



MEĐUNARODNA TRIBINA KOMPOZITORA

29th
International
Review
of Composers



UDRUŽENJE KOMPOZITORA SRBIJE
ASSOCIATION OF COMPOSERS OF SERBIA

**Udruženje
kompozitora
Srbije**
**Composers
Association
of Serbia**



29. Međunarodna tribina kompozitora 29th International Review of Composers

Beograd / Belgrade
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**29. Međunarodna tribina kompozitora /
29th International Review of Composers**

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REČ SELEKTORA

Dobrodošli na 29. Međunarodnu tribinu kompozitora!

Dvadeset deveto izdanje Tribine, zbog pandemije i sprečavanja širenja virusa, zamišljeno je kao verzija online festivala koji bi, iako uz fizičko distanciranje učesnika i publike, doprineo njihovom povezivanju u specifičnom životnom ambijentu koji se nametnuo u poslednjih godinu dana. Iz tog razloga snimci koncerata biće, u određenim terminima i određenim ritmom, emitovani na kanalima RTS-a. Snimanje Tribine je, zbog pogoršanja epidemiološke situacije, tokom 2020. godine bilo dva puta odloženo, ali je uspešno realizovano 27. i 28. marta 2021, kada su svi koncerti snimljeni u Sali Kolarčeve zadužbine.



Od preko dvesta kompozicija pristiglih na konkurs Udruženja kompozitora, u program je uvršteno trideset osam dela autora iz Srbije, Severne Makedonije, Velike Britanije, Grčke, Nemačke, Mađarske, Sjedinjenih Američkih Država, Rusije, Slovačke, Hrvatske, Japana, Belgije. Program čini šest koncerata sa kompozicijama koje zastupaju izrazito različite estetičke „glasove” recentne produkcije u savremenoj umetničkoj muzici u svetu i kod nas. U fokusu su kamerne kompozicije za različite kombinacije instrumenata, sa ili bez elektronike, uglavnom za manje sastave do najviše devet instrumenata. Zastupljena su dela autora svih generacija, od već afirmisanih i domaćoj publici poznatih imena, do najmlađe generacije domaćih stvaralaca.

Koncerte su izveli najistaknutiji domaći ansambli posvećeni interpretaciji savremene muzike. Specifičnost je doneo ansambl Beogradski barok, koji svojim angažmanom na ovom polju, poslednjih godina privlači mnoge kompozitore da stvaraju za njih i da delikatan zvuk baroknih instrumenata stavljaju u službu nekonvencionalnog savremenog izraza. Izuzetnim interpretacijama predstavio se i duo harmonika Bellowstop koji čine akordeonisti Đorđe Vasiljević i Marko Trivunović. U raznim formacijama učestvovala su i tri domaća kamerna ansambla čiji je repertoar baziran upravo na savremenoj muzici – Metamorfozis, Gradilište i Žebeljan ansambl, kao i

mnogi drugi istaknuti muzičari. Od posebnog značaja za program su i dela za solo instrumente, ponekad i sa elektronikom, koji donose istraživački pristup instrumentu i otkrivanje novog tipa virtuoziteta. Njih su tumačili istaknuti solisti Ljubiša Jovanović, Saša Mirković, Slobodan Gerić, Sanja Romić i Branko Džinović.

Do povratka u koncertne prostore...

Branka Popović

Welcome to the 29th International Review of Composers!

Due to the ongoing pandemic and the necessity to prevent the spread of the virus, the twenty-ninth edition of the Review was conceived as an online festival which, although with physical distance between the performers and their audience, would still connect them within a specific life environment that has been forced upon us since the last year. For that reason, the recordings of the concerts will be broadcast on the Radio-Television of Serbia, periodically at certain times. Due to the worsening of the epidemiological situation, the recording of the Review had been postponed twice during 2020, but it was successfully completed on 27 and 28 March 2021, when all the concerts were recorded in the Great Hall of the Kolarac Foundation Hall .

The programme features thirty eight pieces selected among more than 200 works which were sent to the address of the Composers Association of Serbia, and written by composers from Serbia, North Macedonia, United Kingdom, Greece, Germany, Hungary, USA, Russia, Slovakia, Croatia, Japan, Belgium. The programme encompasses six concerts with compositions that represent remarkably diverse aesthetic “voices” of the recent contemporary art music, both in our country and worldwide. The focus is on chamber compositions for various combinations of instruments, with or without electronics, mainly for smaller ensembles up to a maximum of nine instruments. Works by composers of all generations are represented, ranging from the already established artists whose names are well known to the audience, to the youngest generation of domestic creators.

The concerts were performed by the most prominent Serbian ensembles dedicated to the interpretation of contemporary music. The specificity was brought by the ensemble Belgrade Baroque which, with its engagement in the field of contemporary music, has attracted many composers in recent years to write for them and to put the delicate sound of baroque instruments in the service of unconventional contemporary expression. The Bellowstop accordion duo, consisting of accordionists Đorđe Vasiljević and Marko Trivunović, also presented exceptional interpretations. Three domestic chamber ensembles – Metamorphosis, Construction Site and Žebeljan Ensemble – whose repertoire is focused on contemporary music, also participated in various formations, as well as many other prominent musicians. Of particular importance to the programme are works for solo instruments, sometimes with electronics, which bring an investigative

approach to the instrument and the discovery of a new type of virtuosity. These works were interpreted by prominent soloists Ljubiša Jovanović, Sasa Mirković, Slobodan Gerić, Sanja Romić and Branko Džinović.

Until we return to the concert venues...

Branka Popović, Programme Selector

Program
29. Međunarodne tribine kompozitora
Programme
of the 29th International Review of Composers

I

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Ponedjeljak, 14. jun u 18.15 / Monday, 14 June at 6.15 PM

ANSAMBL GRADILIŠTE/CONSTRUCTION SITE ENSEMBLE

Dirigent/Conductor: IVAN MARKOVIĆ

Miloš Zatkalik (Srbija/Serbia)

Lux in tenebris. Tenebrae in tenebris

Jana Kmitova/Jana Kmitová (Slovačka/Slovakia)

Kamea

Laura Mjeda Čuperjani (Hrvatska/Croatia)

Incertitude

Masajoši Macui/Masayoshi Matsui (Japan)

Acanthostega

Mira Milosavljević (Srbija/Serbia)

Knotenpunkt

Lazar Đorđević (Srbija/Serbia)

IV razglednice iz 1944.

II

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Utorak, 15. jun u 18.15/Tuesday, 15 June at 6.15 PM

Ana Radovanović, mecosopran/mezzo-soprano

Tijana Milošević, violina/violin

Nemanja Stanković, violončelo/cello

Slobodan Gerić, kontrabas/double bass

ČETIRI GUDAČA/FOUR STRINGS

Endžela Slejter/Angela Slater (Velika Britanija/UK)

Eye o da Hurricane

Mirjana Živković (Srbija/Serbia)

Arabeska duo

Adam Bajnok/Ádám Bajnok (Mađarska-Nemačka/Hungary-Germany)

Anaximander – fragment

Nataša Bogojević (Srbija/Serbia)

Pjenije/Chant

Svetlana Savić (Srbija/Serbia)

Irreversible/Nepovratno

Viktor Zinovjev/Victor Zinovev (Rusija/Russia)

Cadenza

Evis Samoutis/Evis Sammoutis (SAD/USA)

Rhymes

III

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Sreda, 16. jun u 18.15/Wednesday, 16 June at 6.15 PM

Ljubiša Jovanović, flauta/flute

Rastko Uzunović, klarinet/clarinet

Pavle Popović, violončelo/cello

Draško Adžić, elektronika/electronics

DUO HARMONIKA BELLOWSTOP/ACCORDION DUO

BELLOWSTOP – Đorđe Vasiljević & Marko Trivunović

Maja Bosnić (Srbija/Serbia)

/com.app.data

Jug Marković (Srbija/Serbia)

wash me blue

Draško Adžić (Srbija/Serbia)

Study No. 5

Branka Popović (Srbija/Serbia)

air & air

Ivana Stefanović (Srbija/Serbia)

Canto

Vladimir Tošić (Srbija/Serbia)

Medial 11

IV

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Četvrtak, 17. jun u 18.15/Thursday, 17 June at 6.15 PM

BEOGRADSKI BAROK/BELGRADE BAROQUE

Nikola Pacek-Vetnić (Srbija/Serbia)

Grind

Tatjana Milošević Mijanović (Srbija/Serbia)

Figure Me Slowly

Ana Gnjatović (Srbija/Serbia)

Bunar želja

Milan Mihajlović (Srbija/Serbia)

Bagatele

V**Premijerno emitovanje/Premiere broadcast:****RTS Klasika, Petak, 18. jun u 18.15/Friday, 18 June at 6.15 PM****Sanja Romić, oboa/oboe****Zoran Anić, gitara/guitar****Gorana Čurgus, harfa/harp****Neda Hofman-Sretenović, klavir/piano****Branko Džinović, harmonika/accordion****Miodrag Đorđević, harmonika/accordion****Jovana Radovanović, klavir/piano****Aleksandra Milanović & Mirjana Nešković, violine/violins****Srđan Sretenović, violončelo/cello****Boban Stošić, kontrabas/double bass****Predrag Radisavljević, elektronika/electronics****ČLANOVI ŽEBELJAN ANSAMBLA / MEMBERS OF THE ŽEBELJAN ENSEMBLE****Ivan Brkljačić (Srbija/Serbia)*****Vetrokaz*****Vladica Mikićević (Srbija/Serbia)*****Voices from a Lithuanian Forest*****Ivan Božičević (Srbija-Hrvatska/Serbia-Croatia)*****Tango y Baião*****Paul Pankert (Belgija/Belgium)*****Pavane*****Andreja Andrić (Srbija-Danska/Serbia-Denmark)*****Glide*****Ana Kazimić (Srbija/Serbia)*****Tango Pantera*****Isidora Žebeljan (Srbija/Serbia)*****Igra drvenih štapova***

VI

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Subota, 19. jun u 18.15/Saturday, 19 June at 6.15 PM

**SAŠA MIRKOVIĆ & ANSAMBL METAMORFOZIS/
SAŠA MIRKOVIĆ & ENSEMBLE METAMORPHOSIS
ČLANOVI ANSAMBLA GRADILIŠTE/MEMBERS OF THE
CONSTRUCTION SITE ENSEMBLE**

Čin Ting Čan/Chin Ting Chan (Hong Kong-SAD/Hong Kong-USA)
Icebergs

Svetlana Maksimović (Srbija/Serbia)
Vitez muzike

Bolaž Horvat/Balázs Horváth (Mađarska/Hungary)
La continuità interrotta (à Elliott Carter)

Milana Milošević (Srbija/Serbia)
Elegija ratnikove žene

Dragana Jovanović (Srbija/Serbia)
Nocturno for lonely violist on the Moon

Brajan Bjuk/Brian Buch (SAD/USA)
Maze of Inifinite Forms

Darija Andovska (Severna Makedonija/North Macedonia)
Zugzwang

I

Premijerno emitovanje / Premiere broadcast:

RTS Klasika, Ponedjeljak, 14. jun u 18.15/Monday, 14 June at 6.15 PM

Sala Kolarčeve zadužbine / Kolarac Foundation Hall

ANSAMBL GRADILIŠTE / CONSTRUCTION SITE ENSEMBLE

Dirigent/Conductor: IVAN MARKOVIĆ

Marina Nenadović – flauta/flute, Ivana Dakić – oboa/oboe, Veljko Klenkovski – klarinet/clarinet, Dušan Mamula – bas klarinet/bass clarinet, Ana Radovanović – mecosopran/mezzo-soprano, Vladimir Dinić – narator/narrator, Mirjana Nešković & Aleksandra Milanović – violine/violins, Maja Milanović & Ljubomir Milanović – viole/violas, Srđan Sretenović – violončelo/cello, Boban Stošić – kontrabas/double bass, Neda Hofman-Sretenović – klavir/piano, Miodrag Đorđević – harmonika/accordion, Ivan Marjanović & Aleksandar Radulović – udaraljke/percussion

Miloš Zatkalik (Srbija/Serbia)

Lux in tenebris. Tenebrae in tenebris za kamerni sastav/for chamber ensemble

Marina Nenadović – flauta/flute, Ivana Dakić – oboa/oboe,
Veljko Klenkovski – klarinet/clarinet, Ivan Marjanović – udaraljke/
percussion, Neda Hofman-Sretenović – klavir/piano

Jana Kmitova/Jana Kmitová (Slovačka/Slovakia)

Kamea za sekstet/for sextet

Marina Nenadović – flauta/flute, Veljko Klenkovski – klarinet/clarinet,
Mirjana Nešković – violina/violin, Srđan Sretenović – violončelo/cello,
Ivan Marjanović – udaraljke/percussion, Neda Hofman-Sretenović –
klavir/piano

Laura Mjeda Čuperjani (Hrvatska/Croatia)

Incertitude za mecosopran, klarinet, bas klarinet i gudački kvartet/for mezzo-soprano, clarinet, bass clarinet and string quartet

Ana Radovanović – mecosopran/mezzo-soprano,
Veljko Klenkovski – klarinet/clarinet, Dušan Mamula –
bas klarinet/bass clarinet,

Mirjana Nešković & Aleksandra Milanović – violine/violins,
Maja Milanović – viola, Srđan Sretenović – violončelo/cello

Masajoši Macui/Masayoshi Matsui (Japan)

Acanthostega za kamerni sastav/for chamber ensemble

Marina Nenadović – flauta/flute, Veljko Klenkovski – klarinet/clarinet,
Ivan Marjanović – udaraljke/percussion, Neda Hofman-Sretenović –
klavir/piano, Miodrag Đorđević – harmonika/accordion, Mirjana
Nešković – violin/violin, Ljubomir Milanović – viola, Srđan Sretenović
– violončelo/cello, Boban Stošić – kontrabas/double bass

Mira Milosavljević (Srbija/Serbia)

Knotenpunkt za kamerni ansambl/for chamber ensemble

Marina Nenadović – flauta/flute, Veljko Klenkovski – klarinet/clarinet,
Dušan Mamula – bas klarinet/bass clarinet,
Ivan Marjanović & Aleksandar Radulović – udaraljke/percussion,
Neda Hofman-Sretenović – klavir/piano,
Mirjana Nešković & Aleksandra Milanović – violine/violins,
Boban Stošić – kontrabas/double bass

Lazar Đorđević (Srbija/Serbia)

IV razglednice iz 1944. za naratora i kamerni ansambl/for narrator and chamber ensemble

Vladimir Dinić – narator/narrator, Marina Nenadović – flauta/flute,
Veljko Klenkovski – klarinet/clarinet, Dušan Mamula – bas klarinet/
bass clarinet, Neda Hofman-Sretenović – klavir/piano, Aleksandra
Milanović – violina/violin, Maja Milanović – viola, Boban Stošić –
kontrabas/double bass

Miloš Zatkalik (1959), kompozitor i muzički teoretičar, studirao je kompoziciju na Fakultetu muzičke umetnosti u Beogradu u klasama Vasilija Mokranjca i Rajka Maksimovića. Usavršavao se na studijskim boravcima u SAD i Engleskoj.

Deluje kao redovni profesor muzičke teorije na Katedri za kompoziciju Fakulteta muzičke umetnosti. Predavao je i na Akademiji umetnosti u Banjaluci. Držao predavanja po pozivu u Kanadi, Norveškoj, SAD, Sloveniji, Nemačkoj i Australiji.

Važnija dela: simfonijska: *Minas Tirit; What's He to Hecuba; O Saralindi, Xinguu i vojvodi koga je progutao Golem – bajka za veliki orkestar*, kamerna: *Pesma ludaka iz Čua, Izgubljeni fragmenti II, I kao da ničeg nije bilo, Naizgled bezazlena igra, Buka u unutrašnjoj tišini*; kamerni orkestar: *Izgubljeni fragmenti, Dum incerta petimus*; solistička (flauta, viola, violončelo, klavir); solo pesme. Dela izvođena u zemlji i inostranstvu (Nemačka, Španija, Rusija, Kanada, SAD).

Kao teoretičar učestvovao na velikom broju naučnih skupova. Radove je objavljivao u zemlji i inostranstvu, uključujući i knjigu o posttonalnoj prolongaciji. Posebne oblasti interesovanja: veza muzike i književnosti/lingvistike; analiza muzike XX veka; psihoanalitičke osnove muzičke analize. Autor je i prvog domaćeg udžbenika muzičke analize u elektronskoj formi. Ranije dugogodišnji član Upravnog odbora Udruženja kompozitora Srbije, član žirija Mokranjčeve nagrade i predstavnik Udruženja u Evropskoj alijansi kompozitora.

Diplomirao takođe engleski jezik i književnost na Filološkom fakultetu u Beogradu. Bavio se stručnim prevodjenjem.

O delu

Lux in tenebris. Tenebrae in tenebris.

Malo mudrosti od koje su ostali samo fragmenti, na jeziku koji i jeste i nije živ. Malo heksatonske lestvice, malo zvučnih efekata, jedan reciklirani stav. I nešto što je moglo biti motiv, da mu se samo pružila prilika.



Miloš Zatkalik

Miloš Zatkalik (1959), composer and music theorist from Belgrade, studied composition at the Faculty of Music in Belgrade with Vasilije Mokranjac and Rajko Maksimović. He had study visits to the USA and UK.

He is a Full Professor of Music Theory at the Composition Department of the University of Arts in Belgrade, Faculty of Music. He was a visiting lecturer at the Universities of Novi Sad, Kragujevac, and Banjaluka and he lectured by invitation in Canada, Norway, the USA, Slovenia, Germany and Australia.

Major works: symphonic: *Minas Tirit: What's He to Hecuba; of Saralinda, Xingu and the Duke Swallowed by Golem – A Fable for Symphony Orchestra*; chamber: *The Mad Carriage-greeter from Ch'u; Lost Fragments II; As if Nothing Had Happened; Seemingly Innocent Game; noise in the inner Silence*; chamber orchestra: *Dum incerta petimus, Lost fragments; Four Visions of Absence*; solo instruments (flute, viola, cello); songs.

As a theorist, presented papers on many scientific conferences. Published papers at home and abroad, as well as a book on post-tonal prolongation. Research areas: analysis of 20th-century music; relationships between music and narrative; psychoanalytic foundations of music analysis. Author of the first Serbian electronic textbook on music analysis.

Formerly a long-time member of the Composers Association of Serbia Managing Board, representative of the Association in European Composers and Songwriters Alliance, and member of the jury of the Mokranjac Award. Also studied English language and literature and translated a large number of music texts into English.

About the piece

Lux in tenebris. Tenebrae in tenebris

A bit of wisdom of which only fragments remain, in a language which is more dead than living. A bit of the hexatonic scale, a modicum of sound effects, a recycled movement. And something that would have been a motif, had it been given a chance.

Jana Kmitova rođena je 1976. u Prešovu (Slovačka). Učila je klavir u klasi Melanije Hermanove i kompoziciju u klasi Jozefa Podprockog na Konzervatorijumu u Košicama, a potom je studirala kompoziciju u klasi Dušana Martinčeka na Akademiji izvođačkih umetnosti u Bratislavi (1996–2001) i Mihaela Žarela na Univerzitetu za muziku i izvođačke umetnosti u Beču (1999–2004). Diplomirala je kao dobitnik Rektorove nagrade.

Godine 2013. osvojila je stipendiju Austrijskog državnog ministarstva obrazovanja, umetnosti i kulture, a 2014. i 2019. Državne stipendije za kompoziciju istog ministarstva. Jana Kmitova je laureat priznanja kao što su Međunarodna nagrada za kompoziciju Festivala u japanskom gradu Takefu (2001), kao i nagrade *Ján Levoslav Bella* (za 2008. i 2018). Njene kompozicije su izvođene na festivalima u Slovačkoj i inostranstvu. Sarađivala je sa ansamblima Klangforum Wien, DSO Berlin, Kvartet Arditi i dr. Takođe se bavi književnošću i slikarstvom.

O delu

Reč 'kamea' (kameja) označava gravuru u kamenu, dragom kamenu, staklu ili školjki. Umetnička produkcija kameja kreće se od kasne antike Rimskog carstva do današnjih dana. Jedna fundamentalna premisa je suštinska za nastanak svake kameje: osnovni materijal. On mora da sadrži dva ili više slojeva u različitim bojama. Dok se gornji sloj pojavljuje kao izbočeni reljef, donji predstavlja pozadinu u drugoj boji.

U ovoj muzičkoj kameji, pokušala sam da pomoću istih instrumenata realizujem dva nivoa koja se razlikuju po boji i karakteru (kao kada se pravi tradicionalna kameja, u smislu procesa približavanja ili pretapanja boja). Kao graver koji ubada svoj alat u opal i otkriva njego novo lice, novi sloj boje, novu dimenziju.



Jana Kmiťová was born in 1976 in Prešov (Slovakia), she studied piano with Melánia Hermanová and composition with Jozef Podprocký at the Conservatory in Košice, afterwards composition with Dušan Martinček at the Academy of Performing Arts in Bratislava (1996 – 2001) and with Michael Jarrell at the Universität für Musik und darstellende Kunst in Vienna (1999 – 2004). She graduated with the Rector's Prize.

In 2013 she received a scholarship of the Austrian Federal Ministry for Education, the Arts and Culture and in 2014 and 2019 State scholarship for composition of the

Austrian Federal Ministry for Education, the Arts and Culture. Jana Kmiťová is holder of the International Composition Prize of Takefu 2001, Ján Levoslav Bella Prize for 2008 and 2018. Her compositions have been presented at festivals at home and abroad: she has collaborated with Klangforum Wien, DSO Berlin, Arditti Quartett and others. She is also actively involved in literature and fine art.

