

**Srećko Bradić** (Samobor, 1963) graduated in music education and subsequently in composition from the *Zagreb Music Academy* in the class of Stanko Horvat. He teaches courses on music and music theory at the Composition and Music Theory Department of the *Zagreb Music Academy*. He has received several recognitions and awards, and his compositions are performed by numerous soloists, ensembles and orchestras. With his compositions he has gained considerable presence both in Croatia and abroad. His notable works include *Penetration* for piano and string orchestra, *Credo* for soloists, choir and orchestra, *Concert for piano and orchestra*, *Concert for viola, violoncello and orchestra*, *Concerto da Chiesa (Zagreb Concerto No. 6)*, *Homo erectus (Salutes to Europe)*, *Concert for flute and orchestra* and opera *Crux Dissimulata*.

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## **Srećko Bradić**

### *1<sup>st</sup> Symphony*

Throughout its whole length, the symphony represents a universal unity of several ideas. The multi-movement imperative has been adopted on the basis of five movements and it partially adopts the principle of contrast as a psychological branch in building of a macro-form. The first movement begins its quest for the unity of ideas with slow musical expression, insisting on an acute upper register of the bassoon. A strongly rhythmicized string corpus carries out an interruption of this way of thinking, thus bringing, first on its own and then together with the piano, a thematic initiation that is subsequently being connected to the introductory motives, although in a different surroundings, merging them into a precisely exalted rhythmicized expression.

The attempts of coqueting with traditional forms of expression are noticeable in the two passacaglias, first of which ends with a slow "melodic" final part, and the second of which ends with an inconsistent fugato of a cluster-like chromatic diapason.

The fourth movement was imagined as a fast journey, which incorporates playing around with rhythmically monotonous spheres (the sound of railway), as well as with exceptional virtuosity.

In the echo of the fourth movement's final blow, the Finale begins and, through its maniacal relation of the piano to the overall sound strength, gives out an order to the rest of the instrumentarium to follow in the same manner. Still, some individuals of deep sonority try to articulate sound in a different way and to push their idea forward. Their persistence is not rewarded, or, in other words, adopted, because after the imitation of benign melodic patterns a "volcanic rebellion" begins, justifying the initiator of this final expression. The king of rhythmical audibility leads this eruption and in its thundering way sets out the ideal solution envisaged for the ending.