and the third *presto*. The whole composition is 'framed' by a situation in which the flute and piano, as an introduction to the first movement, play and anticipate what will happen later in the composition, and at the end of the third movement the same situation is repeated in abbreviated form to complete the form. Sonata for flute and piano is a very dear composition to me personally, because it is the first composition I wrote in my academic studies, and because while working on it, I discovered a lot which helps me still in my composing today. I am also very grateful and delighted that such an exceptional musician and my very dear friend, Dani Bošnjak, chose to record this piece." (Š. Matišić)

Gordan Tudor: *Cherry on the Top, nonsense for piccolo and toy piano*

"In 2015, inspired by Terezija Cukrov and Dani Bošnjak, I composed a miniature for piccolo and toy piano. How this was the last piece I had planned to compose that year, the title *Cherry on the Top* imposed itself on me. And since it's a composition for two such ridiculous instruments, which in combination create a sound image that maybe

shouldn't even be created, the subtitle – *nonsense for piccolo and toy piano* – also came to life effortlessly. The piece was premiered by Dani and Terezija at the Music Biennale Zagreb festival the same year, as a secret addition to her recital.” (G. Tudor)

“It may not have been the first time, but in any case it was one of my first performances with Terezija. I realized how piano could serve as an orchestra and contribute to the richness of the sound image. Terezija was the first pianist I played with that treated her instrument properly, played what was on the paper and we understood and listened to one another – for the first time I created colors together with a pianist. From all this, love and the fruit of our love were born, in which we now endlessly enjoy and idealize life as it should be.” (D. Bošnjak)

Dubravko Palanović: 5 Moods for Flute Solo

“I used flute as a generator to evoke many emotional pictorial scenes and colors, and accordingly this work is conceived of five mutually contrasting parts – five different moods, which each performer can conjure up and experience by choice, depending on the actuality of the performance. The foundation of this composition is the initial sequence of nine tones which then vary according to various moods, so these could be considered variations in the formal sense.” (D. Palanović)

Srdan Berdović: Ciaccona for flute solo

“This piece is the result of many years of artistic collaboration with the excellent Dutch baroque flutist Pieter van Houwelingen. It was originally written for the baroque flute, and is characterized by a number of specifics related to this instrument, as well as those related to the baroque musical style itself. The relatively small ambitus (only up to D6), the careful use of chromatics, and the formal organization of the composition are some examples of this structuring. Broadly speaking, the piece is loosely modeled after Bach's timeless classic *Ciaccona* for violin solo (BWV 1004), and the development of my composition begins with a theme that is completely 'baroque', only to end its journey in a minimalist gesture of pedal *ostinato*. Composed for an excellent instrumentalist, a certain dose of virtuosity was implied almost from the very beginning of the compositional process. In the excellent performance of Dani Bošnjak, on a contemporary flute, these features came to their full expression.” (S. Berdović)

Dubravko Detoni: Burlesque, for piccolo flute

“Thoughts lean dangerously close through the open windows of the head. Sounds pull their hair out with joy. Animals lend their feet to the sea and throw their hats in the air while cursing. Insects transform into puddles of strangely stained notes and swear

merrily in Japanese. Trees begin to grow on elephants and pianos. Grass gets drunk to the point of unconsciousness, and then, with thousands of its not-so-sharp pencils, it begins to write illiterate psalms on the friendly hills. Monkeys dress themselves into ancient nouns, and turtles into youthful adjectives. Time sits on a drunken potty and itches itself from boredom.

This composition for piccolo flute entitled *Burlesque* was written on the island of Koločep and in Dubrovnik in 2019, and since May 2021, it was performed as part of the 31st Music Biennale Zagreb, and has been aired on YouTube in a great interpretation by flutist Dani Bošnjak, to whom it is dedicated. These are a kind of variations created by a series of interconnected and contrasting mini-movements, in which exalted madness and a kind of banter alternate with a somewhat serious, at times perhaps even gloomy thoughtfulness.” (D. Detoni)

Bruno Vlahek: *EmBar*, for flute solo

“This composition was commissioned by the theater project *Sonoridades migrantes* in Chile in 2018, which deals with the current topic of migration. The name of the piece is an abbreviation for *Emigrant’s barcarolle*, i.e. ‘barcarole of an emigrant’. *EmBar*’s inspiration lies in the sound of sea waves which is specifically created by the contemporary broadened flute technique. With echoes of the

Dalmatian tune *Plovi barka, duboko je more* (eng. ‘The boat sails, the sea is deep’), the composition explores the different spiritual states of a person who goes via sea in search of another home – melancholy, anxiety, restlessness and nostalgia, as well as impatience in anticipation of the unknown, joy and a rush of energy in front of something new, and faith in a better future are all mixed with insecurity and sadness due to temporary or permanent abandonment of the familiar...” (B. Vlahek)

Milko Kelemen: *Fabliau I*, for one flutist

“I learned something that seemed impossible before: to compose whatever comes to my mind. New discoveries: playful, fun, unimportant, tried, exceptional, impossible, unattainable, aggravating, unintentional, careless, ridiculous, inappropriate, inconspicuous, indecent, inarticulate, unaesthetic, unobtrusive, concealed, irresistible, unbalanced, irregular, unspoken, untamed, merciless, meaningless... unforced... unrestrained... unlimited... unimaginable.” (Milko Kelemen on his phase after returning from the Darmstadt School, where he composed *Fabliau I*; it premiered in October 1972 in Stockholm. Excerpt from his book “Labyrinths”, Croatian Music Informational Centre, Zagreb: 1994)

"Fabliau was one of my great successes. I played this composition when I was very young, in my third year of studies, and I already had an aspiration to discover more new works. Kelemen's Fabliau has somehow been following me for quite some time, from the beginning of my studies... Kelemen spotted me and asked me many times to perform his music. Nowadays, this may sound cheesy and trivial, but to me these memories are strongly etched in my being and I treat them like a trigger that spark in me the right things at the right time."
(D. Bošnjak)



DANI BOŠNJAK

Versatile **Dani Bošnjak** is one of the most sought after Croatian flutists. As a soloist, member of various chamber ensembles (Zagreb Wind Ensemble, Accoustic project, Camerata Garestin, Ex Arte, Trio Karamazov – Milošev – Bošnjak, Harlequin Art Collective) and longtime member of the Zagreb Philharmonic Orchestra, he has performed on five continents, from Musikverein in Vienna, Concertgebouw in Amsterdam to Glenn Gould Studio in Toronto and Suntory Hall in Tokyo. He started playing flute at the age of seven with Professor Vladimir Kondres, in whose class he later graduated and obtained his master's degree at the Academy of Music in Zagreb. His rich repertoire ranges from early music performed on historical instruments, to compositions by contemporary authors, including jazz improvisations. He premiered numerous works by Croatian composers, some of which are on the CD *Canto Peregrino* published by Cantus (2014). Dani Bošnjak plays an Alfred Verhoef flute.