About the piece

The word 'kamea' (cameo) designates a sculptural engraving in stone, jewel, glass, or conch. Its artistic production stretches from the late antiquity of the Roman Empire to the present day. There is one fundamental premise which is decisive for the production of each cameo: the basic material. That must contain two or more coloured layers. Where the upper layer appears as relief and the lower remains a differently coloured background.

In this musical cameo I too have attempted with the same instruments to achieve two levels distinct in colour and character (as in the making of the traditional cameo, in the sense of a process of approaching or immersion within). Like the engraver who thrusts into the opal and discovers its new face, new colour layer, new dimension.

Laura Mjeda Čuperjani (1971) diplomirala je kompoziciju na Fakultetu muzičke umetnosti u Beogradu, u klasi prof. Srđana Hofmana. Njen opus obuhvata dela za solo instrumente, kamerne ansamble, orkestarska dela, muziku za pozorišne predstave i multi-medijalne projekte. Posebno je značajno njeno stvaralaštvo za harmoniku, (od solističkih do koncertantnih dela), dok je kompozicija *Becoming* (za solo harmoniku), po oceni renomiranih akordeonista, uvršćena u izdanje *Critical selection of accordion works* (2014). Učestvovala je na mnogim manifestacijama i festivalima: Međunarodna tribina kompozitora (Novi Sad/Beograd), Festival Mediadance International (Pariz), Tribina kompozitora (Opatija/Pula), Dani hrvatske glazbe u Beču, Festival kamerne muzike Podium (Brioni), Two Days and Two Nights of New Music (Odesa), Festival savremene muzike „Dani makedonske muzike“ (Skoplje), Festival BUNT (Beograd), Ciklus savremene muzike „Predihano concerts“ (Ljubljana), Festival Talk Town (Kopenhagen), Festival CroArT (Beč) kao i Muzički biennale Zagreb. Rezidentni je kompozitor 5. Festivala kamerne muzike Podium (Brioni, 2019). Od 2007. godine predaje na Muzičkoj akademiji Univerziteta Jurja Dobrile u Puli.



O delu

Kompozicija *Incertitude*, za mecosopran, klarinet, tenor saksofon/bas klarinet, 2 violine, violu i violončelo nastala je 2019. godine po narudžbini Podium Festivala (Brioni, Hrvatska). Inspirisana je stihovima pesme *Flood*, iz zbirke *Pomes Penyeach* Džejmsa Džojisa.

Džojis, pevačica ('Maria von Guttenberg-Lenz'), gudački kvartet ('Bauer') i duvači ('iz orkestra Brioni Goldstar') okupljaju se ponovo na Brionima, u crkvi sv. Jakova. Uz metaforu o ljubavi i umu koji prolazi kroz emotivni haos... Iz vizure današnjice, poput kaleidoskopa...

Laura Mjeda Čuperjani (1971) acquired her degree in composition at the Faculty of Music in Belgrade, under the supervision of Prof. Srđan Hofman. Her oeuvre comprises works for solo instruments, chamber ensembles,

orchestral works, music for theatre plays and multimedia projects. Especially noteworthy is her music for the accordion (ranging from solo to concertante works), while her piece for solo accordion titled *Becoming* was selected by a group of renowned accordionists for the 2014 Critical Selection of Accordion Works. Čuperjani has participated at many events and festivals: the International Review of Composers (Novi Sad / Belgrade), Mediadance International Festival (Paris), Music Panel (Opatija/Pula), Croatian Music Days in Vienna (Festival kroatischer Musik in Wien), Heferer Organ Festival (Festival Orgulje Heferer), Podium Festival of Chamber Music (Brioni, Croatia), Two Days and Two Nights of New Music (Odessa, Ukraine), Ukrainian Bayan and Accordion Days (Kiev), Days of Macedonian Music festival of contemporary music (Skopje), BUNT Festival (Belgrade), Predihano Series of New Music (Ljubljana), Talk Town Festival (Copenhagen), and Music Biennale Zagreb. Čuperjani is the composer-in-residence of the 5th Podium Chamber Music Festival (Brioni, 2019). Since 2007, Čuperjani has taught at the Music Academy of the Juraj Dobrila University of Pula.

About the piece

Incertitude, for mezzo-soprano, clarinet, tenor sax/bass clarinet, two violins, viola and cello, was composed in 2019, commissioned by the Podium Festival (Brijuni, Croatia). The piece draws inspiration from the lyrics of the poem *Flood*, taken from the collection *Pomes Penyeach* by James Joyce. Joyce himself, a singer ('Maria von Guttenberg-Lenz'), a string quartet ('Bauer') and winds ('of the Brioni Goldstar Orchestra') are all gathered together at Brijuni, in the Church of St Jacob. With a metaphor of love and the mind going through emotional chaos... From the present-day perspective, like a kaleidoscope...

Masajoši Macui rođen je u Tokiju. Učenje muzike započeo je sa violinom. Studirao je na Univerzitetu *Mocarteum* u Salzburgu i to violinu u klasi Martina Mumeltera, kompoziciju u klasi Adrijane Helski i muzičku teoriju u klasi Franca Zaunširma. Učio je improvizaciju od Aleksandra Milenbaha, a elektronsko komponovanje od Ahima Bornhefta na istoj školi. Diplomom mastera violine i kompozicije stekao je sa *Auszeichnung*. Godine 2012. osvojio je Medalju *Bernard Paugartner* Fondacije *Mocarteum* Salzburg.



O delu

Acanthostega je jedna od najstarijih grupa vodozemaca *Ichthyostegalia*. Njeno ime je prepoznato kao simbol evolutivne istorije kičmenjaka na Zemlji. Kao eksperiment koji zastupa veću evolutivnu energiju, ova mala životinja je citirana u muzici.

Masayoshi Matsui was born in Tokyo. He began his musical studies with violin. At the University Mozarteum Salzburg he studied violin with Martin Mumelter, composition with Adriana Hölszky and music theory with Franz Zaunschirm. He learned improvisation with Alexander Müllenbach, electronic composition with Achim Bornhoeft. He completed his Master's degree in violin in composition with *Auszeichnung*. In 2012 he was awarded the Bernhard Paumgartner Medaille of Stiftung Mozarteum Salzburg.

About the piece

Acanthostega is one of the oldest group of amphibians *Ichthyostegalia*. Its name is recognized as a symbol of the evolutionary history of the Earth's vertebrates. As an experiment to represent great evolutionary energy, this little animal is quoted in music.



Mira Milosavljević je studentkinja doktorskih studija kompozicije na Fakultetu muzičke umetnosti u Beogradu, u klasi Zorana Erića. Njena dela su se izvodila na Internacionalnom festivalu umetnosti Ruid al Sud, festivalu KoMA, u okviru festivala Gerasimovog instituta kinematografije u Moskvi, TACT festivala u Italiji, Sloveniji, Hrvatskoj, Belgiji i emitovala u Velikoj Britaniji. Pisala je muziku za TV drame i predstave.

Dobitnica je stipendije Fonda za mlade talente Republike Srbije *Dositeja* kao i nagrade iz fonda Stevana Hristića za

2016/2017. godinu. Takođe, dobitnica je i stipendije za učestvovanje u programu Next Generation festivala savremene muzike Donaueschinger Musiktage, kao i stipendije British Music Society za učestvovanje na radionicama u okviru festivala Gaudeamus Muziekweek u Utrehtu.

Kompozicija Mire Milosavljević *Knotenpunkt* predstavljala je Srbiju na 66. Međunarodnom Rostrumu kompozitora u Argentini.

O delu

Poput čvorišta (nem. 'Knotenpunkt') – mesta u kome se sastaju različiti tokovi, ovo delo na svom makroplanu predstavlja tačku susreta različitih estetika koje su ostavile snažan utisak na mene tokom godina muzičkog istraživanja. Na mikro planu, uočavaju se svojevrsne muzičke čestice, koje se pojavljuju, sudaraju sa drugima ili nestaju, nikada ne doživljavajući pun razvoj.

Mira Milosavljević (Serbia) is a doctoral student of composition at the Faculty of Music in Belgrade, supervised by Prof. Zoran Erić. Works by Milosavljević have been performed at the Ruid al Sud International Art Festival, KoMA festival in Belgrade, *Gerasimov* Institute of Cinematography in Moscow, TACT festival in Italy, in Slovenia, Croatia and Belgium, and broadcast in Great Britain. Milosavljević has written music for TV dramas and plays.

In 2016–2017 she won the *Dositeja* scholarship of the Foundation for Young Talents of the Republic of Serbia, as well as the *Stevan Hristić* Award. She

also won a scholarship to take part in the Next Generation programme of the Donaueschinger Musiktage festival hub of contemporary music, and another grant from the British Music Society to attend workshops at the Gaudeamus Muziekweek in Utrecht.

About the piece

Just like a nodal point (Germ. 'Knotenpunkt') – an intersection of various currents – this piece represents, on a macro level, a junction of various aesthetics that have left a strong impact on me over the years of musical explorations. On the micro level, one can observe certain musical particles, which emerge, collide with the others or disappear, never to achieve a full development.

Lazar Đorđević rođen je 1992. godine u Kragujevcu. Godine 2010. upisuje osnovne akademske studije kompozicije na Fakultetu muzičke umetnosti u Beogradu, u klasi mr Zorana Erića, redovnog profesora. Trenutno je student završne godine doktorskih akademskih studija. Lazar Đorđević se usavršavao u inostranstvu pohađajući kompozitorske radionice koje su vodili kompozitori Peter Ablinger, Vinko Globokar, Stephen McNeff, Sidney Corbett, Johannes Kretz, Yann Robin... Kompozicije Lazara Đorđevića izvođene su više puta u zemlji i inostranstvu. Učestvovao je na mnogim festivalima kao što su Tribina kompozitora, Rosi fest, Koma, Festum... Njegova dela izvodili su najbolji srpski ansambli SO RTS, ansambl Gradilište, Kamerata Akademika, ansambl Metamorfozis i mnogi drugi. Đorđević je saradivao sa najboljim srpskim izvođačima od kojih bi trebalo izdvojiti uspešne saradnje sa Nemanjom Stankovićem i Sašom Mirkovićem. Pored vlastitih kompozicija izvedene su i mnoge Đorđevićeve orkestracije kompozicija drugih autora kao i dela iz oblasti primenjene muzike. Za kompoziciju *Jednom sam negde čuo... za klarinet, harmoniku i gudački kvartet* (2016) dobio je internacionalnu nagradu za najbolju kompoziciju na konkursu *Nova srpska muzika za harmoniku* na Internacionalnom festivalu harmonike *Eufonija*. Nosilac je i nagrade iz fonda *Stevan Hristić* za 2015. godinu i nagrade iz fonda *Josip Slavenski* za 2017. godinu. Autor je prvog srpskog koncerta za harmoniku i orkestar premijerno izvedenog 2017. godine u Novom Sadu. Trenutno je zaposlen kao asistent na katedri za muzičku teoriju Fakulteta muzičke umetnosti u Beogradu.

O delu

Inspiracija za nastanak dela bio je autorov prvi susret sa Borskom beležnicom Mikloša Radnotija. Ovaj „neprekidni lirski izveštaj o stradanju i suočavanju sa stradanjem“, kako u predgovoru kaže Aleksandar Tišma, doživljava kulminaciju u četiri razglednice iz 1944. godine. Kompozicija IV razglednice iz 1944. napisana je za recitatora i kamerni ansambl koji čine flauta, klarinet, bas klarinet, klavir, violina, viola i kontrabas. Poetika dela plod je dugogodišnjeg istraživanja na polju boje i tembra, odnosno autorovog stalnog traganja za novim izražajnim sredstvima. Forma dela je prokomponovana, oslikavajući kroz četiri odseka svaku od četiri Radnotijeve razglednice. Kao lajtmotiv dela javlja se Radnotijeva pesma koja nije deo razglednica, ali je na autora ostavila snažan utisak.



Lazar Đorđević (1992) began studying composition at the Faculty of Music in Belgrade in 2010, under the supervision of Prof. Zoran Erić. He is currently in his final year of the doctoral programme in composition at the same institution. Đorđević has also pursued further training abroad, attending composition workshops led by composers such as Peter Ablinger, Vinko Globokar, Stephen McNeff, Sidney Corbett, Johannes Kretz, Yann Robin... Works by Lazar Đorđević have been performed multiple times in Serbia and

abroad. In addition to his own compositions, a number of Đorđević's orchestrations of pieces by other authors as well as his works in the domain of incidental music have also been performed. His work titled *Jednom sam negde čuo...* (I Once Heard, Somewhere...) for clarinet, accordion, and string quartet (2016) won the best composition award at the New Serbian Music for Accordion competition of the Euphonia International Festival of Accordion and Chamber Music. Đorđević also won the 2015 Stevan Hristić Award as well as the 2017 Josip Slavenski Award. Đorđević composed the first concerto for accordion and orchestra by a Serbian composer, which was premièred in 2017 in Novi Sad. He is currently employed as a teaching assistant at the Music Theory Department of the Faculty of Music in Belgrade.

About the piece

The piece was inspired by the composer's first encounter with Miklós Radnóti's *Bori notesz* (Camp Notebook). This 'uninterrupted lyrical report on suffering and facing the suffering,' as written by Aleksandar Tišma in the foreword of the Serbian edition (1979), reaches the culminating point in four postcards from the year 1944. The piece *IV razglednice iz 1944*. (Four postcards from 1944) is written for narrator and chamber ensemble consisting of flute, clarinet, bass clarinet, piano, violin, viola and double bass. The poetics of this piece is the fruit of the author's years-long research in the field of sound colour and timbre, i.e. his perpetual searching for new expressive means. The music form is thoroughly composed prokomponovana, depicting through its four segments each of Radnóti's four postcards. The lightmotive of the piece is Radnóti's poem which is not a part of the postcards, but which had a strong impression on the composer of this piece.

II

Premijerno emitovanje/Premiere broadcast:**RTS Klasika, Utorak, 15. jun u 18.15 / Tuesday, 15 June at 6.15 PM***Sala Kolarčeve zadužbine/Kolarac Foundation Hall*

Ana Radovanović – mecosopran/mezzo-soprano**Tijana Milošević – violina/violin****Nemanja Stanković – violončelo/cello****Slobodan Gerić – kontrabas/double bass****ČETIRI GUDAČA/FOUR STRINGS:****Dušan Panajotović & Miloš Stevanović – violine/violins****Marina Popović – viola****Srđan Sretenović – violončelo/cello****Endžela Slejter/Angela Slater (Velika Britanija/UK)*****Eye o da Hurricane* za gudački kvartet/for string quartet**

Četiri gudača/Four strings

Dušan Panajotović & Miloš Stevanović – violin/violins

Marina Popović – viola, Srđan Sretenović – violončelo/cello

Mirjana Živković (Srbija)***Arabeska duo* za dve violine/for two violins**

Dušan Panajotović & Miloš Stevanović – violine/violins

Adam Bajnok/Ádám Bajnok (Mađarska-Nemačka/Hungary-Germany)***Anaximander – fragment* za mecosopran i gudački kvartet/for mezzo-soprano and string quartet**

Ana Radovanović – mecosopran/mezzo-soprano

Četiri gudača/Four strings

Dušan Panajotović & Miloš Stevanović – violine/violins

Marina Popović – viola, Srđan Sretenović – violončelo/cello

Nataša Bogojević (Srbija-SAD/Serbia-USA)

Pjenije/Chant za violinu i violončelo/for violin and cello

Tijana Milošević – violina/violin

Nemanja Stanković – violončelo/cello

Svetlana Savić (Srbija/Serbia)

Irreversible/Nepovratno za gudački kvartet/for string quartet

Četiri gudača/Four strings

Dušan Panajotović & Miloš Stevanović – violin/violins

Marina Popović – viola, Srđan Sretenović – violončelo/cello

Viktor Zinovjev/Victor Zinovev (Rusija/Russian Federation)

Cadenza za kontrabas solo/for double bass solo

Slobodan Gerić – kontrabas/double bass

Evis Samoutis / Evis Sammoutis (SAD/USA)

Rhymes za gudački kvartet/for string quartet

Četiri gudača/Four strings

Dušan Panajotović & Miloš Stevanović – violin/violins

Marina Popović – viola, Srđan Sretenović – violončelo/cello

Endžela Elizabet Slejter je kompozitorica iz Velike Britanije. Tokom izrade svog doktorata (koji je stipendirao Savet za umetnost i društvena istraživanja (Arts and Humanities Research Council – AHRC)) razvila je interesovanje za muzičko mapiranje različitih aspekata prirodnog sveta unutar tkanja svoje muzike. Često povezuje ove koncepte i fenomene iz prirode sa idejama pokreta, ostvarujući bliske spojeve između svog gestualnog jezika i tehnika proizašlih iz plesa.



Između ostalih skorašnjih rezultata, Endžela Slejter je bila stipendista *Britten-Pears Young Artist* Tenglvud Centra za muziku (Boston), gde je imala prilike da radi sa Oliverom Knusenom, Kolinom Metjuzom i Majklom Gandolfijem. Njena kompozicija *Soaring in Stasis* premnijerno je

izvedena 2018. na festivalu u Aldeburghu, dok je kompozicija *Eye o da hurricane* ušla u uži izbor festivala Međunarodni dani muzike ISCM 2017 (u kategoriji britanskih ostvarenja). Nedavno je pobedila na javnom pozivu za nova dela Filharmonije Nove Engleske, a kao rezultat, njena orkestarska kompozicija *Roil in Stillness* doživela je svetsku premijeru aprila 2019. godine. Endžela Slejter je ponela priznanje Mladi kompozitor godine Fajerbird orkestra iz Londona za svoje ostvarenje *Twilight Inversions*. Takođe je bila dobitnica stipendije Mendelson za 2019. godinu, što joj je omogućilo da se dalje usavršava kod Majkla Gandolfija na Konzervatorijumu Nove Engleske.

O delu

Kompozicija *Eye o da hurricane* (U oku oluje) za gudački kvartet, napisana je u okviru grupne radionice sa piscima i članovima Gildas kvarteta na kursu kompozicije Međunarodnog festivala *St Magnus* (Kirkvol, 2017). Kompozicija je inspirisana vizuelnim predstavama iz pesme Kristijane Tejt 'Fae da Journal o a Crofter's Wife', naročito stihovima kao što su sledeći:

*Sae here I am ida eye o da hurricane
while a aathing crashes an roars an birls
about me. Destructive an oot o control.*

...

*ta read atween da lines, or hoo
my hert vibrates laek fiddle-strings
in tune wi der black despair*

...

*sood cry my name A'll hear him
sammas he wis in da nixt room*

...

*But ivvery mennit o ivvery day
I bargain wi da Mellishon, offerin him
my sowl if he'll bring dem safely hame*

...

*Dis is what its laek, aa bi me lane
trapped ida eye o da hurricane*

Angela Elizabeth Slater is a UK-based composer. In her AHRC-funded PhD, Angela developed an interest in musically mapping different aspects of the natural-world into the fabric of her music. She frequently associates these concepts and phenomena from the natural world with ideas of move-

ment, forging close links between her gestural language and techniques found in dance.

Recent significant achievements include being selected to become a 2020 Tanglewood Composition, a through which Angela worked with Oliver Knussen, Colin Matthews and Michael Gandolfi, developing *Soaring in Stasis* which received its premiere at 2018 Aldeburgh Festival. Her work *Eye o da hurricane* was shortlisted in the British category 2017 ISCM world music days. Angela recently became the New England Philharmonic's call-for-scores winner resulting in the world-premiere of her orchestral work *Roil in Stillness* in April 2019. Angela was also recently London Firebird Orchestra's Young Composer of the year for her work *Twilight Inversions*. Angela Slater was the 2019 Mendelssohn Scholar resulting in her furthering her studies with Michael Gandolfi at NEC last year.

About the piece

Eye o da hurricane for string quartet (2017) was written for a collaborative workshop with writers and the Gildas quartet at the St Magnus composition course (2017). The piece takes inspiration and imagery from Christian Tait's poem 'Fae da Journal o a Crofter's Wife'. The piece particularly draws on imagery from certain lines within the poem including:

...

*Sae here I am ida eye o da hurricane
while a aathing crashes an roars an birls
about me. Destructive an oot o control.*

...

*ta read atween da lines, or hoo
my hert vibrates laek fiddle-strings
in tune wi der black despair*

...

*sood cry my name A'll hear him
sammas he wis in da nixt room*

...

*But ivvery mennit o ivvery day
I bargain wi da Mellishon, offerin him
my sowl if he'll bring dem safely hame*

...

*Dis is what its laek, aa bi me lane
trapped ida eye o da hurricane*

Mirjana Živković (1935–2020, Srbija), bila je istaknuta kompozitorka i profesorica Fakulteta muzičke umetnosti. Studirala je kompoziciju na Muzičkoj akademiji (FMU) u Beogradu, gde je i diplomirala je 1964. Školske 1967/68. godine boravila je u Parizu na poslediplomskom usavršavanju kod Nađe Bulanže, sa kojom je učila kompoziciju, harmoniju i analizu, kao i kod Olivjea Mesijana, kod koga je studirala kompoziciju. Vrativši se u zemlju, postala je profesor u Muzičkoj školi *Josip Slavenski* u Beogradu, a nakon završetka magistarskih studija kompozicije na Fakultetu muzičke umetnosti u Beogradu 1974, postala je i predavač na ovoj visokoškolskoj ustanovi gde je kontinuirano radila do penzionisanja.

Poslednjih godina aktivno se posvećuje komponovanju, te nastaje niz dela: *Dve balade za klavir* (2001, 2009), *Letnja noć* za harmoniku (2004), *Igra za mecosopran, flautu i udaraljke* (2007), *Kružna melodija* za solo obou (2010), *Sonata za violončelo i klavir* (1996, prerađena 2011), *Mali pijac* za sopran, tenor i grupu instrumenata (2011), *Adagio i Allegro* za obou i gudački orkestar (2008, 2014), *Dve romantične pesme* za mecosopran i kamerni orkestar (2012), *Agitato* za violinu i harfu (2013), *Nove folklorne intonacije* za dve flaute (2013), *Balada o polju* za violinu i kamerni orkestar (2015), *Koncertni diptih* za gudački orkestar (2016/17), *Pesme o prolaznosti* za bariton, klarinet i klavir (2016), *Balada o Dositeju* za bariton i klavir (2017), *Mali kvartet za prijatelje* (2018) i druga.

Od ranije napisanih dela treba istaknuti orkestarsku kompoziciju *Sinfonia polifonica* (nagrade Stevan Hristić i Radio televizije Beograd, 1964) i kompoziciju *Basma (Incantation)* za mecosopran i 4 timpana (prva nagrada Konzervatorijuma u Fonteneblou, Francuska, 1968). Njene kompozicije izvođene su u zemlji i inostranstvu.

Bila je jedan od najuglednijih teoretičara muzike u Srbiji, posebno u oblasti harmonije sa harmonskom analizom, i autorka nekoliko udžbenika (poslednji, *Harmonija na dirkama*, čiji je koautor Ivica Petković, objavljen je 2019. godine).

Mirjana Živković (1935–2020, Serbia), was a composer and retired professor of the Faculty of Music in Belgrade. She graduated from the Music Academy in Belgrade in 1964, where she studied composition. She spent a school year 1967/68 in Paris where she took a postgraduate course with Nadia Boulanger (composition, harmony and music analysis) and with Olivier Messiaen (composition). Upon her return to the homecountry, she started teaching at the School of Music *Josip Slavenski* in Belgrade, and after the completion of postgraduate studies at the Faculty of Music in Belgrade

in 1974 she took up a teaching position at this institution, where she remained until retirement.



In the past two decades Živković actively pursued composition, producing a wide range of works: *Dve balade* (Two Ballads) for piano (2001 and 2009); *Letnja noć* (A Summer's Night) for accordion (2004); *Igra* (Dance) for mezzo-soprano, flute, and percussion (2007); *Kružna melodija* (Circular Melody) for solo oboe (2010); Sonata for violoncello and piano (1996, revised in 2011); *Mali pijak* (The Little Market) for soprano, tenor, and a group of instruments (2011); *Adagio and Allegro* for oboe and string orchestra (2008, 2014); *Dve romantične pesme* (Two Romantic Songs) for mezzo-soprano and chamber orchestra (2012); *Agitato* for violin and harp (2014); *Nove folklorne intonacije* (New Folkloric Intonations) for two flutes (2013); *Balada o polju* (A Ballad about a Field) for violin and chamber orchestra (2015); *Koncertni diptih* (Concert Diptych) for string orchestra (2016–2017); *Pesme o prolaznosti* (Songs of Transience) for baritone, clarinet, and piano (2016); *Balada o Dositeju* (A Ballad about Dositej) for baritone and piano (2017); *Mali kvartet za prijatelje* (A Little Quartet for Friends), 2018, etc.

Among her earlier works, especially noteworthy are her *Sinfonia polifonica* (Stevan Hristić Award and the Award of Radio Television Belgrade, 1964) and *Basma* (Incantation) for mezzo-soprano and four timpani (first prize of the Conservatoire at Fontainebleau, France, 1968). Works by Mirjana Živković have been performed in Serbia and abroad. She was one of the foremost music theoreticians in Serbia, especially in the domain of harmony with harmonic analysis, having published a number of textbooks (most recently *Harmonija na dirkama / Harmony on the Keyboards*, 2019, co-authored with Ivica Petković).

Adam Bajnok je mađarski kompozitor, rođen 1992. godine. Nekoliko njegovih kompozicija bavi se pitanjem unutrašnjih kvaliteta i karakteristika tona. Studirao je kompoziciju i klavir na Muzičkoj akademiji *Franc List* u Budimpešti, u klasama Zolta Sereija i Andraša Kemeneša. Od 2019. godine živi u Berlinu, gde studira kompoziciju na Univerzitetu umetnosti u klasi Toma Roja Polera.

O delu

Rekao bih da moja kompozicija može da se dovede u vezu sa pojedinim primerima brutalističke arhitekture, u smislu da se njene formalne karakteristike odlikuju ravnotežom različitih i asimetričnih elemenata. Takođe, napisana je za premijerno izvođenje u Fuga Centru za arhitekturu u Budimpešti. Izvođački sastav čine mecosopran i gudački kvartet, pri čemu kvartet delimično ima funkciju modulirane reverberacije vokalne linije. Tekst na kome je delo zasnovano je jedan fragment iz antičke Grčke, koji u prevodu glasi:

Iz čega stvari nastaju u to i propadaju, po nužnosti; jer one jedna drugoj plaćaju kaznu i odštetu, zbog nepravde, po redu vremena.

Izbor teksta takođe referira, na izvestan način, na pozno stvaralaštvo Luiđija Nonoa, kome bih želeo da se naklonim ovom kompozicijom.



Ádám Bajnok is a Hungarian composer, born in 1992. Several of his pieces share a concern with the inner qualities and characteristics within a tone. He is a former student of the *Franz Liszt* Music Academy in Budapest, where he studied composition and piano as a pupil of Zsolt Serei and András Kemenes. Since 2019 he has been living in Berlin, studying composition at the University of the Arts with Tom Roja Poller.

About the piece

My piece has a connection for me to certain examples of brutalist architecture, in a sense that a balance between different and asymmetric elements is characteristic formally. It was also written to be premiered at the Fuga

Budapest Center for Architecture. The piece is scored for mezzo-soprano and string quartet, and in it the quartet functions in part as a modulated reverberation of the vocal line. The text is an ancient Greek philosophical fragment, translated as follows:

Whence things have their origin, | thence also their destruction happens, | according to necessity; | for they give to each other justice and recompense | for their injustice in conformity with the ordinance of Time.

The choosing of the text is also in a certain way a reference to the late work of Luigi Nono, before whom I would like to salute with the piece.

Nataša Bogojević (1966) studirala je kompoziciju (klasa Srđana Hofmana) i klavir na Fakultetu Muzičke Umetnosti u Beogradu). Pohađala je i kurseve za elektronsku muziku kod Vladana Radovanovića (Elektronski Studio Radio Beograda) i filmsku muziku kod Enia Simeona u Italiji.

Od 1995. koncertnu, kompozitorsku i pedagošku karijeru nastavlja u Čikagu, USA gde predaje na univerzitetu DePaul i vlastitom studiju *Musica Natasha*.

Komponuje dela uglavnom za kamerne ansamble kao i vokalnu, filmsku i scensku muziku, dela za simfonijski orkestar itd.

Dobitnik je mnogih nagrada i priznanja, 2017 osvojila je prestižnu američku nagradu *Joseph Jefferson Award* za originalnu muziku u pozorišnoj predstavi *Krotka* Fjodora Dostojevskog. Od ostalih priznanja treba istaći *10 najboljih* na Tribini Kompozitora UNESCO u Parizu, Oktobarsku nagradu i Nagradu UKS-a, Radio Beograd Susretanja itd. Dela Nataše Bogojević izvodili su renomirani solisti, ansambli i orkestri širom sveta dok je njena biografija objavljena u svim izdanjima *Who Is Who* kao i u knjizi *The World of Woman in Classical Music* by Dr. Anne Gray, Seven Locks Press (March 2007).

O delu

Duo za violinu i violončelo **Pjenije** nastao je kao porudžbina Nemanje Stankovića za projekat *Nova srpska muzika za violončelo*. Premijera je bila



planirana u Srpskom kulturnom centru u Parizu, 21. marta 2020. Koncert je, na žalost, otkazan zbog pandemije COVID-19.

Melodioznost hrišćanske duhovne muzike bila je inspiracija za idejnu sonornost kompozicije. Motivika *Pjenija* proizašla je iz glasova pravoslavnog pojanja kao eho monodičnih srednjevekovnih napeva. Poj dva instrumenta, obojen specifičnom melizmatikom misterioznih davnina Vizantije, postepeno se transformiše u savremenu muzičku strukturu. Ritam koji kao da lebdi je još jedan elemenat preuzet iz crkvenog pjenija u kome ritam i osećamo samo kao rezultat izgovora liturgijskih tekstova. 'Nedostatak' osećaja za metriku u prvom delu kompozicije prati ison koji u *Pjeniju* nije samo jedan ležeći ton, već 'glas' koji pulsira i čije vibracije definišu ritmičke modulacije. Ritam će se uspostaviti kao ostanatni puls u srednjem odseku dela. U melodijskom epilogu dva instrumenta, početni motivi će se prepoznati još jednom na kraju kompozicije, ali će ovaj dijalog biti u nekom novom modalitetu zvučanja niskog registra dua violine i čela.

Kompozicija *Pjenije* je napisana u Čikagu, februara 2020 godine.

Natasha Bogojevich (1966) studied piano and composition (with Prof. Srđan Hofman) at the Faculty of Music in Belgrade. She attended courses for electroacoustic music (Electronic Music Studio Radio Belgrade) and film music (with Ennio Simeon) in Italy.

Since 1995, she lives in Chicago where she continues her concert and composer's career. She has been on the faculty of De Paul University in Chicago as well as her own Music Studio *Musica Natasha*.

Bogojevich composes music for chamber ensembles as well as vocal, symphonic, film and theatre music.

She is the recipient of many awards for composition, in 2017 she bestowed the prestigious American Joseph Jefferson Award for Outstanding Achievement in the Category of Original Music. Other awards include *Top 10* at the UNESCO's Rostrum of Composers in Paris, October Prize of the City of Belgrade, Radio Belgrade Encounters Award etc.

Major soloists, ensembles and orchestras have performed her music on four continents. Her biography appeared in several books including all editions of *Who is Who* as well as *The World of Woman in Classical Music* by Dr. Anne Gray, Seven Locks Press (March 2007).

About the piece

Chant (Pjenije) is duo for violin and cello and it was commissioned by Nemanja Stankovic for the project *New Serbian Music for Cello*. The concert

was scheduled to be presented on March 21, 2020 at the Serbian Cultural Centre in Paris. Unfortunately, due to the COVID-19 pandemic it has been cancelled.

Melodiousness of the sacred Christian incantation inspired the sonorous idea of this composition. Many motives of the *Chant* derived from Orthodox sacred singing tradition, like an echo of monodic medieval chants. Chanting between two instruments is colored with the very specific melisma of mysterious Byzantine past which is gradually transforming into contemporary musical structure.

Free flowing rhythm is another element from the medieval church incantation in which we feel the rhythm only as a result of liturgic texts. The 'absence' of the metric feeling in the first section of the *Chant* is accompanied by the drone, which is not just one sustained tone, but rather a pulsating 'voice' with resonating vibrations defined by rhythmic modulations. The rhythm will be established as ostinato in the middle section of the piece. In the melodious epilogue of two instruments we will recognize the beginning motives one more time, however this dialogue will be in the new modality of the lowest register of the violin and cello duo.

Chant was composed in Chicago in February of 2020.

Svetlana Savić (1971, Beograd), redovni je profesor kompozicije i šef Katedre za kompoziciju Fakulteta muzičke umetnosti, gde je zaposlena od 1999. godine. Od 2011. godine predaje i na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu.

Dobitnica je Nagrade *Stevan Mokranjac* za 2014. godinu, za kompoziciju *Zarobljena* za ženski hor i elektroniku. U izboru časopisa *Muzika Klasika* nagrađena je kao kompozitor godine 2016. za kompoziciju *O vukovima i vozovima*.

Tokom studija osvojila je dve nagrade na Međunarodnoj tribini kompozitora i nagradu iz fonda *Vasilije Mokranjac* 2001. godine.



Njene kompozicije su izvođene na festivalima i koncertima u Srbiji, Republici Srpskoj, Austriji, Litvaniji, Danskoj, Rusiji, Izraelu, SAD, Japanu, Južnoj Africi... Sarađivala je sa renomiranim izvođačima, ansamblima i orkestrima kao što su Beogradska filharmonija, Simfonijski orkestar RTS, Akademski hor *Collegium musicum*, BGO *Dušan Skovran*, Gudači Svetog Đorđa, Ansambl za novu muziku, Ansambl Gradilište, Ansambl Metamorphosis, BKO *Ljubica Marić*, trio *Pokret*, Fudžita trio i drugi.

Njene značajnije kompozicije su *Sirota tužna Don Huanova kći* za soliste, ženski hor i elektroniku, *Quincunx* za gudački orkestar, *Sustineo* za simfonijski orkestar, *Pesme o zvezdama* za ženski hor i kamerni orkestar, *Soneti*, za ženski glas, violončelo, klavir i elektroniku i kantata *Bića bez lica* za soliste, mešoviti hor i orkestar.

O delu

Kompozicija za gudački kvartet *Irreversible/Nepovratno* napisana je u martu 2018. godine, kao porudžbina Kamernog ansambla *13 gudača*. Izvedena je na Kvartetijadi u SKC-u u aprilu iste godine i izdata na kompaktnom disku *Komadi vremena*.

Nepovratno je poslednji, šesti deo ciklusa 'verzija' (*re-verzije*, *D-versions*, *Transverzije*, *Ekstraverzije*, *Versions fugitives*), u kome dominira motiv ponovljenog tona 're' i ponovno ispitivanje horizontale i vertikalne u muzici. Naslov kompozicije je autorefleksivan i predstavlja svojevršno obećanje autorke da je ovo poslednje okretanje opsesivnoj muzičkoj ideji koja je uporno progoni skoro petnaest godina.

Svetlana Savić (1971, Serbia) is a Full Professor and the Head at the Composition Department of the Faculty of Music in Belgrade. From 2011 she is a lecturer at the Interdisciplinary studies at University of Art in Belgrade. She won the *Stevan Mokranjac* prize for 2014 (for her piece *Zarobljena / Trapped*, for female choir and electronics) and review *Musica Clasica's* Composer of the Year 2016.

Svetlana Savic has collaborated with renowned Serbian and foreign performers, ensembles, and orchestras. Her compositions were commissioned for Belgrade Music Festival (BEMUS), International Review of Composers, Cello Fest and other festivals in Serbia, USA, Austria, Italy, Germany, France, Israel, Lithuania, Russia, Greece, Japan, South Africa...

Her major works include *The Poor Sad Don Juan's Daughter* for soloists, women's choir, and electronics, *Quincunx* for string orchestra, *Sustineo* for

symphony orchestra, *Songs about Stars* for women's choir and chamber orchestra, *Sonnets* for female vocal, violoncello, piano, and electronics and *Beings Without Faces* for soloists, mixed choir and string orchestra.

About the piece

The piece for string quartet *Irreversible/Nepovratno* was composed in March 2018 as a commission of a Chamber ensemble *13 gudača*. It was performed at the Kvartetijada festival at the Students' Cultural Center in Belgrade in April of the same year, and subsequently published on the CD *Komadi vremena*.

Irreversible/Nepovratno is the final, sixth part of the cycle of 'versions' (*reverzije, D-versions, Transverzije, Ekstraverzije, Versions fugitives*), with a motive of a repeated tone *D* and reexamination of the horizontal and vertical aspects of music being its dominant features. The title of the piece is autoreflexive and it represents the author's self-promise of a kind that this would be the last address to the obsessive music idea that has haunted her for nearly 15 years.

Viktor Zinovjev rođen je 1996. godine u Sterlitamaku (Republika Baškortostan, Rusija). Student je pete godine kompozicije na Državnom konzervatorijumu Čajkovski u Moskvi, u klasi profesora Aleksandra Koblijakova, šefa odseka za kompoziciju.

Zinovjev je dobitnik nagrada iz Specijalnog fonda Predsednika Ruske Federacije, laureat je nagrade Gazprom Prize i međunarodnih takmičenja kompozitora. Član je Međunarodne asocijacije mladih kompozitora, izvođača i muzikologa *Molot International Group*.



O delu

Cadenza No. 5 za kontrabas solo je deo ciklusa komada za različite instrumente, kojih ima ukupno sedam. Kadenca za kontrabas je napisana u proleće 2019. godine i posvećena je mom prijatelju Artjomu Serdegi.

Victor Zinovev (1996) was born in Sterlitamak, Republic of Bashkortostan, Russia. He is the 5th year student of the composition faculty of the Moscow State Tchaikovsky Conservatory in the class of the dean of the composition faculty, Professor Alexander Koblyakov.

He has received recognitions such as the award from the Special Fund of the President of the Russian Federation, laureate of the Gazprom Prize, laureate of international composers competitions. He is a member of the International Association of Young Composers, Performers and Musicologists *Molot International Group*.

About the piece

Cadenza No. 5 for contrabass solo is a part of the cycle of pieces for various instruments. There are seven of them in total. The cadenza for contrabass was written in the spring of 2019 and it is dedicated to my friend Artyom Serdega.

Evis Samoutis je vanredni profesor kompozicije na Itaka koledžu (Njujork, SAD) i umetnički direktor Međunarodnog festivala savremene muzike fondacije *Pharos Arts*. Njegova dela izvođena su u više od četrdeset zenalja i osvojila su nekoliko značajnih nagrada i priznanja (kao što su Nagrada Kraljevskog filharmonijskog društva, nagrada Irino, nagrada Andres Segovija i Takmičenje kompozitora Ditije). Dobijao je porudžbine prestižnih organizacija širom sveta među kojima su Bijenale u Veneciji, Tirolski festival nove muzike *Klangspuren* i *ARD*). Njegove kompozicije bile su odabrane za izvođenje na pet festivala Međunarodnog društva za savremenu muziku – *ISCM* (u Koreji, Hong Kongu, Nemačkoj, Belgiji i Poljskoj). Među izvođačima Samoutisovih ostvarenja su Piter Šepard Skerved, kvartet *Arditi*, ansambl *Klangforum Wien*, *Neue Vocalsolisten*, *Les Percussions de Strasbourg*, *Ensemble Modern* i Londonski simfonijski orkestar, između ostalih.

Evis Samoutis je doktorirao kompoziciju na Univerzitetu Jork. Kao dobitnik punih stipendija, usavršavao se u IRCAM-u, Darmštatu, na akademiji Voix Nouvelles i u Tenglud centru za muziku.

O delu

Kompozicija *Ρίμες – Rhymes* je napisana za kvartet Arditi, kome je i posvećena. Inspirisana je Danteovom *Božanstvenom komedijom* kao vanmuzičkim podsticajem, ali i u pogledu strukture. Preciznije, inspirisana je Danteovim korišćenjem 'postupka *Terza rima*, što bukvalno znači 'treća rima'. To je šema rimovanja stiha koja se sastoji od kontinuiranog ulančavanja strofa od po tri stiha, po obrascu ABA BCB CDC itd. Ova vrsta rimovane strofe je primenjena u *Božanstvenoj komediji*, a Danteu se pripisuje da je prvi pesnik koji je koristio. Ja sam primenio ovu tehniku kako bi strukturisao svoju kompoziciju *Rhymes* i kao način povezivanja kontrastirajućeg muzičkog materijala.

Evis Sammoutis is Associate Professor of Composition at Ithaca College, NY and the Artistic Director of the Pharos Arts Foundation International Contemporary Music Festival. His works have been performed in more than forty countries and awarded several important prizes and distinctions (such as the Royal Philharmonic Society Award, the Irino Prize, the Andres Segovia Prize and Concours Dutilleux) and were commissioned by prestigious organizations worldwide (such as the Venice Biennale, Klangspuren Festival and ARD). His music was selected for five ISCM festivals (Korea, Hong Kong, Stuttgart, Belgium and Poland). Performers include Peter Sheppard Skaerved, the Arditti Quartet, Klangforum Wien, Neue Vocalsolisten, Les Percussions de Strasbourg, Ensemble Modern and the London Symphony Orchestra, among others.



He holds a PhD in Music Composition from the University of York with additional studies on full scholarships as a Fellow at IRCAM, Darmstadt, Voix Nouvelles and Tanglewood.

About the piece

Ρίμες – Rhymes was composed for and dedicated to the Arditti Quartet. It is inspired by Dante's Divine Comedy both in terms of extramusical influence, but also structure. In more detail, it is inspired by Dante's use of *Terza rima*, which literally means 'third rhyme'. It is a rhyme scheme consisting of a constantly interlocking three-line pattern of ABA BCB CDC etc. This rhyme scheme is used in the Divine Comedy, and Dante is attributed as the first author to have used it. I employ this technique to structure my *Rhymes* and as the means of connecting contrasting musical material.

III

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Sreda, 16. jun u 18.15/Wednesday, 16 June at 6.15 PM

Sala Kolarčeve zadužbine/Kolarac Foundation Hall

Ljubiša Jovanović – flauta/flute

Rastko Uzunović – klarinet/clarinet

Pavle Popović – violončelo/cello

Draško Adžić – elektronika/electronics

DUO HARMONIKA BELLOWSTOP/ACCORDION DUO

BELLOWSTOP: Đorđe Vasiljević & Marko Trivunović

Maja Bosnić (Srbija/Serbia)

/com.app.data večno promenljiva kompozicija za muzičare sa mobilnim aplikacijama /ever-changing piece for two groups of musicians with phone apps

Duo harmonika Bellowstop/Accordion duo Bellowstop

Đorđe Vasiljević & Marko Trivunović

Jug Marković (Srbija/Serbia)

wash me blue za klarinet i violončelo/for clarinet and cello

Rastko Uzunović – klarinet/clarinet

Pavle Popović – violončelo/cello

Draško Adžić (Srbija/Serbia)

Study No. 5 ogleđ iz generativne muzike za flautu i elektroniku na motive Telemannove 1. fantazije za flautu/experiment in generative music for flute and electronics based on motives of Telemann's 1st Fantasie for flute

Ljubiša Jovanović – flauta/flute

Draško Adžić – elektronika/electronics

Branka Popović (Srbija/Serbia)*air & air* za dve harmonike/for two accordions

Duo harmonika Bellowstop/Accordion duo Bellowstop

Đorđe Vasiljević & Marko Trivunović

Ivana Stefanović (Srbija/Serbia)*Canto* za solo flautu, prema Fantaziji br. 1 u A-duru G. F. Telemana/for solo flute, based on Fantasie No. 1 in A Major by G. Ph. Telemann

Ljubiša Jovanović – flauta/flute

Vladimir Tošić (Srbija/Serbia)*Medial 11* za dve harmonike/for two accordions

Duo harmonika Bellowstop/Accordion duo Bellowstop

Đorđe Vasiljević & Marko Trivunović



Maja Bosnić (1985, Srbija) je kompozitor eksperimentalne konceptualne muzike iz Beograda. Privlače je apsurdna rešenja, ograničene mogućnosti, neočekivani raspleti, tretiranje instrumenata kao „redi-mejd” objekata i tretiranje svakodnevnih predmeta kao muzičkih instrumenata. Doktorirala je kompoziciju u klasi profesora Rodžera Redgejta na Goldsmiths univerzitetu u Londonu (Velika Britanija). Piše muziku za različite ansamble, orkestre, elektroniku i višemedijske umetničke projekte i njene kompozicije su do sada izvođene na umetničkim i muzičkim festivalima, među kojima su:

Impuls (Austrija), CTM Festival, Međunarodni letnji kursevi za novu muziku u Darmštatu, Festival mladih umetnika u Bajrojt (Nemačka), Muzika ovde i sada, Međunarodna tribina kompozitora, Aprilski susreti, KOMA – Kompozicije mladih autora (Srbija), Međunarodni umetnički festival mladih u Kingstonu na Temzi, Forum kompozitora u Londonu (Velika Britanija), Sites + Subjects u Plovdivu (Bugarska), Timsonia festival nove muzike u Temišvaru (Rumunija) i Dilijan akademije za novu muziku na Mikonosu (Grčka), gde je njenu kompoziciju izveo znameniti ansambl za novu muziku Klangforum Wien. Njena dela izvođena su na više mesta u

Evropi i podržana od strane Ministarstva kulture i informisanja Republike Srbije, Sekretarijata za kulturu grada Beograda, Gete Instituta u Beogradu, udruženja Urban Inkubator i Evropske kulturne fondacije. Dobitnik je stipendija Fonda za mlade talente Ministarstva za omladinu i sport Republike Srbije (2008/09 – 2012/13), festivala Dani muzike u Donauešingenu 2014, kao i stipendije *In memoriam Iannis Xenakis* Delian Academy for New Music 2019. Odnedavno je zaposlena na Fakultetu muzičke umetnosti u Beogradu kao asistent za užu umetničku oblast Kompozicija.

O delu

Većito pronalazeći inspiraciju u savremenom svetu oko nas, kompozitorka se posvetila istraživanju mobilnih aplikacija, kako bi iz njih izvukla maksimalan zvučni i umetnički potencijal i stvorila kompoziciju za muzičke izvođače sa mobilnim aplikacijama. U kompoziciji */com.app.data* (čiji je podnaslov *Večno promenljiva kompozicija za muzičare sa mobilnim aplikacijama /2018-/*), besplatne aplikacije za pametne telefone upotrebljavaju se paralelno sa muzičkim instrumentima, kao pronađeni objekti koji su prirodan deo sadašnjosti i postaju ključni deo građe i izvođenja ovog dela. One diktiraju muzički material, reaguju na živi zvuk instrumenata, stvaraju i proizvode zvuk, diriguju izvođačima i uživo ih snimaju i reprodukuju uz dodatne efekte. Sve aplikacije korišćene u kompoziciji su napravljene od strane različitih programera i dostupne su besplatno na Google Play i Apple store platformama. Listu za njihovo besplatno preuzimanje nalazi se na strani <https://majabosnic.net/com.app.data>.

Kompozicija */com.app.data* do sada je izvođena na koncertima i internacionalnim festivalima u Gracu, Temišvaru, Beogradu, Novom Sadu i na Mikonosu, ali svaki put u aranžmanima i tumačenjima drugačijih muzičkih sastava, među kojima je i čuveni bečki ansambl za savremenu muziku – Klangforum Wien. Video snimak kompozicije objavio je i čuveni YouTube kanal za savremenu muziku *ScoreFollower*, dok je partituru objavila najveća biblioteka za savremenu muziku *Babel Scores*.

Na 29. međunarodnoj tribini kompozitora prvi put će je izvesti duo harmonika.

Maja Bosnić (1985, Serbia) is a composer and performer from Belgrade. In her music, she re-questions and examines accustomed phenomena in the process of music making, exposes them to concepts of everyday life (habits of the society, modern trends, pop culture, science, etc.) then resets them

in compositions that often include audience action in the performance. Bosnić is drawn to impossible missions, absurd solutions, limited material, playfulness, uncertain outcomes, audience participation, treating instruments as ready-made objects of expression and treating real life objects as music instruments. She obtained a PhD degree in music composition at Goldsmiths, University of London (UK), supervised by prof. Roger Redgate. She writes pieces for solo, chamber, ensemble and orchestra performances, as well as, projects for electronics, multi-media and interactive settings with audience participation. Bosnić's works have been performed in festivals, such as: Impuls (Austria), CTM Festival, The International Summer Courses for New Music in Darmstadt, The Festival of Young Artists Bayreuth (Germany), Music Here and Now, International Review of Composers, April Meetings, KOMA – Compositions of Young Authors (Serbia), International Youth Arts Festival in Kingston upon Thames (United Kingdom), Sites + Subjects in Plovdiv (Bulgaria), Timsonia 2018 New Music Festival in Timisoara (Romania) and Delian Academy of New Music in Mykonos 2019 (Greece), where her work was performed by re-known Klangforum Wien ensemble. Her works have been performed around Europe with the support of Ministry of Culture of the Republic of Serbia, Secretariat for Culture of the City of Belgrade, Goethe-Institut and European Cultural Foundation. She was awarded scholarships and annual grants by the Ministry of Youth of the Republic of Serbia, Donaueschinger Muzikstage 2014 and Delian New Music Academy in 2019. Recently she has been appointed as a teaching assistant at the Faculty of Music, Department of Composition.

About the piece

Always in search for inspiration in modern world around us, composer devoted time to research the world of mobile apps, in order to drain a maximal sound and artistic potential out of them, and create a music piece for musicians with phone apps. In the work */com.app.data* (subtitled: *Ever-changing piece for two groups of musicians with phone apps /2018-/*) free apps for smartphones are used simultaneously and together with music instruments. They are treated as found objects that have become a natural part of reality, and therefore they become crucial part of development and performance of this work. The apps dictate musical material, react to live sounds, make and play sounds, conduct musicians, record them live and playback with added effects. All apps used in this piece are created by various different developers and are all available for free download on Google

Play store and Apple store. Download list can be found on page: <https://majabosnic.net/com.app.data>.

Until today, piece */com.app.data* has been performed in concerts and international festivals in Graz, Timisoara, Belgrade, Novi Sad and Mykonos, but always with different arrangements and through interpretations of different ensembles, amongst whom is the renowned ensemble for contemporary music – Klanforum Wien. Video recording of this piece has been published by famous YouTube channel for contemporary music *ScoreFollower*, while the score can be found in the contemporary music library – *Babel Scores*.

At the 29th International Review of Composers the piece will receive its first performance by an accordion duo.



Jug K. Marković (1987, Beograd) završio je studije kompozicije u klasama Vlastimira Trajkovića i Zorana Erića na Fakultetu muzičke umetnosti, kao i studije arheologije na Filozofskom fakultetu. Trenutno je na usavršavanju na Irkamu (Ircam) u Parizu kao stipendista Francuske vlade gde pohađa jednogodišnji program za kompoziciju i kompjutersku muziku.

Osim u Srbiji, njegova muzika izvođena je u Francuskoj, Belgiji, Italiji, Nemačkoj, Austriji, Sloveniji, Islandu, Americi i dr.

gde spadaju i značajni svetski festivali kao što su Dani muzike u Donauešingenu 2014, Festival u Eks-an-Provansu 2016, Festival nove muzike u Dublinu 2020, *Time of Music* 2019. Usavršavao se na majstorskim kursovima kod renomiranih kompozitora kao što su Majkl Finisi, Eno Pope, Mark Andre, Frank Bedrosijan, Kaja Sarijaho i drugi i pohađao seminare i letnje akademije savremene muzike u Darmštatu (47. Međunarodni letnji kursevi za novu muziku), Parizu (*ManiFeste IRCAM*), Gracu (11. Međunarodna kompozitorska akademija za savremenu muziku), Luganu (Festivalna akademija Tićino 2020).

Do sada je ostvario saradnju sa mnogim svetskim ansamblima za savremenu muziku kao što su Ansambl Anterkontemporen, kvartet Mivos, kvartet Diotima, ansambl Divertimento, Litvanski radio hor, Irski kamerni hor i simfonijskim orkestrima među kojima su Gulbenkijan Orkestar i Briselska

filharmonija. Sarađivao je i sa mnogim srpskim ansamblima kao što su Ansambl Metamorfozis, Simfonijski orkestar RTS, Gradilište. Sa svojim orkestarskim delom *Vokativ* predstavljao je Srbiju na 65. Internacionalnom rostrumu kompozitora 2018. gde mu je dodeljena zvanična preporuka internacionalnog žirija. Dobitnik je nagrade Međunarodnog društva za savremenu muziku (ISCM) *Young Composers Award 2019* za horsku kompoziciju *Nirvana* koju je Letonski radio hor izveo na Svetskim danima muzike u Talinu.

Dobitnik je nagrade *Stevan Mokranjac* za 2019. godinu, za kompoziciju *De Rerum Natura* za simfonijski orkestar.

Bio je rezidencijalni kompozitor u koncertnoj dvorani Snejp Moltings (Safolk, Velika Britanija) i u Kaluste Gulbenkijan Fondaciji u Lisabonu.

Markovića posebno zanima muzika visoke energije, intenzivni zvučni svetovi guste fakture, ali i eklektizam u stilskom pristupu.

O delu

Wash me blue je kompozicija u kojoj se (za razliku od većine mojih muzika iz sličnog perioda) bavim melodikom i intimnijim zvučnim svetom i u kojoj se ne obraćam konceptima koji me inače često zanimaju (kao što su energija, snaga i gusta faktura).

Wash me blue ima prevashodno melanholičan zvuk, neretko protkan imaginarni antički melos i odjeke arhaičnog.

Jug K. Marković (1987, Belgrade) graduated from the composition classes of Vlastimir Trajković and Zoran Erić at the Faculty of Music. He also holds a degree in archaeology from the Faculty of Philosophy. As a holder of a scholarship awarded by the French government, he is currently studying at the IRCAM in Paris, attending a one-year programme for composition and computer music.

Beside Serbia, his music has been performed in France, Belgium, Italy, Germany, Austria, Slovenia, Iceland, the US, and elsewhere, at major festivals such as *Donaueschinger Musiktage* (2014) and Festival d'Aix-en-Provence (2016), which commissioned his work *Ultraterreno*, Dublin New Music 2020, Time of Music 2019. Marković has attended master-classes with renowned composers such as Michael Finissy, Enno Poppe, Mark Andre, Kaija Saariaho and others, and attended summer contemporary music academies at Darmstadt (the 47th *Internationale Ferienkurse für Neue Musik*), Paris (*ManiFeste IRCAM*), and Graz (11th *Internationale Kom-*

ponistenakademie für zeitgenössische Musik), where he collaborated with Klangforum Wien, the famous Austrian new music ensemble, on his piece *motherTongue*, and Lugano (*Ticino Musica Academy*).

He has collaborated with a number of international contemporary music ensembles such as the Ensemble Intercontemporain, Mivos Quartet, Diotima Quartet, Divertimento Ensemble, Latvian Radio Choir, Chamber Choir Ireland, and with symphony orchestras among which the Gulbenkian Orchestra and Brussels Philharmonic. He has also collaborated with leading Serbian ensembles – Metamorphosis, RTS Symphony Orchestra, Construction Site Ensemble. His orchestra piece *Vokativ* (Vocative) was chosen to represent Serbia at the 65th International Rostrum of Composers in 2018. where he received the official Recommendation of the international jury. He is the recipient of the ISCM *Young Composers Award 2019* for his choir piece *Nirvana* which was performed by the Latvian Radio Choir at the World Music Days in Talinn.

He won the *Stevan Mokranjac Award 2019* for his piece *De Rerum Natura* for symphony orchestra.

He was the composer in residence at Snape Maltings (Suffolk, UK) and Calouste Gulbenkian Foundation (Portugal).

Jug Marković is notably interested in high energy music, intense sound worlds of dense textures, but also eclecticism in stylistical approach.

About the piece

Wash me blue is a piece in which – opposed to the majority of my works from the same period – I deal with melody and more intimate sound world, and in which I do not adhere to the concepts which are usually interesting to me (such as energy, power and dense texture).

Wash me blue has a predominantly melancholic sound, often interwoven with the imaginary 'ancient' melos and echoes of the archaic.



Draško Adžić je diplomirao i doktorirao kompoziciju na Fakultetu muzičke umetnosti u Beogradu, u klasi akademika Isidore Žebeljan. Na istom fakultetu je zaposlen kao docent.

Njegova dela izvođena su u Srbiji, Americi, Kanadi, Velikoj Britaniji, Holandiji, Belgiji, Portugaliji, Austriji, Nemačkoj, Češkoj, Poljskoj, Italiji, Jermeniji, Malti, Sloveniji, Hrvatskoj, Bosni i Hercegovini i Makedoniji, na festivalima kao što su: Month of Contemporary Music (Berlin), Gaudeamus Music Week (Amsterdam), ISA PragWienBudapest, NOWA MUZYKA (Bidgość), Muzički Biennale

Zagreb, Bemus, Tribina kompozitora i Bunt Festival.

Od dvorana u kojima su se izvodila njegova dela izdvajaju se: Berghain (Berlin), Muziekgebouw aan 't IJ (Amsterdam), Salão Nobre da Escola de Música do Conservatório Nacional (Lisabon), Narodowe Forum Muzyki (Wroclav), Koerner Hall (Gent), Uilenburger Synagoge (Amsterdam), Dvorana Union (Maribor), Muzej Mimara (Zagreb), Lauba (Zagreb), Studio Bajsić HRT (Zagreb), Kolarčeva zadužbina i Studio 6.

Dobijao je porudžbine od brojnih orkestara i ansambala i tako saradivao sa Beogradskom filharmonijom, Simfonijskim orkestrom RTS, No Borders orkestrom, Ansablom Metamorfozis, Gudačima Sv. Đorđa, Cantus ansablom i drugima. Često komponuje primenjenu muziku i do sada je učestvovao na preko 50 projekata u Srbiji, Nemačkoj i regionu, u pozorištima kao što su: Državno pozorište u Štutgartu, Državno pozorište u Visbadenu, SNG Drama (Ljubljana), HNK (Rijeka), Narodno pozorište Sarajevo, CNP Podgorica, Narodno pozorište u Beogradu, JDP, BDP, Bitef, Atelje 212, Boško Buha, SNP Novi Sad, Narodno pozorište Subotica itd.

Njegova primenjena muzika mogla se čuti na sledećim festivalima: Berlinale, Neue Stücke aus Europa (Visbaden), Raindance (London), Festival Kazališta Ulysses (Brijuni), Dubrovačke ljetnje igre, MESS, Fest, Bitef, Sterijino pozorje i Cinema City. Bio je i jedan od umetnika odabranih da u okviru nacionalne selekcije predstavljaju Srbiju na 13. Praškom kvadrijenalu, a nakon toga bio je u mentorskom timu za studentsku selekciju Srbije

na 14. Praškom kvadrijenalu. Nagrađen je Sterijinom nagradom za originalnu scensku muziku 2012. godine, a bio je i član žirija 51. Bitefa.

Usavršavao se kod Hajnera Gebelsa, Najdžela Ozborna i Luke Frančeskonija. Nastupa kao pozorišni izvođač, pijanista, pevač i dirigent.

O delu

Study no.5 je rezultat softverske transformacije Telemanove Fantazije br. 1 za flautu. Zvučnim zapisom odabranih motiva i odseka fantazije je manipulirano postupcima zvučne kolažne montaže, naslojavanja materijala, repetitije odlomaka i vremenskog razvlačenja, na takav način da dobijeni materijal asocira na plesnu elektronsku muziku. Ovakav transformisani Teleman je zatim postao podloga na koju je iskomponovana deonica flaute, kao svojevrsni sloj koji se kreće u glisandima i četvrtstepenima. *Study no.5* je nastala kao porudžbina profesora Ljubiše Jovanovića, kome je i posvećena.

Draško Adžić acquired his doctoral degree in composition from the class of Professor and Academician Isidora Žebeljan at the Faculty of Music in Belgrade, where he currently teaches as an assistant professor.

Works by Adžić have been performed in Serbia, USA, Canada, UK, Netherlands, Belgium, Portugal, Austria, Germany, Czech Republic, Poland, Italy, Armenia, Malta, Slovenia, Croatia, BIH and North Macedonia. He participated at music festivals such as Month of Contemporary Music (Berlin), Gaudeamus Music Week (Amsterdam), ISA PragWienBudapest, NOWA MUZYKA (Bydgoszcz), Music Biennale Zagreb, Belgrade Music Festival – BEMUS, International Review of Composers and Bunt Festival.

His music was performed in renowned concert venues such as the Berghain (Berlin), Muziekgebouw aan 't IJ (Amsterdam), Salão Nobre da Escola de Música do Conservatório Nacional (Lisabon), Narodowe Forum Muzyki (Wrocław), Koerner Hall (Ghent), Uilenburger Synagoge (Amsterdam), Dvorana Union (Maribor), Mimara Museum and Lauba (Zagreb), Studio Bajsić HRT (Zagreb), Kolarac Hall and Studio 6 (Belgrade).

Adžić has received commissions from numerous ensembles including the Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, No Borders Orchestra, Ensemble Metamorphosis, St George Strings, Cantus Ensemble, etc. He often composes music for the theatre, film, and television. He has so far written music for over 50 different productions in Serbia and abroad, in theatres such as the Staatstheater Stuttgart, Staatstheater Wiesbaden,

SNG Drama (Ljubljana), HNK (Rijeka), National Theatre in Sarajevo, CNP Podgorica, National Theatre in Belgrade, Yugoslav Drama Theatre, Belgrade Drama theatre, BITEF Theatre, Atelje 212, Boško Buha, Serbian National Theatre in Novi Sad, National Theatre in Subotica, etc. Incidental music by Adžić has been performed at the following festivals: Berlinale, Internationale Maifestspiele in Wiesbaden, Raindance (London), in plays produced at Ulysses Theatre (Croatia) as part of its regular season, Dubrovnik summer Festival (Croatia), at BITEF, Sterijino pozorje, MESS, Fest, Cinema City, etc. He received *Sterija Award* for original incidental music in 2012.

In 2015, he was selected as one of the artists to represent Serbia at the 13th Prague Quadrennial, and in 2019 he worked there as one of the mentors of the student selection. Adžić was a member of the jury at the 51st BITEF festival.

He attended master classes of composers Heiner Goebbels, Nigel Osborne and Luca Francesconi. Adžić is active as a theatre performer, pianist, singer and conductor.

About the piece

Study no.5 resulted from the software transformation of Telemann's Fantasia No. 1 for flute. The sound recording of selected motives and sections of the Fantasia is subject to the procedures of sound collage montage, layering of the materials, repetitions of excerpts and 'stretching' in time, in such a way that the resulting material is reminiscent of electronic dance music. This 'transformed' Telemann became the background against which the flute part was composed, as a particular layer with its glissandi and fourth-tone movements. The *Study No. 5* was commissioned by the flutist Ljubiša Jovanović to whom the piece is dedicated.

Branka Popović (1977, Beograd) diplomirala je na Odseku za muzikologiju i na Odseku za kompoziciju u klasi Zorana Erića na Fakultetu muzičke umetnosti u Beogradu. Postdiplomske studije kompozicije, Master of Music in Composition, završava u Londonu na Guildhol školi za muziku i dramu u klasi Džudit Bingam. Na istoj



školi, u okviru Student Fellowship programa, ostaje još godinu dana kao Composition Fellow. Doktorirala je 2013. godine na Odseku za kompoziciju Fakulteta muzičke umetnosti u Beogradu u klasi Zorana Erića.

Kompozicije Branke Popović su izvođene u okviru festivala kao što su Svet-ski dani nove muzike (Bratislava, 2013), Reims Scenes d'Europe 2016, ÁTLÁTSZÓ HANG 2017, International Spring Orchestra Festival 2016 (Malta), Bijenale savremene muzike u Kopru (2014), Festivalul internațional-Zilele SNR-SIMC 2014 MERIDIAN (Bukurešt, 2014), Međunarodna tribina kompozitora, Birtwistle Festival London, Brass Spectacular Glasgow, City of London Festival. Sarađivala je sa eminentnim izvođačima i ansamblima posvećenim interpretaciji savremene muzike među kojima su Austrijski ansambl za novu muziku (Salzburg), Ansamblul devotioModerna (Rumunija), Stiven Gutman, Elen Ugelvik, ARTéfacts ensemble (Grčka), Auris kvartet, ansamblu Gradilište, Studio 6, Trio Pokret, Metamorfozis, Gudači Svetog Đorđa, LP duo, Simfonijski orkestar RTS i hor Collegium Musicum.

Njena kamerna opera *Petrograd* premijerno je izvedena 2012. godine.

Branka Popović je vanredni profesor na Katedri za kompoziciju Fakulteta muzičke umetnosti u Beogradu. U periodu od 2010. do 2015. godine bila je saradnik Trećeg programa Radio Beograda. Od 2015. godine je selektor Međunarodne tribine kompozitora.

Godine 2002, osvojila je nagradu za trio *Dream (I. S. o. F)* na Letnjoj muzičkoj akademiji Budimpešta-Preg-Beč. Dobitnik je nagrade za najbolju muziku u filmu *Tačka prekida* Igora M. Toholja na 56. Beogradskom festivalu dokumentarnog i kratkometražnog filma 2009. godine. Na Internacionalnom rostrumu kompozitora u Talinu 2015. godine, njena kompozicija *Lines & circles...* odabrana je među deset preporučениh dela. Jedan je od izabраниh učesnika u projektu CEEC Composers Fieldtrip to China

2016/2017/2018 u sklopu kojeg je, u decembru 2017. godine, njenu kompoziciju, *The Music of the South* za kamerni sastav, izveo Shanghai Conservatory of Music National Chamber Orchestra pod upravom dirigentkinje Wu Qiang. Dobitnik je druge nagrade na takmičenju London Music Society 2017 Composer's Competition za kompoziciju *Stardust* za violu i gudački orkestar, a u decembru 2018. godine, u sklopu projekta Hearing China IV, Shanghai Philharmonic Orchestra pod upravom Zhang-a Liang-a izveo je njenu kompoziciju *In That Place Wholly Faraway*.

O delu

air & air za dve harmonike – dve vazdušne struje koje u sadejstvu stvaraju muzičke objekte...

Branka Popović (1977, Serbia) graduated from both Musicology and Composition departments (composition studies with Zoran Erić) of the Belgrade Faculty of Music. She obtained her Master of Music Degree in Composition at the Guildhall School of Music and Drama in London (composition studies with Judith Bingham). She stayed for another year at the Guildhall as the Composition Fellow. She finished her doctorate studies in composition at the Faculty of Music in Belgrade (composition studies with Zoran Erić).

Her pieces have been presented at events such as the World New Music Days (Bratislava, 2013), Reims Scenes d'Europe (2016), Átlátszó Hang (Budapest, 2017), International Spring Orchestra Festival (Malta, 2016), Festivalul International Meridian 2014 (Romania), 4th International Biennial of Contemporary Music in Koper 2014 (Slovenia), International Review of Composers, KoMA Festival of New Music, City of London Festival, Sir Harrison Birtwistle Festival and International Rostrum of Composers, and were performed by many prominent performers, to name just a few – Austrian Ensemble for New Music, ARTéfacts Ensemble (Greece), Ansamblul devotioModerna (Romania), Stephen Gutman (UK), Ellen Ugelvik (Norway), The Construction Site, Ensemble Metamorphosis, Studio 6, St. George Strings, LP Duo, RTS Symphony Orchestra, Collegium Musicum choir...

Her first chamber opera *Petersburg* was premiered in June 2012.

Branka Popović is an Associate Professor of composition at the Faculty of Music in Belgrade. Between 2010 and 2015 she was associate of Radio Belgrade 3. From 2015 she has been the artistic director of International Review of Composers – festival of contemporary music.

She won a prize for trio *Dream* (I. S. o. F) for clarinet, violoncello and piano at the Summer Music Academy Budapest-Prague-Vienna 2002 and was awarded the Best Music in Film accolade for her work in *The Breaking Point* (directed by Igor M. Toholj) at the 56th Belgrade Short and Documentary Film Festival in 2009. Her piece *Lines & circles...* for recorder, trumpet, harp and accordion was elected among ten recommended works at the International Rostrum of Composers 2015 in Tallinn. In 2016/17, she was one of fifteen participants selected to take part in the CEEC Composers Fieldtrip to China. As part of the project, in December 2017, her piece *The Music of the South* for chamber ensemble was first performed by the Shanghai Conservatory of Music National Chamber Orchestra conducted by Wu Qiang. Her piece *Stardust* for viola and string orchestra was awarded 2nd prize at the London Music Society 2017 International Composer's Competition.

About the piece

air & air for two accordions – two air flows which are joining forces in order to create music objects...

Ivana Stefanović (1948), specijalizirala je na IRCAM-u u Parizu.

Radila u Radio Beogradu na muzičkim emisijama i u Dramskom programu gde je uređivala Radionicu zvuka. Držala je predavanja u Centru za ženske studije. Bila je direktor programa za kulturu u Fondu centar za demokratiju, delovala je kao umetnički direktor festivala Bemus i državni sekretar Ministarstva kulture Republike Srbije. Sada vodi organizaciju Centar za muzičku akciju (CMA).

Kompozicije Ivane Stefanović izvođene su u regionu, u zemljama Evrope, Bliskog istoka, Australiji, Kanadi... kao i na uglednim festivalima među kojima su Gaudeamus, Bemus, Muzički Biennale Zagreb,



Helsinki Biennale, Prix Italia, Music Harvest Odenze, New music Week Bukurešt, ISCM...

Bavila se graničnim muzičkim oblastima, radiofonijom i scenskom muzikom.

Objavila je tri knjige: prozu *Put za Damask*, eseje *Muzika od ma čega* i porodičnu istoriju *Privatna priča*.

Ivana Stefanović je nosilac više domaćih i međunarodnih priznanja, među kojima se izdvajaju Vitez poziva za 2018. godinu, Prix Italia u kategoriji Radio muzike (2017), Trepetaló iz Trogira – regionalna nagrada za medije Ranko Munitić (2018), Nagrada Stevan Mokranjac za kompoziciju (2008, 2017), Zlatni mikrofón Radio Beograda (2014), Nagrada grada Beograda (2013), Miloš Crnjanski za književnost, Sterijina nagrada za muziku u pozorištu, nagrade Jean Antoine – *Triomphe variétés* (Monako), SLABBESZ (Austrija), Vitomir Bogić za radiofoniju, nagrade Tribine kompozitora...

O delu

Canto je retrospektivna kompozicija. Zadatu reč – fantazija – shvatila sam kao poziv na slobodno šetanje, plovidbu ili let kroz sve ono što mi je od muzike za flautu nešto značilo. Neprikriveno, kao citat se pojavljuje samo nekoliko markantnih nota iz Telemánove Fantazije br. 1 u A duru. Ali, tu su i neke autopoeitičke aluzije (*Za Irenu, Znakovi pored puta, Neobične scene...*). *Canto* sam posvetila Ljubiši Jovanoviću.

Ivana Stefanović (1948), specialised at IRCAM in Paris.

She worked on musical broadcasts at Radio Belgrade and its Drama Section, where she edited the broadcast Radionica zvuka (Sound Workshop). She lectured at the Centre for Women's Studies in Belgrade. She was the director of the cultural programme at the Centre for Democracy Foundation, artistic director of the BEMUS festival, and State Secretary at the Ministry of Culture of the Republic of Serbia. Currently, she runs the Centre for Action in Music.

Works by Ivana Stefanović have been performed throughout the region and Europe, the Middle East, Australia, Canada... and at festivals such as Gaud-eamus, BEMUS, Music Biennale Zagreb, Helsinki Biennale, Prix Italia, Music Harvest Odense, New Music Week Bucharest, ISCM...

She has also been active in boundary areas of music, including radiophony and stage music.

Ivana Stefanović has published three books: *Put za Damask* (Road to Damascus, prose), *Muzika ma od čega* (Music of No Matter What, essays), and *Privatna priča* (A Private Story, her family's history).

Stefanović has won a number of Serbian and foreign awards, including the following: Vitez poziva (Prize Knight of the profession (2018), Prix Italia in the category of Radio Music (2017), Trepetalo iz Trogira – regionalna nagrada za medije *Ranko Munitić* (The Trepetal of Trogir – Ranko Munitić Regional Media Award, 2018), *Stevan Mokranjac* Composition Awards (2008, 2017), Zlatni mikrofon Radio Beograda (Golden Microphone of Radio Belgrade, 2014), Nagrada grada Beograda (City of Belgrade Award, 2013), *Miloš Crnjanski* Award for literature, *Sterija* Award for theatre music, *Prix Jean Antoine – Triomphe variétés* (Monaco), SLABBESZ (Austria), *Vitimir Bogić* Award for radiophony, and the International Review of Composers award, among others.

About the piece

Canto is a retrospective piece. I understood the 'compulsory' word – fantasy – as an invitation to walk, sail or fly freely through everything that has ever meant something to me in the domain of music for flute. There is an unhidden quotation, just a couple of striking tones from Telemann's *Fantasia No. 1 in A major*. But there are also certain autopoetic allusions (*Za Irenu, Znakovi pored puta, Neobične scene...*). I dedicated *Canto* to Ljubiša Jovanović.

Vladimir Tošić (Beograd, 1949), razvio je bogatu delatnost kao kompozitor, multi-medijalni umetnik i profesor Fakulteta muzičke umetnosti u Beogradu (1987–2017).

Dela Vladimira Tošića izvođena su redovno kako na domaćim tako i na stranim koncertnim podijumima: SAD, Nemačka, Argentina, Brazil, Engleska, Francuska...

Kompozicije Vladimira Tošića nalaze se na više kompaktnih diskova izdatih u Srbiji i SAD. Posebno se ističe šest autorskih diskova: *Melange* (2000), *Muzika za klavir*



(2014), *Muzika za male pijaniste* (2016), *Trajanje* (2016), *Dual* (2017) i *Retide* (2020).

Za svoju kompoziciju *Voksal* dobio je prvu nagradu na konkursu *Thomas Bloch* (Pariz, 2000). Dobitnik je treće nagrade na takmičenju za dečiju gitarističku kompoziciju – *Gitarrentage für Kinder* (Lebah, Nemačka, 2011). Trostruki album *Trajanje* je dobio nagradu za album godine časopisa *Muzika klasika* (2017).

Osnova stvaralačkog pristupa Vladimira Tošića je redukcionistički princip izgradnje dela. Sva njegova dela su procesualna, repetitivna i zasnovana na veoma malom broju različitih elemenata, a ponekad čak i na samo jednom (boji, ritmu, harmoniji...).

Najvažnija dela: *Varial*, *Dual*, *Trial*, *Voksal*, *Fisija*, *Fuzija*, *Altus*, *Medial...*

O delu

Kompozicija ***Medial 11*** završena je u novembru 2019. Originalna verzija je napisana za kamerni orkestar a ovo je varijanta za dve harmonike.

Delo je nastalo u toku moje treće stvaralačke faze koja je započela oko 2010. godine. Ovu fazu odlikuju relativno kraća trajanja i izraženija težnja ka komunikativnosti.

Kompozicija je zasnovana na repetitivnom variranju harmonsko-melodijskih modela u okviru slobodno tretiranih medijantnih veza – otuda i proističe njen naziv.

Vladimir Tošić (1949, Belgrade, Serbia) has developed a diverse career as a composer, multimedia artist, and full professor at the Faculty of Music in Belgrade (1987–2017).

His works are regularly performed on Serbian and foreign concert stages and in festivals of contemporary music throughout the world: in the United States, Germany, Argentina, Brazil, England, France etc.

Works by Vladimir Tošić have been released on multiple CDs in Serbia and the United States. Six of them are authors CDs: *Melange* (2000), *Muzika za klavir* (Piano Music, 2014), *Muzika za male pijaniste* (Music for Little Pianists, 2016), *Trajanje* (Duration, 2016), *Dual* (2017) and *Retide* (2020).

His piece *Voxal* won the first prize at Thomas Bloch Competition in Paris in 2000. Tošić also won third prize at the 2011 *Gitarrentage für Kinder*, a children's guitar music competition held in Lebach, Germany. His triple

album titled *Trajanje (Duration)* won the 2017 *Al-bum of the Year* award of the *Muzika klasika* magazine.

Tošić's creative approach is based on a reductionist principle of music construction. All of his pieces are processual, repetitive, and based on a rather restrictive number of different elements, sometimes even just one (colour, rhythm, harmony...).

His most important works include *Varial*, *Dual*, *Trial*, *Voxal*, *Fisija (Fission)*, *Fuzija (Fusion)*, *Altus*, and *Medial*, among others.

About the piece

Medial 11 was completed in November 2019. Originally the piece was scored for chamber orchestra, and this version is written for two accordions.

The piece was composed during my third creative period which had begun around 2010. The works from this period are characterised by relatively shorter durations and more pronounced tendency towards communication. The work is based on a repetitive variation of melodic-harmonic models within freely treated median relations – hence the title of the piece.

IV

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Četvrtak, 17. jun u 18.15/Thursday, 17 June at 6.15 PM

Sala Kolarčeve zadužbine/Kolarac Foundation Hall

BEOGRADSKI BAROK/BELGRADE BAROQUE

Jovana Topalov – čembalo/harpsichord

Katarina Aleksić – violina/violin

Katarina Popović – violina/violin

Rastko Popović – viola

Srđan Stanić – viola da gamba

Nikola Vetnić (Srbija/Serbia)

Grind za barokni ansambl/for baroque ensemble

Tatjana Milošević Mijanović (Srbija/Serbia)

Figure Me Slowly za barokni ansambl/for baroque ensemble

Ana Gnjatović (Srbija/Serbia)

Bunar želja za barokni ansambl/for baroque ensemble

Milan Mihajlović (Srbija/Serbia)

Bagatele za barokni kvintet/for baroque quintet

Preludio

Ostinato

Aria

Finale



Nikola Vetnić (1984, Novi Sad) je završio osnovne i master studije kompozicije u klasi profesora Milana Mihajlovića na Akademiji umetnosti u Novom Sadu. Uspešno je odbranio doktorski umetnički projekat *...of Uruk-the-Sheepfold* na Fakultetu muzičke umetnosti u Beogradu u klasi profesora Zorana Erića u martu 2017. godine. Od 2019. godine je student smera Informacione tehnologije na Prirodno-matematičkom fakultetu u Novom Sadu.

Autor se bavi pre svega muzikom za tržačke instrumente i udaraljke, kao i elektronskom muzikom. Pored muzike, aktivno je angažovan i u drugim granama umetnosti, pre svega radom u svojoj grupi za razvoj kompjuterskih igara gde se, pored zvuka i muzike, takođe bavi i dizajnom i grafičkom realizacijom softvera.

O delu

Kompozicija **Grind** za barokni ansambl predstavlja zvučnu sliku razmišljanja o svakodnevnicima.

Nikola Vetnić (1984, Novi Sad) completed his undergraduate and master studies of composition at the Academy of Arts in Novi Sad in the class of Prof. Milan Mihajlović. He obtained his DMA degree in 2017 from the Faculty of Music in Belgrade, supervised by Prof. Zoran Erić, successfully completing the artistic project *...of Uruk-the-Sheepfold*. Since 2019 he has studied IT at the Faculty of Science and Mathematics in Novi Sad.

He mainly composes works for plucked instruments and percussion, as well as electronic music. Aside from music, he is actively involved with other arts, primarily within his group for the development of computer games where, in addition to sound and music design, he also works with the visual design and graphic implementation of software.

About the piece

Grind for baroque ensemble represents a sound representation of thinking about the everyday life.



Tatjana Milošević Mijanović diplomirala je i magistrirala kompoziciju na Fakultetu muzičke umetnosti u Beogradu u klasi red. profesora Zorana Erića pod čijim mentorstvom je 2013. godine odbranila i doktorski umetnički projekat – kamernu operu u dva čina pod nazivom *Ko je ubio princezu Mond*. Danas je redovni profesor na istoj katedri. Pedagoškim radom bavi se i na Akademiji umjetnosti u Banja Luci. Kao gostujući profesor, boravila je na Univerzitetu The Old Dominion u Norfolku (SAD). Bila je predavač i član žirija na kursu za mlade kompozitore 15th Young

Composers Meeting u Apeldornu (Holandija).

Njene kompozicije izvođene su na brojnim značajnim festivalima i koncertima savremene muzike u većini evropskih zemalja, SAD-u, Južnoj Koreji, Kini kao i u našoj zemlji i regionu (BEMUS, NIMUS, Međunarodna tribina kompozitora, Muzički Bienale Zagreb, Svetski dani muzike...). Saradivala je sa brojnim renomiranim domaćim i inostranim izvođačima i ansamblima. Iz obimnog opusa izdvajaju se: *Sjaj Betelgeza ili tajna crvenog džina*, kompozicija sa kojom je 1997. godine predstavljala Srbiju na Danima svetske muzike u Seulu (Južna Koreja); balet *CoinciDance* koji je 2009. godine, na festivalu Groeten uit Arnhem u Arnhajmu (Holandija) izveo ansambl De Erepijs; kompozicija *Buzzle* premijerno izvedena 2000. godine na džez sceni BIMUHUIS u Amsterdamu u okviru projekta *New blues for Piano* holandskog pijaniste Marcela Wormsa... Pod pokroviteljstvom organizacije UNESCO, učestvovala je u projektu *Waterproof* u okviru koga je izvedena i objavljena njena elektronska kompozicija *Tribute for Fort Honswijk* 2001. Dobitnik je više domaćih i inostranih nagrada za muzičko stvaralaštvo.

O delu

Kompozicija *Figure Me Slowly* zamišljena je kao set varijacija na dva tematska sadržaja: sekundni melodijski pokret naniže i materijal koji, na način pseudo-citata, pokušava da oživi intezitet i motoriku Vivaldijeve koncertantne muzike. Delo sadrži šest varijacija jasno diferenciranih pri čemu su slične prva i poslednja, druga i peta, kao i treća i četvrta. Sa svakom novom pojavom, varijacije ispisuju sve složenije transformacije percipiranog muzičkog materijala naročito na planu fakture i boje.

Kompozicija *Figure Me Slowly* narudžbina je ansambla Beogradski barok.

Tatjana Milošević Mijanović (Serbia) earned her BA and MA degrees in composition at the Faculty of Music in Belgrade with Prof. Zoran Erić, who also supervised her doctoral artistic project, which she successfully defended in 2013 – a two-act chamber opera titled *Ko je ubio princezu Mond?* (Who Killed Princess Mond?). Today she is a Full Professor at the same department. She also teaches composition at the Academy of Art (Akademija umjetnosti) in Banja Luka. She was a visiting professor at the Old Dominion University in Norfolk, Virginia (USA). She participated as a lecturer and member of the jury in the young composers' course at the 15th Young Composers Meeting in Apeldoorn (Netherlands).

Works by Milošević have been performed at a number of major festivals and concerts of contemporary music in most European countries, in the United States, South Korea, as well as Serbia and the region (BEMUS, NIMUS, International Review of Composers, Music Biennial Zagreb...). She has collaborated with numerous Serbian and foreign performers and ensembles. The following works stand out from her extensive opus: *Sjaj Betelgeza ili tajna crvenog džina* (The Glow of Betelgeuse or the Secret of the Red Giant), the piece with which she represented Serbia at the 1997 World Music Days in Seoul; *CoinciDance*, a ballet, which the Orkest De Ereprijs performed at the 2009 Groeten uit Arnhem festival; *Spyro*, a piece premièred by the Zagreb String Trio at the 2002 BEMUS festival; *Buzzle*, premièred in 2000 on the jazz stage of the Bimhuis in Amsterdam, as part of New Blues for Piano, a project by the Dutch pianist Marcel Worms; *Green with Buzz* and *Ludus Mimesis*, two symphonic pieces, etc. Supported by UNESCO, she took part in Waterproof, a project that also saw the performance and publication of her electronic piece titled *Tribute for Fort Hosenwijk* in 2001. Milošević has won a number of Serbian and international awards for music composition.

About the piece

Figure Me Slowly is conceived as a set of variations on two thematic contents: a gradual melodic step in seconds downwards and a material which, in the manner of 'pseudo-quotation,' attempts to bring back to life the intensity and motoric movement of Vivaldi's concertante music. The piece consists of six clearly differentiated variations whereas there are similarities between the first and the last, second and fifth, as well as third and fourth. With each new appearance, the variations present ever increasing transformations of the perceived music material, especially of the parameters of texture and colour.

The piece *Figure Me Slowly* was commissioned by the Belgrade Baroque ensemble.



Ana Gnjatović (Beograd, 1984) je kompozitor/izvođač/istraživač akustične i elektroakustične muzike. Sakuplja i kombinuje pronađene objekte, dela, koncepte i ideje pogodne za generalizaciju, prevođenje, interpretaciju i sonorizaciju. Njene kompozicije izvođene su u Evropi, SAD, Japanu i Izraelu, i bile na programu više festivala, poput Međunarodne tribine kompozitora, Wratislavia cantans (Poljska), Festival de Wallonie (Belgija), Culturescapes (Švajcarska).

Završila je studije na Odseku za kompoziciju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu. Doktorirala je na istom odseku, sa umetničkim projektom *Phonation, za glas i elektroniku*, u kome istražuje upotrebu i značenje proširenih tehnika vokalizacije u uslovima kada je kompozitor ujedno i izvođač vokalnog i elektronskog parta. Pohađala je brojne radionice i masterklasove kompozicije, usavršavajući se kod Žorža Apergisa, Haje Černovin, Brajana Fernihaua, Beata Furera, Luja Andrisena, G.F. Hasa, Ivana Fedelea, Trevora Višarta, Mark Andrea...

Dobitnik je više stipendija, nagrada i priznanja, a među njima nagrade Fonda *Josip Slavenski* Fakulteta muzičke umetnosti (2010), III nagrade 7. pre-art takmičenja za mlade kompozitore iz Jugoistočne Evrope (Švajcarska, 2013), priznanja 4. Međunarodnog bijenala savremene muzike u Kopru (Slovenija, 2014).

Zaposlena je u zvanju vanrednog profesora na Fakultetu umetnosti Univerziteta u Kosovskoj Mitrovici. Angažovana je i na interdisciplinarnom programu doktorskih studija Višemedijske umetnosti Univerziteta umetnosti u Beogradu.

O delu

Kompozicija **Bunar želja** (2016) koristi materijale iz kompozicija *Moj plišani oklop* (2009), *Gormondina beležnica* (2010), *...se osuđujem* (2005), mise *L'homme armé* franko-flamanskog kompozitora Gijoma Difaja (ca. 1450), *Svite za lautu c-moll* J.S. Baha (ca. 1740), kadence iz Okegemovih i Depreovih misa...

Pretežno stabilnoj četvoroglasnoj polifonij strukturi gudačkog ansambla suprotstavljeni su nastupi čembala. Međutim, njegova deonica, iako prema dispoziciji solistička, zapravo se u potpunosti sastoji iz različitih preuzetih i napisanih materijala pratnje. *Bunar želja* je metafora sećanja na neuspelu budućnost; mesto u kome se razvlači, krivi i usporava pogled na prošlost ne bi li se u kapima vode prelomile perspektive i ulovili davno ispušteni trenuci.

Kompozicija je posvećena ansamblu Beogradski barok.

Ana Gnjatović (Belgrade, 1984) is a composer/performer/researcher of acoustic and electro-acoustic music, collecting and combining ready-made items, works, concepts, and ideas that lend themselves to generalization, translation, interpretation, and sonorization.

Her pieces have been performed in Europe, USA, Japan, and Israel and programmed at various festivals such as the International Review of Composers, Wratislavia cantans (Poland), Festival de Wallonie (Belgium), Culturescapes (Switzerland).

She graduated from the Department of Composition at the Faculty of Music, University of Arts in Belgrade. She earned her doctorate degree in composition from the same University. In her artistic research project *Phonation, for voice and electronics*, she explores the use and meaning of extended vocality in the situation where the composer is at the same time the performer of both vocal and electronic parts. She has attended various composition masterclasses and workshops, working with Georges Aperghis, Chaya Czernowin, Brian Ferneyhough, Beat Furrer, Louis Andriessen, Georg Friedrich Haas, Ivan Fedele, Trevor Wishart and Mark André, among others.

She was a laureate of the Summer Academy Prague-Vienna-Budapest (2005), and a winner of the Belgrade Faculty of Music *Josip Slavenski* award (2009). After winning the 3rd prize at the 7th International Pre-Art Composition Competition (Switzerland, 2013) she was also awarded at the 4th International Biennial of Contemporary Music in Koper (Slovenia, 2014).

Ana Gnjatović is associate professor of music analysis at the Faculty of Arts, the University of Kosovska Mitrovica. She also teaches at the doctorate programme Polymedia Art at the Interdisciplinary centre of the University of Arts in Belgrade.

About the piece

Bunar želja [Well of Desire] (2016) reuses material from my earlier compositions *Moj plišani oklop* [My Plush Armour] (2009), *Gormondina beležnica* [Gormonda's Notebook] (2010), *...se osuđujem* [... convict myself] (2005), as well as from the mass *L'homme armé* by the Franco-Flemish composer Guillaume Dufay (ca. 1450), from the Lute Suite in C minor by J. S. Bach (ca. 1740), cadences from Ockeghem's and Josquin's masses etc.

The relatively stable four-part polyphonic structure of the string ensemble is confronted by the appearances of the harpsichord. However, its part, seemingly soloist in disposition, consists entirely of various borrowed and original accompaniments. *Bunar želja* is a metaphor of remembering the uncussessful future; the place where the view of the past is stretched, distorted and slowed down, lest perspectives be broken in drops of water and long-missed moments captured.

The piece is dedicated to the Belgrade Baroque ensemble.



Milan Mihajlović (1945) je diplomirao kompoziciju i dirigovanje (S. Rajičić i Ž. Zdravković, 1970), a potom i magistrirao kompoziciju (S. Rajičić, 1978) na Muzičkoj akademiji (FMU) u Beogradu. Usavršavao se na letnjim kursevima u Kelnu i Salzburgu. Radio je kao nastavnik teorijskih predmeta na Fakultetu muzičke umetnosti (od 1975); potom kao redovni profesor kompozicije na ovoj visokoj školi i na Akademiji umetnosti u Novom Sadu. Jedan je od osnivača Ansambla za savremenu muziku, direktor Međunarodne tribine kompozitora (1992–2002) i predsednik Udruženja kompozitora Srbije (1987–2002).

Nosilac je velikog broja priznanja za stvaralaštvo: nagrade Stevan Hristić (1970), nagrade Beogradskih muzičkih svečanosti (1972), Oktobarske nagrade grada Beograda (1984), prvih nagrada na Međunarodnoj tribini kompozitora (1992. i 1996. godine), Nagrade *Mokranjac* (1994) i Aprilske nagrade grada Beograda (2003). Mihajlovićeva dela često se izvode u zem-

lji i inostranstvu, širom Evrope, u Americi i Australiji, i to u salama kao što su Tonhale u Cirihi, Karnegihol u Njujorku, sala Berlinske filharmonije, Stenjejhoh u Londonu i druge, a privlače pažnju vrhunskih muzičkih interpretatora.

U opusu Milana Mihajlovića izdvajaju se: orkestarska dela *Preludio, Aria e Finale* (1972 – štampana u Ediciji Peters u Lajpcigu), *Simfonijske metamorfoze* (1977), *Bagatele* za violinu, gudački orkestar i čembalo (1986), *Elegija* za gudački orkestar (1989), *Memento* (1993) za simfonijski orkestar, *Silenzio* (1996) za ženski hor i kamerni orkestar, *Povratak* za violončelo i simfonijski orkestar (2002), *Senke snova i mora* za ženski hor i orkestar (2011), *Fa-mi(ly)* (2013) za klavir i gudački orkestar; kamerne kompozicije *Lamentoso* za klarinet, violinu i klavir (1977), *Notturmi* za hornu, duvački i gudački kvartet (1983), *Mala žalobna muzika* (1990), *Tri prelida* za klavir (1986-1989) i *Zeleni talasi* za četiri harfe (2009).

O delu

Milan Mihajlović je 1985. godine napisao muziku za televizijsku emisiju o francuskom pesniku Fransoa Vijonu (1431–posle 1463). Izvođački sastav je bio neobičan – solo bariton, glumac–recitator, pantomimičar i solista na starim duvačkim instrumentima uz pratnju kamernog ansambla (flauta, oboa, klarinet, fagot, horna, udaraljke, čembalo, klavir i orgulje).

„Slučaj Vijon“ je jedinstven u istoriji svetske literature. Provalnik, ubica i veliki pesnik – u istoj osobi. Podvojen i u sebi raskidan, svestan je svojih poročnih sklonosti, ali nemoćan da im se odupre. Živeći u svetu zločina, ne jednom se našao na rubu smrti. Govoreći o sebi „sa smehom i plačem“, govori ujedno o svim ljudima. Intenzitet kojim Vijon doživljava farsu života i smrti daje njegovim stihovima na momente potresnu snagu. Po svojoj senzibilnosti, po tonu i nervu on je preteča moderne poezije.

Po motivima ove televizijske muzike Mihajlović je 1986. komponovao *Bagatele* za solo violinu, gudački ansambl i čembalo. Delo je iste godine odlično izveo Slobodan Mirković sa ansamblom *Dušan Skovran* i dirigentom Aleksandrom Pavlovićem, ali je tom prilikom ono prošlo prilično nezapaženo. Tek kasnija izvođenja – Maje Jakanović, a posebno interpretacije Sretena Krstića, Marije Špengler sa orkestrom *Camerata Serbica* (u Sali Berlinske filharmonije), Gordana Nikolića i Jana Mračeka (koncertmajstora Češke filharmonije, sa Brandenburškim državnim orkestrom i dirigentom Hauardom Grifitsom), doživele su prave ovacije.

Postoji više verzija ovog dela: za solo violinu, solo violončelo i solo violu uz pratnju gudačkog orkestra i uz pratnju klavira. Verzija za violončelo i klavir

bila je obavezna kompozicija na Međunarodnom takmičenju Muzičke omladine. *Bagatele* su više puta izvodjene u Srbiji, Švajcarskoj i Nemačkoj. Poslednja verzija je za Barokni kvintet i njen aranžman je specifičan, u čemu su kompozitoru pomogli članovi kvinteta i čija je interpretacija izvanredna.

Milan Mihajlović (1945) earned BA degrees in composition and conducting (S. Rajičić and Ž. Zdravković, 1970) and an MA degree in composition (S. Rajičić, 1978) at the Academy of Music in Belgrade; he was further educated at summer courses in Cologne and Salzburg. He taught subjects in music theory at the Faculty of Music (from 1975); then he was promoted to full professorship at the Faculty of Music in Belgrade and the Academy of Arts in Novi Sad. He was a co-founder of the Ensemble for Contemporary Music, director of the International Review of Composers (1992–2002), and president of the Composers' Association of Serbia (1978–2002). Mihajlović has won numerous awards for his works: the Stevan Hristić Award (1970), the BEMUS Award (1972), the October Prize of the City of Belgrade (1984), two first prizes at the International Review of Composers (in 1992 and 1996), the *Mokranjac* Award (1994), and the April Award of the City of Belgrade (2003). His works are often performed at home and abroad, across Europe, in America and Australia, at venues such as the Tonhalle in Zurich, Carnegie Hall in New York, the hall of the Berlin Philharmonic, Steinway Hall in London, and others, attracting the attention of first-rate musicians.

Major works by Milan Mihajlović include the following: orchestra works *Preludio, Aria e Finale* (1972 – published by Edition Peters, Leipzig), *Simfonijske metamorfoze* (Symphonic Metamorphoses, 1977), *Bagatele* (Bagatelles, 1986) for violin, string orchestra, and harpsichord, *Elegija* (Elegy, 1989) for string orchestra, *Memento* (1993) for symphony orchestra, *Silenzio* (1996) for women's choir and chamber orchestra, *Povratak* (The Return, 2002) for violoncello and symphony orchestra, *Senke snova i mora* (Shadows of Dreams and the Sea, 2011) for female choir and orchestra, and *Fami(ly)* (2013) for piano and string orchestra; chamber pieces *Lamentoso* for clarinet, violin, and piano (1977), *Notturmi* for French horn, wind and string quartet (1983), *Mala žalobna muzika* (Little Funeral Music, 1990), *Tri prelida* (Three Preludes, 1986–1989) for piano, and *Zeleni talasi* (Green Waves, 2009) for four harps.

About the piece

In 1985 Milan Mihajlović composed the music score for a TV show about the French poet François Villon (1431–after 1463). The performing ensemble was rather unusual – baritone solo, actor-narrator, mime and soloist on old woodwind instruments accompanied by a chamber ensemble (flute, oboe, clarinet, bassoon, French horn, percussion, harpsichord, piano, and organ).

“The Villon Case” is unique in the history of world literature. He was a burgler, murderer and poet – all in one person. Torn on the inside, painfully aware of his vices but unable to resist them. Living in the world of crime, he found himself on the verge of death more than once. Speaking about himself “with laughter and cry,” he speaks about all people in the world. At times, the intensity with which Villon experiences the farce of life and death gives his lyrics the moving force. His sensibility, tone and nerve position him as an ancestor of modern poetry.

Based on the motives of this TV score, Mihajlović composed in 1986 *Bagatele* (Bagatelles) for solo violin, string ensemble and harpsichord. The piece received an excellent premiere performance that same year by the violinist Slobodan Mirković and the *Dušan Skovran* Ensemble, under the baton of Aleksandar Pavlović, but this performance went largely unnoticed. However, the subsequent performances by the violinists Maja Jokanović, and especially Sreten Krstić, Marija Špengler with the *Camerata Serbica* Orchestra (at the Philharmonie Berlin), Gordana Nikolić and Jan Mráček (principal violin of the Czech Philharmonic, with the Brandenburg State Orchestra and Howard Griffiths), were met with standing ovations.

There are several versions of this piece: for solo violin, solo cello and solo viola, with string orchestra or piano accompaniment. The cello-piano version was the compulsory piece at the International Jeunesses musicales competition. *Bagatele* had multiple performances in Serbia, Switzerland and Germany.

This latest version is scored for a baroque quintet, with a specific arrangement which was prepared with the assistance of the Belgrade Baroque ensemble, themselves standout performers of this music.

V

Premijerno emitovanje/Premiere broadcast:**RTS Klasika, Petak, 18. jun u 18.15/Friday, 18 June at 6.15 PM***Sala Kolarčeve zadužbine/Kolarac Foundation Hall*

Sanja Romić – oboa/oboe**Zoran Anić – gitara/guitar****Gorana Ćurgus – harfa/harp****Neda Hofman-Sretenović – klavir/piano****Branko Džinović – harmonika/accordion****Miodrag Đorđević – harmonika/accordion****Jovana Radovanović – klavir/piano****Aleksandra Milanović & Mirjana Nešković – violine/violins****Srđan Sretenović – violončelo/cello****Boban Stošić – kontrabas/double bass****Predrag Radisavljević – elektronika/electronics****ČLANOVI ŽEBELJAN ANSAMBLA /****MEMBERS OF THE ŽEBELJAN ENSEMBLE:****Borislav Čičovački – engleski rog i oboa-sopile /****English horn and oboe-sopile****Mirjana Nešković – I violina/violin****Miljana Popović Materni – II violina/violin****Nataša Petrović – viola****Kristof Jan – violončelo/cello****Boban Stošić – kontrabas/double bass****Ivan Brkljačić (Srbija/Serbia)*****Vetrokaz* za harmoniku i klavir/for accordion and piano**

Miodrag Đorđević – harmonika/accordion

Jovana Radovanović – klavir/piano

Vladica Mikićević (Srbija/Serbia)***Voices from a Lithuanian Forest* za harmoniku/for accordion**

Branko Džinović – harmonika/accordion

Ivan Božičević (Srbija-Hrvatska/Serbia-Croatia)

Tango y Baião za violončelo i harmoniku/for cello and accordion

Srđan Sretenović – violončelo/cello

Miodrag Đorđević – harmonika/accordion

Paul Pankert (Belgija/Belgium)

Pavane za obou i živu elektroniku/for oboe and live electronics

Sanja Romić – oboa/oboe

Predrag Radisavljević – elektronika/electronics

Andreja Andrić (Srbija-Danska/Serbia-Denmark)

Glide za gitaru i harfu/for guitar and harp

Gorana Ćurgus – harfa/harp, Zoran Anić – gitara/guitar

Ana Kazimić (Srbija/Serbia)

Tango Pantera za dve violine, harmoniku, klavir i kontrabas/for two violins, accordion, piano and double bass

Aleksandra Milanović & Mirjana Nešković – violine/violins

Miodrag Đorđević – harmonika/accordion

Neda Hofman-Sretenović – klavir/piano

Boban Stošić – kontrabas/double bass

Isidora Žebeljan (Srbija/Serbia)

Igra drvenih štapova za engleski rog (obou-sopile) i gudački kvintet/for English horn (oboe-sopile) and string quintet

Članovi Žebeljan ansambla/Members of the Žebeljan Ensemble

Borislav Čičovački – engleski rog i oboa-sopile/English horn and oboe-sopile

Mirjana Nešković – I violina/violin

Miljana Popović Materni – II violina/violin

Nataša Petrović – viola

Kristof Jan – violončelo/cello

Boban Stošić – kontrabas/double bass



Ivan Brkljačić je diplomirao (2001), magistrirao (2005) i doktorirao (2012) kompoziciju na Fakultetu muzičke umetnosti u Beogradu, u klasama profesora Srđana Hofmana i Zorana Erića (doktorski umetnički projekat: *Ištar, ciklus nascentnih muzičkih karikatura za scensko izvođenje u pozorišnom dekoru*, odbranjen pod mentorstvom S. Hofmana).

Kompozicije Ivana Brkljačića izvođene su u Beogradu i ostalim gradovima Srbije, kao i u SAD, Belgiji, Holandiji, Kanadi, Švedskoj, Brazilu, Češkoj Republici, Italiji, Austriji, Sloveniji, BIH, Poljskoj, Nemačkoj, Hrvatskoj, Severnoj Makedoniji, Francuskoj, Rumuniji, Mađarskoj, Engleskoj, Australiji i Hong Kongu.

Autor je muzike za brojne pozorišne predstave (*Amadeus; Don Žuan u Sohou; Bog masakra; Ljubav, ljubav, ljubav; Ribarske svađe...*), kao i za celovečernji igrani film *Ustanička ulica*.

Od 2005. godine radi na Fakultetu muzičke umetnosti u Beogradu, najpre na Katedri za muzičku teoriju, a zatim na Katedri za kompoziciju. Na istom fakultetu, paralelno, od 2015. godine obavlja funkciju prodekana za nastavu.

U periodu od 2007–2015. godine delovao je kao selektor programa Međunarodne tribine kompozitora.

O delu

Kompozicija **Vetrokaz** je nastala kao segment diptiha koji sa kompozicijom *Dobar vetar* za solo harmoniku čini jedinstvenu celinu. Obuhvata ideju nepredvidivosti duvanja vetra (pravac, smer, jačina, momenat nastajanja, itd), usled čega postoje i aleatorički, tj. improvizacioni elementi koji dozvoljavaju izvođačima određeni stepen kreacije (naročito u poslednjem stavu). Osmišljena u formi svite, sa sedam stavova koji su omeđeni kratkim preludijumom, interludijumom i postludijumom, kompozicija se rasprostire u vrednostima između 0,2 i 13 (i više) bofora (merna jedinica za snagu vetra), koje neophodno stoje uz oznake tempa.

Takođe, *Vetrokaz* simboliše ovaj naš balkanski prostor na kojem svakakvi vetrovi duvaju donoseći dobro i zlo, priyatnost i dramu, zamućenje i pročišćenje, mir i nemir, itd.

Ivan Brkljačić (Serbia) obtained a BA (2001) and MA (2005) degrees in the composition classes of Srđan Hofman and Zoran Erić at the Faculty of Music in Belgrade. In 2012, he successfully defended his doctoral art project, *Istar: A Cycle of Nascent Musical Cartoons for Performance in a Theatrical Stage Set*, under the supervision of Srđan Hofman.

Works by Brkljačić have been performed many times in Belgrade and other cities in Serbia. Also, his works have been performed in Belgium, the Netherlands, Canada, Sweden, Brazil, the Czech Republic, Italy, Austria, Slovenia, Bosnia and Herzegovina, Poland, Germany, Croatia, Macedonia, France, Romania, Hungary, England, Australia, and Hong Kong.

Brkljačić has written music for numerous theatre plays, as well as the feature film *Ustanička ulica* [Redemption Street].

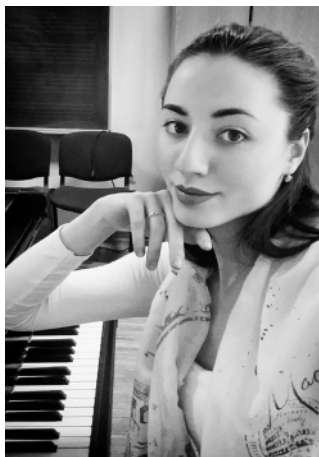
Since 2005, Brkljačić has taught at the Faculty of Music in Belgrade, first at the Music Theory Department and then at the Composition Department. He also serves as the Faculty's vice-dean for teaching.

From 2007 to 2015, he served as the programme selector of the International Review of Composers.

About the piece

The composition **Vetrokaz** [Weather Vane] was created as a segment of a diptych which forms a unique whole with the composition *Dobar vetar* [Good Wind] for solo accordion. It encompasses the idea of unpredictability of wind blowing (direction, aim, strength, moment of formation, etc.), as a result of which there are also aleatoric, ie. improvisational elements that allow performers a certain degree of creation (especially in the last movement). Designed in the form of a suite, with seven movements bounded by a short prelude, interlude and postlude, the composition spreads in values between 0.2 and 13 (and more) Beaufort (a unit of measurement for wind strength), which necessarily stand next to the tempo markings.

Also, *Vetrokaz* symbolizes our Balkan region, where all kinds of winds blow, bringing good and evil, pleasure and drama, blurring and purification, peace and unrest, etc.



Vladica Mikićević, završila je osnovne i master studije kompozicije na Fakultetu muzičke umetnosti u Beogradu u klasi Tatjane Milošević Mijanović, gde trenutno pohađa Doktorske akademske studije kompozicije i radi kao istraživač-pripravnik. Takođe je završila osnovne i master studije na Odseku za muzičku pedagogiju FMU.

Usavršavala se na značajnim evropskim kursovima i osvojila je nagrade na konkursima kao što su Takmičenje kompozitora *Antonjin Dvoržak* (Prag), IMPULS Akademija (Grac), Muzički bijenale Zagreb, *reMusik* (Sant Petersburg), Letnja akademija *Composers +*

(Druškinjikai) itd. Sarađivala je sa renomiranim kompozitorima kao što su Mark Andre, Izabel Mundri, Pjerluidi Bilone, Ivo Medek, Juri Kasparov.

Kompozicije su joj izvedene u zemlji i inostranstvu na festivalima i koncertima: *KoMA*; *FESTUM*; *Letnja umetnička škola*; *KozArs*; *Rossi fest*; *Miris stvaranja*; *50. Beogradski sutoni*; *Fête de la Musique*, *Maternja melodija*. Vladica Mikićević je inicijator i organizator projekta *Miris stvaranja* kojim se ujedinjuje i promoviše muzika mladih kompozitora iz Srbije i Republike Srpske. 2017. godine bila je jedan od tri učesnika koji su pisali rad *Escalator to Parnassus* kojim je prikazan uticaj starogrčke i vizantijske muzike na stvaralaštvo srpskih kompozitora XX i XXI I predstavljen na Međunarodnoj muzikološkoj konferenciji *Modus-Modi-Modality* u Nikoziji. Nastupa kao pijanista i dirigent svojih i tuđih dela i aktivno piše muziku za pozorište.

O delu

Voices From a Lithuanian Forest (Glasovi iz litvanske šume) je kompozicija za solo harmoniku nastala povodom *Composers +* letnje akademije u Litvaniji 2018. godine. Delo je nastalo pažljivim slušanjem zvuka vetra koji nam 'priča' priču i otkriva tajne iz dubine gustih, nepreglednih litvanskih šuma. Tako moja kompozicija ima posebnu dramaturgiju koja oslikava zvuk pevanja, šapata, plakanja i vike koji vetrovi proizvode. U prvom delu čujemo šapat koji se oseća kroz dinamička nijansiranja i vibrato. Drugi deo nas vodi duboko u šumu, gde su vetrovi u dijalogu i svađi. Treći i poslednji deo nas uzdiže visoko iznad drvca gde iz ptičije perspektive možemo sagledati tajnu cele šume. Kompozicija je posvećena litvanskom akordeonisti Rajmondsu Ungursu koji je prvi put izveo.

Vladica Mikićević, completed her undergraduate and Master studies of composition at the Faculty of Music in Belgrade in the class of Tatjana Milošević Mijanović. She is currently attending the DAS of composition and working as a Junior Researcher at the Faculty of Music, where she also obtained BA and MA degrees from the Solfeggio and Music Pedagogy Department.

Vladica Mikićević took part in important European master classes and she received several awards: of the *Antonín Dvořák* Composition Competition (Prag), IMPULS Academy (Grac), Music Biennale Zagreb, *reMusik* (Sant Petersburg), *Composers + Summer Academy* (Druškininkai) itd. She has worked with the renowned composers such as Mark Andre, Isabel Mundry, Pierluigi Billone, Ivo Medek, Yuri Kasparov. Her music has been performed in Serbia and abroad, at festivals and events including *KoMA*, *FESTUM*, *Summer Art School*, *KozArs*, *Rossi fest*, *Miris stvaranja*, *50. Beogradski sutoni*, *Fête de la Musique*, *Maternja melodija*. Vladica Mikićević is the initiator and producer of the event *Miris stvaranja* (The Bouquet of Creation) which unites and promotes the music of young composers from Serbia and Republika Srpska. In 2017 she was one of three participants who coauthored the paper *Escalator to Parnassus* which analysed the influence of Ancient Greek and Byzantine music on the creativity of Serbian composers in the 20th and 21st Centuries (the paper was presented at the International Musicological Conference *Modus-Modi-Modality* in Nicosia). She performs as a pianist and conductor, and she actively composes incidental music for theatre.

About the piece

Voices From a Lithuanian Forest is a piece for accordion solo, composed for the *Composers + Summer Academy* in Lithuania in 2018. The work resulted from a careful listening of the sound of wind which ‘tells’ a story and reveals secrets from the depth of thick, was Lithuanian forests. Thus my piece relies on a particular dramaturgy which reflects the sound of singing, whispering, crying and yelling produced by winds. In the first segment we hear the whisper which is sensed through dynamic nyances and vibratto. The second segment takes us deep into the forest, where winds are taking part in a conversation and argument. The third and final segment lifts us high above the trees where, from the birds’ perspective we can oversee the secret of the entire forest. The piece is dedicated to Lithuanian accordionist Raimonds Ungurs who also premiered the piece.



Ivan Božičević (1961), kompozitor, orguljaš, pijanist, aranžer i jazz muzičar. Studirao je kompoziciju u Beogradu u klasi Aleksandra Obradovića, a orgulje u Frankfurtu kod Edgara Krappa. Živi i radi u Splitu kao profesor kompozicije na Umjetničkoj akademiji. Autor je četiri simfonijske kompozicije, kao i brojnih kamernih, solističkih, horskih i elektronskih dela. Interesuju ga različiti žanrovi (barokna, elektronska, jazz i *world music*) i mogućnosti njihovih međusobnih prožimanja. Dela su mu se izvode i snimaju širom Evrope i SAD-a, objavljena su na 19 nosača zvuka i štampana kod nekoliko američkih izdavača (Walton Music, EC

Schirmer, Abundant Silence, Hinshaw), kao i kod nemačkog Schott-a.

Pored domaćih priznanja (Hristićeva nagrada, Srebrna medalja Univerziteta umetnosti u Beogradu), Božičević je dobitnik brojnih inostranih kompozitorskih nagrada – ArtsLink Fellowship Award, Garth Newel Composition Award, Third Millenium Ensemble Award, Alienor Harpsichord Composition Award, Asylum Saxophone Quartet Prize, AGO/ECS Publishing Prize, AGO Marilyn Mason Prize, Random Access Music Award, International Clarinet Association Prize, (SAD), John Clare Society Award, Invitation to Composers Project (Velika Britanija), Trio Anima Mundi Prize (Australija), nagrada na konkursu Hora Praške Filharmonije (Češka), nagrada na konkursu ansambla “Sofijski solisti” (Bugarska), Premio Cristóbal Halffter (Španija).

O delu

Potpuno je jasno da je tango globalni fenomen: jednako je popularan i kao ples, i kao umetnička stilizacija u žanru „ozbiljne“ muzike. S druge strane, baião (izgovor: bajon) je izvan svoje brazilske postojbine manje poznat, mada svojim propulzivnim sinkopiranim ritmom nudi barem jednako zavidljive mogućnosti koliko i tango. Ova plesna svita je rezultat mog nastojanja da se ta mala nepravda donekle ispravi.

Kompozicija **Tango y Baião**, izvorno je napisana za mandolinski kvartet, a nastala je 2019. kao porudžbina splitskog MAG festivala. Septembra iste godine premijerno ju je izveo mandolinski kvartet “Da capo”. Čvrsto veru-

jem da je svakovrsno recikliranje imperativ današnjice, pa sam zato priredio ovu verziju za violončelo i harmoniku.

Ivan Božičević (1961), composer, organist, pianist, arranger and jazz musician. He studied composition in Belgrade with A. Obradović and organ in Frankfurt with E. Krapp. He lives in Split as a composition professor at the Academy of Arts. His opus encompasses four symphonic works, as well as numerous chamber, choral, soloistic and electronic compositions. He is interested in a variety of genres (baroque, electronic, jazz, world music) and the possibility of “cross-fertilizations“ between those genres. His works are performed and recorded all over Europe and the USA, issued at 19 CD-s, printed by several US publishers (Walton Music, EC Schirmer, Abundant Silence, Hinshaw) and in Germany (Schott).

Along with the recognitions at home (Stevan Hristić Award, Silver Medal of the Belgrade University of Arts), Božičević has received numerous composition prizes abroad – ArtsLink Fellowship Award, Garth Newel Composition Award, Third Millenium Ensemble Award, Alienor Harpsichord Composition Award, Asylum Saxophone Quartet Prize, AGO/ECS Publishing Prize, AGO/Marilyn Mason Prize, Random Access Music Award, International Clarinet Association Prize, (USA), Trio Anima Mundi Prize (Australia), John Clare Society Award, Invitation to Composers Project (Great Britain), award at the Prague Philharmonic Choir Competition (Czech Republic), “Sofia soloists ensemble” award (Bulgaria), Premio Cristóbal Halffter (Spain).

About the piece

It is absolutely clear that tango is a global phenomenon, equally popular as dance music, as in its artistic stylizations in the “serious“ genre. On the other hand, baiaô is relatively unknown outside its Brazilian homeland, even though its propulsive syncopated rhythm offers equivalently seductive possibilities as tango does. This dance suite is the result of my effort to somewhat amend this small injustice.

The composition *Tango y Baiaô* was commissioned by the 2019 MAG festival in Split, Croatia and originally written for mandolin quartet. The premiere took place in September of the same year, performed by the mandolin quartet “Da capo”. I firmly believe that recycling (all types of it) is the order of the day, so I made this version for violoncello and accordion.



Paul Pankert (1965, Epen, Belgija) je studirao violinu na konzervatorijima u Liježu, Dizeldorfu i Mastrohtu.

Kao solo violinista holandskog ansambla za savremenu muziku *Ensemble'88*, analizirao je i interpretirao na stotine kompozicija, uključujući brojne svetske premijere, te je bio u prilici da istraži isto toliko kompozicionih stilova.

Paul je profesor violine i kamerne muzike na Muzičkoj akademiji Istočne Belgije.

Od juna 2014. deluje kao umetnički direktor *Ensemble'88*. Godine 2018. osnovao je u Istočnoj Belgiji, zajedno sa drugim kompozitorima, *Kl-Ex Ensemble*.

Njegova prva kompozicija *Spaltung* (podela, deljenje) za dve violine i čembalo, zasnovana na simetričnoj četvrttonskoj konstrukciji oko tona A, osvojila je Nagradu za kompoziciju Kraljevske belgijske akademije, 2008. godine. Od tada je realizovao mnoga ostvarenja, između ostalih porudžbine ansambala i institucija kao što su *Orgelpark Amsterdam*, Festival *Ars Musica* u Briselu, *Orchestre Sturm und Klang*, *Quatuor MP4*, Flandrijski festival (B-Classic), Festival Istočne Belgije i Kuća kulture *Flagey* u Briselu.

O delu

U svom projektu *Glorious Bodies* (Veličanstvena tela), umetnica iz Liježa Sofi Langor je napravila iznenađujuće kontraste portreta statua apostola iz Crkve sv. Nikole u Epenu, koje je napravio skulptor Žeremi Gajselbrun (1595–1660) u Kelnu, 1642. godine, sa 'ikonama' supermodela i slavni ličnosti današnjice.

Inspirisan i fasciniran ovim radovima, kompozitor i violinista Paul Pankert je stvorio komade koji se na sličan način suprotstavljaju vekovima ranije nastalim delima za čembalo Điolama Freskobaldija (1583–1643), za blok flautu Jakoba van Ajka (1590–1657) i za violinu Hajndriha Ignjaca Franca Bibera (1644–1704). Da bi to postigao, Pankert koristi savremene kompozicione tehnike, uključujući transformaciju i specijalizaciju zvuka u realnom vremenu uz pomoć elektronskih sredstava.

Iz *Pavane* za blok flautu, razvio je ovu verziju za obou.

Paul Pankert (1965, Eupen, Belgium) studied violin at the conservatories of Liège (B), Düsseldorf (D) and Maastricht (NL).

As a violin soloist in the Dutch contemporary music ensemble *Ensemble'88* he analysed and played hundreds of compositions including numerous first performances. He was able to explore just as many composition styles.

Paul teaches violin and chamber music at the East-Belgian Music Academy. Since June 2014 he has served as the artistic director of *Ensemble'88*. In 2018 he founded with other composers the East-Belgian based *Kl-Ex Ensemble*.

His first composition *Spaltung* (division, splitting) for two violins and harpsichord based on a symmetric quartertone-construction around the tone A has been awarded with the *Prix de composition de l'Académie Royale de Belgique* in 2008.

Since then he realized many compositions – among which commissions by the *Orgelpark Amsterdam*, the *Ars Musica Festival* in Brussels, the *Orchestre Sturm und Klang*, the *Quatuor MP4*, the *Festival van Vlaanderen (B-Clas-sic)*, the *Ostbelgienfestival* and *Flagey* in Brussels.

About the piece

In her project *Glorious Bodies*, the Liège artist Sophie Langohr surprisingly contrasted portraits of the statues of the Apostles of the Church of St. Nicholas in Eupen, created in Cologne by the sculptor Gérémie Geisselbrunn (1595 – 1660) in 1642 with the icons of supermodels and current stars.

Inspired and fascinated by these works, the composer and violinist Paul Pankert has created pieces that have been similarly opposed over the centuries to the works for harpsichord by Giamolo Frescobaldi (1583 – 1643), for recorder by Jacob van Eyck (1590 – 1657) and for violin by Heinrich Ignaz Franz Biber (1644-1704). To do this, he uses today's composition techniques, including the transformation and spatialization of sound in real time by electronic means.

From the “Pavane” for recorder he developed this version for oboe.



Andreja Andrić (1973) je srpski kompozitor i programer koji trenutno živi u Orhusu u Danskoj. Gaji veliko interesovanje za osnovne elemente muzike: čiste intervale, tonove, boje, trajanja. Voli da istražuje matematičke procese i slučaj. Doktorirao je Muzičku informatiku na Državnom Univerzitetu u Milanu (Italija) i koristi kompjutersko programiranje kao glavno sredstvo umetničkog izraza, sa ciljem otkrivanja netaknutih, dina-

mičnih i kompleksnih zvučnih svetova. Pionir simfonije za solo pametni telefon kao muzičkog žanra i resitala na pametnom telefonu kao koncertne prakse. Njegovi radovi su predstavljeni na brojnim internacionalnim festivalima za muziku i nove medije, među kojima su Svetski dani muzike (Tallinn, Estonia, 2019) i Festival Futura (Crest, Francuska, 2018).

O delu

„Šta sad vredi tehnika
Okrećeš tri akorda...”

Bajaga

Kompozicija *Glide* za slobodni muzički ansambl se sastoji od 99 različitih izbora tri akorda iz grupe od deset. Kompozicija istražuje mogućnosti novog muzičkog izraza upotrebljavajući tradicionalne akorde iz popularne i klasične muzike. Nižući akorde u uvek novim redosledima, muzika vodi slušaocima na lagani, slobodni let kroz niz iznenađenja na naizgled poznatom muzičkom terenu.

Andreja Andrić (born 1973) is a Serbian composer and programmer, living in Aarhus in Denmark. He cultivates a keen interest in basic elements of music: pure intervals, tones, colors, durations. He enjoys playful exploration of mathematical processes and chance. He uses computer programming as key means of artistic expression, with the aim of discovering pristine, dynamic and complex sound worlds.

Pioneer of solo smartphone symphony as a music genre and of smartphone recital as a concert practice, he is also active in the fields of computer music, video and software art. His work has been presented in venues such as

Museum of Moscow and Musikhuset Aarhus, and he has performed in numerous international new media and sound art festivals such as World Music Days 2019 in Tallinn, Estonia and Festival Futura in Crest, France (2018). Holds a PhD in Music Informatics from the State University of Milan, Italy.

About the piece

*“One chord is fine. Two chords are pushing it.
Three chords and you’re into jazz.”*

Lou Reed

Composition **Glide** for ensemble consists of 99 different choices of three chords from a group of ten. The work explores the possibilities of new musical expression using familiar chords from popular and classical music. Going through the chords in different ways, the music takes the listener to a relaxed, free glide through many unexpected twists in an otherwise seemingly familiar musical landscape.



Ana Kazimić (1985) diplomirala je kompoziciju sa muzikom za balet *Ljubav – moć novih buđenja*, na Akademiji umetnosti u Novom Sadu. Doktorske akademske studije kompozicije završila je na Fakultetu muzičke umetnosti u Beogradu, pod mentorstvom profesora Zorana Erića, sa plesnom fantazijom *Muerto de amor* za vokalno instrumentalni ansambl, elektroniku i igrače. Zaposlena je kao asistent za užu umetničku oblast kompozicija i dirigovanje na Fakultetu umetnosti u Nišu.

Pobednik je konkursa za mlade kompozitore u okviru projekta Triorka, pokrenutog od strane Norfolk County Council’s Music Service, Engleska. Na Internacionalnom konkursu za kompoziciju povodom proslave 1700 godina Milanskog edikta njena kompozicija proglašena je najboljom. Jedan je od pet izabranih kompozitora u svetskoj selekciji za Aurora Fine Arts Festival u Stokholmu.

Usavršavala se kod eminentnih kompozitora među kojima su Kšištof Penderecki, Sven-David Sandstrem, Johanes Šelhorn, Mihaela Vosgianian, Pol Pinjon.

Volontirala je u beogradskom Narodnom pozorištu (komponovanje, koreografije, ples). Među plesnim nagradama izdvaja se prvo mesto na svetском šampionatu, 2013. godine.

O delu

Kompoziciju *Tango pantera* (2020) napisala sam kombinujući svoje muzičko i plesno iskustvo, a najviše iz vizije plesača argentinskog tanga, sa namerom da muzika bude primamljiva za taj stil plesa, ali i pogodna za ples na *milongama* (plesnim večerima argentinskog tanga). Time su postavljeni specifični zahtevi pred kompozitora – osim stilske adekvatnosti, koja bi omogućila inspiraciju za specifične pokrete ovog plesa, poseban je izazov bio oformljavati lične muzičke ideje u striktnim okvirima, prvenstveno ritmičkim, koji bi omogućili usklađen ples partnera već na prvo slušanje ove kompozicije. Upravo to, 'slobodno' ritmičko polje, bilo je jedno od osnovnih za moje kreativno izražavanje u prethodnim kompozicijama i time je rad na ovom delu za mene podrazumevao izlazak iz stvaralačkog komfora i istraživanje novih mogućnosti.

Naslov dela, *Tango pantera*, na španskom jeziku znači tango panterka. Namera je bila izazivanje asocijacije: panterka – partnerka. Od velike sličnosti reči važnije su sadržajne karakteristike ova dva subjekta, jer ih oba vidim kao kombinaciju strasti i elegancije pokreta.

Ana Kazimić (1985, Serbia) graduated from the Academy of Arts in Novi Sad with ballet music *Love – The Power of New Awakenings*. She completed doctoral academic studies of composition at the Faculty of Music, Belgrade, with a dance fantasia *Muerto de amor* for vocal-instrumental ensemble, electronics and dancers, supervised by professor Zoran Erić. She works as an Assistant in the artistic field of composition and conducting at the Faculty of Arts in Niš.

Ana was the winner of the young composers' competition held under the auspices of the Triorca project initiated by Norfolk County Council's Music Service, England. At the International Composition Competition commemorating the 1700th anniversary of the Edict of Milan, her piece was awarded as the best one. She was among the five young composers in the world selection for Aurora Fine Arts Festival in Stockholm.

Ana has studied with eminent composers including Krzysztof Penderecki, Sven-David Sandström, Johannes Schöllhorn, Mihaela Vosgian, Paul Pignon.

Ana has volunteered at the National Theatre in Belgrade (composition, choreography, dance). Among her dance awards, she singles out the first place at the 2013 World Competition.

About the piece

I wrote the composition *Tango Pantera* (2020) combining my experience in both music and dance, mostly from the perspective of a dancer of Argentine tango, with the intention of making the music alluring for that style of dance, but also suitable for dancing during *milongas* (Argentine tango dance evenings). Thus, specific requirements were set for the composer – apart from stylistic adequacy, which would provide inspiration for specific movements of this dance, a special challenge was to form personal musical ideas in strict frameworks, primarily rhythmic, which would enable coordinated dance of the partners upon first hearing this composition. Precisely that ‘free’ rhythmic field was among the basic ones for my creative expression in previous compositions, and thus, for me, working on this piece meant stepping out of my creative comfort zone and exploring new possibilities.

In Spanish, the title of the work, *Tango Pantera*, means a female tango panther. The intention was to provoke an association: panther – partner. The content characteristics of these two subjects are more important than the great similarity of words, because I see them both as a combination of passion and elegance of movement.

Isidora Žebeljan (Beograd, 1967–2020), bila je jedna od najznačajnijih srpskih kompozitorki u poslednjih nekoliko decenija. Pažnju internacionalne javnosti privukla je operom *Zora D*, koju je poručila Fondacija *Dženezis* iz Londona, a premijerno je izvedena u Amsterdamu 2003. godine. Ta produkcija otvorila je i pedesetu sezonu Bečke kamerne opere iste godine. Nakon toga, Isidora Žebeljan je komponovala niz dela kao porudžbine značajnih institucija i muzičkih festivala među kojima su Venecijansko bijenale (*Konji Svetog Marka, iluminacija za orkestar*, 2004), Festival u Bregencu (opera *Maratonci*, 2008; *Zujte strune* za simfonijski orkestar, 2013), Dženezis Fondacija iz Londona (*Pesma putnika u noći*, za otvaranje izložbe Bila

Vajole u Nacionalnoj galeriji u Londonu, 2003; *Skomraška igra*, za Academy of St Martin in the Fields, 2005), Univerzitet u Kentu (*Polomka kvartet*, 2009), Opera iz Gelzenkirhena (opere *Simon izabranik*, 2009. i *Nahod Simon*, 2015), Holandski kamerni hor (*Latum lalo*, 2010), Accademia Musicale Chigiana Sienna (opera *Dve glave i devojka*, 2012), City of London Festival (*Kad je Bog stvarao Dubrovnik*, 2013), Fondacija Berlinske filharmonije (*Klin-čorba*, 2015), Foundation Eduard van Beinum (*Tri čudne ljubavi*, koncert za violinu i kamerni orkestar, 2017; *Psalm 78* za mešoviti hor, 2017) itd. Komponovala je za izuzetne muzičke ansamble, kao što su Bečki simfoničari, The Academy of St. Martin in the Fields, Brodski kvartet, Holandski kamerni hor i London Brass.

Njene kompozicije izvođene su po čitavoj Evropi, Izraelu, Dalekom Istoku, Americi i Australiji, uključujući i festivale Venecijansko bijenale, Festival u Bregencu, White Light Festival (Lincoln Center New York), Festival RAI Nuova Musica, City of London Festival, Godella International Chamber Music Festival u Valensiji (gde je 2019. bila kompozitor 'in residence'), Festival Classique The Hague, Festival Clara Brussel, Galway Arts Festival, Tallin Summer Music Festival, WDR-Musikfest, Settembre musica Milano-Torino, Settimana Musicale Senese, Stift International Chamber Music Festival (gde je 2017. bila kompozitor 'in residence'), Höri Musiktage Bodensee, ISCM-festivali (Zagreb, Geteborg, Vroclav, Vankuver), Muzički bijenale Zagreb, Kotor Art, BEMUS, itd. Među ansamblima i umetnicima koji su izvodili muziku Isidore Žebeljan su još i BBC Symphony Orchestra, Simfonijski orkestar iz Geteborga, Simfonijski orkestar RAI Torino, Janaček Filharmonija iz Ostrave, itd.

Ekskluzivni izdavači muzike Isidore Žebeljan su Ricordi-Universal iz Milana i Donemus iz Holandije. Nemačka diskografska kuća CPO objavila je 2011. godine kompakt disk sa njenom orkestarskom muzikom, a 2015. CD sa njenom kamernom muzikom za gudače, u izvođenju Brodski kvarteta, dok je diskografska kuća Oboe Classics iz Londona 2013. godine objavila kompakt disk sa njenom kamernom muzikom za duvače. Veoma uspešno se bavila pozorišnom i filmskom muzikom, za šta je, između ostalog, dobila tri Sterijine nagrade i nagradu Filmskog festivala u Sopotu.

Isidora Žebeljan je studirala kompoziciju na Fakultetu muzičke umetnosti u Beogradu u klasi akademika Vlastimira Trajkovića. Od 2002. je bila profesor kompozicije na istom fakultetu. Godine 2006. izabrana je za člana Srpske akademije nauka i umetnosti (od 2012. redovni član), a 2012. godine izabrana je za člana Svetske akademije umetnosti i nauka (WAAS). Kao

prva ličnost iz Srbije i sa Balkana, Isidora Žebeljan je bila dobitnica nagrade Parlamenta mediteranskih zemalja za umetnička dostignuća, 2014. godine.

O delu

U predanju srpskog naroda postoji legenda po kojoj je, nekada davno, sazvežđe Orion nastalo tako što je jednoj babi sedmoro momaka otelo ćerku, pa je ona vraćala i bacila za otmičarima sedam drvenih štapova. Od tih drvenih štapova nastalo je sazvežđe Babini štapovi (Orion), a od momaka sazvežđe Vlašići (Plejade). U nekim predelima zapadnog Balkana očuvala se paganska ritualna igra drvenim štapovima. Legenda i ritualna igra poslužili su kao inspiracija za nastanak kompozicije *Igra drvenih štapova*. Njena prva verzija, za hornu i gudače, nastala je 2008. godine kao porudžbina Međunarodne asocijacije hornista (International Horn Society). Kasnije su nastale verzije za hornu i gudački kvintet (snimak Štefana Dora i Brodski kvarteta objavila diskografska kuća CPO iz Nemačke), zatim za engleski rog i gudački okrestar (snimak je objavila britanska diskografska kuća Oboe Classics), kao i za engleski rog i gudački kvintet, koja se premijerno izvodi u okviru ove Međunarodne tribine kompozitora.



Isidora Žebeljan (1967–2020, Serbia) first attracted international acclaim with her opera *Zora D.*, commissioned by the Genesis Foundation from London. It was premièred in Amsterdam in 2003. The same year, that production opened the 50th season of the Vienna Chamber Opera (Wiener

Kammeroper). Ever since, Žebeljan enjoyed a steady stream of commissions from renowned institutions and music festivals, such as the Venice Biennale (*Konji Svetog Marka, iluminacija za orkestar / The Horses of Saint Mark, an Illumination for Orchestra*, 2004), Bregenz Festival (*Maratonci / The Marathon*, an opera, 2008; *Zujte strune / Hum Away, Strings* for symphony orchestra, 2013); Genesis Foundation London (*Pesma putnika u noći / Song of a Traveller in the Night*, for the opening of Bill Viola's 2003 exhibition at the National Gallery in London, 2003; *Skomraška igra / The Minstrel's Dance*, composed for the Academy of St Martin in the Fields, 2005); University of Kent (*Polomka Quartet*, 2009); Gelsenkirchen Opera (Musiktheater im Revier Gelsenkirchen; the operas *Simon izabranik / Simon the Chosen One*, 2009 and *Nahod Simeon / Simeon the Orphan*, 2015); Netherlands Chamber Choir – Nederlands Kamerkoor (*Latum lalo*, 2010); Accademia Musicale Chigiana Siena (opera *Dve glave i devojka / Two Heads and a Girl*, 2012); City of London Festival (*Kad je Bog stvarao Dubrovnik / When God Made Dubrovnik*, 2013); Berlin Philharmonic Foundation (*Klin-čorba / Needle Soup*, 2015); De Eduard van Beinum Stichting / Eduard van Beinum Foundation (*Tri čudne ljubavi / Three Strange Loves*, concerto for violin and chamber orchestra, 2017; Psalm 78 for mixed choir, 2017), etc.

Žebeljan composed for some of the most renowned music ensembles, such as the Wiener Symphoniker, Academy of St Martin in the Fields, Brodsky Quartet, Netherlands Chamber Choir, and London Brass. Her works are performed throughout Europe, Israel, East Asia, America, and Australia, at events such as the Venice Biennale; Bregenz Festival; White Light Festival (Lincoln Center, New York); Rai NuovaMusica festival; City of London Festival; Godella International Chamber Music Festival in Valencia (where she was composer-in-residence in 2019); Festival Classique Den Haag; Klarafestival in Brussels; Galway Arts Festival; Tallin Summer Music Festival; WDR-Musikfest; Settembre musica in Turin and Milan; Settimana Musicale Senese; Stift International Music Festival (where she was composer-in-residence in 2017); Höri Musiktage Bodensee; ISCM festivals in Zagreb, Gothenburg, Wrocław, and Vancouver; Music Biennale Zagreb; KotorArt festival; BEMUS, etc.

Other ensembles and artists who have performed music by Žebeljan include the BBC Symphony Orchestra; Gothenburg Symphony Orchestra (Göteborgs Symphoniker); RAI National Symphony Orchestra (Orchestra Sinfonica Nazionale Rai) in Turin; Janacek Philharmonic Ostrava (Janáčkova filharmonie Ostrava), etc.

Exclusive rights to publish music by Isidora Žebeljan are held by Ricordi-Universal Milan and Donemus (Netherlands). In 2011, the German label CPO released a CD with a selection of orchestral music by Žebeljan and in 2015 another CD, with her chamber music for strings, recorded by the Brodsky Quartet, while the London-based label Oboe Classics released a CD with Žebeljan's chamber music for wind ensembles in 2013. Also, Žebeljan was very successful in the domain of theatre and film music, winning three Sterija Awards and a grand prix at the SoFest, film festival in Sopot, Serbia.

Isidora Žebeljan studied composition at the Faculty of Music in Belgrade with Prof. Vlastimir Trajković. In 2002 she became a professor of composition at the same school. In 2006, she was admitted to the Serbian Academy of Sciences and Arts (becoming a full member in 2012), and in 2012 became a fellow of the World Academy of Art and Science (WAAS). In 2014, Žebeljan was the first artist from Serbia and the Balkans to receive the award of the Parliamentary Assembly of the Mediterranean for making a contribution in the domain of art.

About the piece

In Serbian folklore tradition there is a legend that, a long time ago, the Orion constellation came to be because seven lads abducted an old woman's daughter, so she performed sorcery and threw seven wooden sticks after them. These seven sticks turned into the 'Old Woman's Sticks' constellation (Orion) and the lads turned into the 'Vlašići' constellation (Pleiades). In some areas of the West Balkan the pagan ritual dance with wooden sticks still can be found. The legend and ritual dance were the source of inspiration for the piece *Igra drvenih štapova* ['Dance of the Wooden Sticks']. The first version, for French horn and strings, was composed in 2008 as the commission of the International Horn Society. Versions for French horn and string quartet followed (the recording of the piece, with Steffan Dohr and Brodsky Quartet, was released by the CPO, Germany). Further versions were made for English horn and strings (released on CD by the Oboe Classics, UK), as well as for English horn and string quintet – the latter is being premiered within this International Review of Composers.

VI

Premijerno emitovanje/Premiere broadcast:

RTS Klasika, Subota, 19. jun u 18.15/Saturday, 19 June at 6.15 PM

Sala Kolarčeve zadužbine/Kolarac Foundation Hall

**SAŠA MIRKOVIĆ & ANSAMBL METAMORFOZIS /
SAŠA MIRKOVIĆ & ENSEMBLE METAMORPHOSIS**

Saša Mirković – viola

Bojana Jovanović Jotić – violina/violin

Vojin Aleksić – violina/violin

Pavle Popović – violončelo/cello

Vladimir Gligorić – klavir/piano

Mihajlo Samoran – klarinet/clarinet

Aleksandar Radulović – udaraljke/percussion

Predrag Radisavljević – elektronika/electronics

**ČLANOVI ANSAMBLA GRADILIŠTE /
MEMBERS OF THE CONSTRUCTION SITE ENSEMBLE**

Ana Radovanović – mecosopran/mezzo-soprano

Aleksandra Milanović – violina/violin

Neda Hofman Sretenović – klavir/piano

Čin Ting Čan/Chin Ting Chan (Hong Kong/SAD)

***Icebergs* za violinu, violončelo i klavir**

Bojana Jovanović Jotić – violina/violin

Pavle Popović – violončelo/cello

Vladimir Gligorić – klavir/piano

Svetlana Maksimović (Srbija)

***Vitez muzike* za violu i violončelo, posebno**

Saša Mirković – viola

Pavle Popović – violončelo/cello

Balaž Horvat/Balázs Horváth (Mađarska)

La continuità interrotta (à Elliott Carter) za klarinet i klavir/for clarinet and piano

Mihajlo Samoran – klarinet/clarinet

Vladimir Gligorić – klavir/piano

Milana Milošević (Srbija)

Elegija ratnikove žene za violinu, sopran i klavir/for violin, soprano and piano

Ana Radovanović – mecosopran/mezzo-soprano

Aleksandra Milanović – violina/violin

Neda Hofman Sretenović – klavir/piano

Dragana Jovanović (Srbija)

Nocturno for lonely violist on the Moon za violu/for viola

Saša Mirković – viola

Brajan Bjuk / Brian Buch (SAD/USA)

Maze of Infinite Forms za violinu, violončelo i klavir/for violin, cello and piano

Vojin Aleksić – violina/violin

Pavle Popović – violončelo/cello

Vladimir Gligorić – klavir/piano

Darija Andovska (Severna Makedonija)

Zugzwang za violinu, klavir, udaraljke i elektroniku/for violin, piano, percussion and electronics

Bojana Jovanović Jotić – violina/violin

Vladimir Gligorić – klavir/piano

Mihajlo Samoran – klarinet/clarinet

Aleksandar Radulović – udaraljke/percussion

Predrag Radisavljević – elektronika/electronics

Kompozitor **Čin Ting Čan** (Hong Kong-SAD), bio je stipendista i gostujući kompozitor festivala kao što su IRCAM's ManiFeste (Pariz, 2013/2018), Svetski dani muzike Međunarodnog društva za savremenu muziku – ISCM (Tongjeong, 2016; Talin, 2019) i UNESKO Međunarodni rostrum kompozitora (Talin, 2015). Saradivao je sa ansamblima kao što su Ensemble inter-contemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Ansambl za novu muziku iz Hong Konga i kvartet Mivos, a dela su mu izvođena u više od dvadeset zemalja. Njegove kompozicije objavljuju ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, RMN Classical, SCI Journal of Music Scores i Unfolding Music Publishing (ASCAP). Trenutno je vanredni profesor kompozicije na Univerzitetu Bol Stejt (Indijana, SAD). Doktorirao je na Univerzitetu države Misuri u Kansas Sitiju, a takođe je stekao diplome Državnog univerziteta Bouling Grin (Ohajo, SAD) i Državnog univerziteta San Hoze (Kalifornija, SAD).

O delu

Ledeni bregovi su nepravilne forme, kao i većina stvari u prirodi. Ali, ako se odmaknemo i pogledamo ih iz daljine, videćemo da njihov odbлесак u vodi stvara savršeno simetrične slike. Dakle, asimetrija prirodno stvara simetriju, gledano na širem planu.

Kompozicija ***Icebergs*** napisana je za standardni klavirski trio. Delo evocira transparentne slike ledenih bregova posmatranih iz različitih perspektiva, korišćenjem i simetričnih i asimetričnih muzičkih struktura u oblikovanju makro i mikro forme.



Hong Kong-American composer **Chin Ting Chan** has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013/2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. His works are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, RMN Classical, SCI Journal of Music Scores, and Unfolding Music Publishing (ASCAP). He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University.

About the piece

Icebergs are irregularly formed, just like almost everything in nature. But if you step back and look at them from a distance, you see a reflection from the water that creates perfectly symmetric images. Thus, asymmetry naturally creates symmetry in a macro point of view.

Icebergs is written for a standard piano trio. This piece evokes transparent images of icebergs from different perspectives through the use of both symmetric and asymmetric musical structures in its macro and micro forms.

U profesionalnom životu **Svetlane Maksimović** (1948) važni momenti su završetak studija, nekoliko pauza i perioda stvaranja, odlazak za Kanadu i doktorske studije, osvrti na dugi period bavljenja muzikom sa stilskim menama, zaokretima i 'promenom paradigme', sa 'edukativnim namerama postmodernog stanja' i ličnim razumevanjem svega prethodnog. Sela Svetlane Maksimović imaju različite poglede i vrednovanja pojedinih stilova, jezičkih promena, sistema, tehnološkog pritiska, postistorijskog uverenja, kriznih



stanja itd. Ovo je primetno u mnogim delima kamernog, pa i orkestarskog opusa.

Diplomirala je 1977, a doktorirala 2006. godine. U svojoj profesionalnoj biografiji beleži dvadeset godina pedagoškog rada u školi *Stanković*, izveštan broj godina i u Torontu, uključujući i dve godine na Univerzitetu u Torontu, nekoliko porudžbina, nekoliko festivala, više Tribina kompozitora, autorske koncerte.

Važnija dela Svetlane Maksimović su: orkestarske kompozicije *Skica za orkestar*, *Približavanje svetlosti*, *Četiri muzejske sobe*, *Refleksije*; ostvarenja za kamerne ansamble *Komadi vremena u mojim rukama* (gudački kvartet br. 2), *Leto 2001*, *O mističnoj ljubavi*, *Seni prethodnika*, *Magnum mysterium* i druga.

O delu

Kompozicija *Vitez muzike* napisana je za violu, i za violončelo, posebno. To je kratko obraćanje drugačijoj paradigmi i gramatici, ne prvi put, i podsećanje na dostojanstvo profesije i govora (retorike), plemenitost ciljeva i umetnosti, u celini! U doba moje mladosti takav postupak nazivao se ‘*modo antico*’! Sada (poslednjih dvadeset i nekoliko godina), iz varljivog sećanja, nailaze scene iz Joneskove drame *Nosorog* i izvanredni Pavle Minčić, koje sam gledala u Narodnom pozorištu, možda na početku gimnazije.

The important moments in the professional life of **Svetlana Maksimović** (1948) include: the completion of studies, several breaks and periods of creation, emigration to Canada and doctoral studies, reflections on a long period of music making, encompassing several stylistic changes, repositionings and ‘paradigm shifts’, with ‘educational intentions of the postmodern state’ and a personal understanding of all the above.

Works by Svetlana Maksimović contain different views and evaluations of certain styles, language changes, systems, technological pressure, post-historical beliefs, crisis situations, etc. This is noticeable in many parts of the chamber and even orchestral opus.

She graduated in 1977 and received her doctorate in 2006. Her professional biography records ‘twenty years of pedagogical work at the “Stanković” Music School, a number of years in Toronto, including two years spent at the University of Toronto, several commissions, numerous festivals, multiple editions of the International Review of Composers, as well as concerts of her works.

Svetlana Maksimović's most important works include: orchestra pieces *Sketch for Orchestra*, *Four Museum Rooms*, *Reflections*, *Light Approaching*; chamber pieces *Pieces of Time in my Hands* (string quartet No. 2), *Summer 2001* (piano trio), *On Mystical Love*, *Shadows of predecessors*, *Magnum mysterium*, etc.

About the piece

Vitez muzike (The Knight of Music) was written for viola, and for violoncello, separately. This is a short address of a different paradigm and grammar, not for the first time, and a reminder of the dignity of the profession and speech (rhetorics), of the nobility of goals and arts as a whole! In my youth, this particular approach was known as 'modo antico'! Nowadays (for the past twenty or so years), from the flickering memory, the scenes from Ionesco's drama *The Rhinoceros* are brought back to life, starring the extraordinary Pavle Minčić whom I watched at the National Theatre in Belgrade, perhaps at the beginning of my high school education.

Balaž Horvat rođen je u Budimpešti, 1976. godine. Studirao je kompoziciju na Muzičkoj akademiji Franc List u klasi Zoltana Jeneja, između ostalih. Na istoj akademiji je radio kao predavač i doktorirao je kompoziciju 2005. godine. Kao kompozitor osvojio je nekoliko nagrada, a njegova muzika je izvođena u Mađarskoj i inostranstvu. Poslednjih godina interesuje se za mogućnosti kombinovanja popularne i ozbiljne muzike i integrisanja teatarskih elemenata u muziku. Većina njegovih kompozicija je napisana za orkestar ili ansamble.



Horvat redovno nastupa kao dirigent, izvodeći savremenu muziku. Trenutno je predsednik Udruženja za novu mađarsku muziku – UMZE, koje je osnivač Ansambla UMZE posvećenog izvođenju savremene muzike. Takođe je član odbora Fondacije za savremenu muziku Peter Etveš u Budimpešti. Godine 2014. osnovao je Festival nove muzike Transparent Sound u Budimpešti, čiji je umetnički direktor zajedno sa kompozitorom Šamuom Grilušom.

O delu

Kompozicija *La continuità interrotta (à Elliott Carter)* nastala je 2008. godine, prvobitno u verziji za flautu i klavir. Sadašnja verzija (iz 2016. godine) predstavlja transkripciju za klarinet i klavir i posvećena je klarinetisti Horiji Dumitraheu.

Promenljiva tema kompozicije nastaju iz ritmičkih odnosa. Princip odnosa tempo-ritam je pod uticajem metričkih modulacija u muzici Eliota Kartera. *La continuità interrotta* predstavlja omaž Eliotu Karteru koji je 2008. godine proslavio stoti rođendan.

Balázs Horváth was born in Budapest in 1976. He studied composition at the *Ferenc Liszt* Academy of Music with Zoltán Jeney (among others). While teaching there, he finished his DLA in Composition in 2005.

As a composer he won several prizes and his music was performed in Hungary and abroad. In the previous years he has been interested in the combination possibilities of popular and serious music and integrating theatrical elements into music. Most of his compositions are written for orchestra or ensemble.

Horváth regularly appears as the conductor of contemporary music. He is currently president of UMZE Association that runs Ensemble UMZE for performing new music as well as board member of Péter Eötvös Contemporary Music Foundation in Budapest. Horváth founded and co-curates the Transparent Sound New Music Festival in Budapest together with Samu Gryllus since 2014.

About the piece

La continuità interrotta (à Elliott Carter) was composed in 2008 originally for flute and piano. The present version (2016) is transcribed for clarinet and piano and is dedicated to Horia Dumitrache.

The changing tempi of the piece are created from rhythmical relations. The principle of the tempo-rhythm relations is influenced by the metric modulations of Elliott Carter's music. *La continuità interrotta* is an hommage to the 100 years old composer, Elliott Carter in 2008.

Milana Milošević (1992) diplomirala je na Odseku za kompoziciju i orkestraciju na Fakultetu muzičke umetnosti u Beogradu 2016. godine u klasi Svetlane Savić. Trenutno je student završne godine doktorskih studija u istoj klasi. Njena muzika izvođena je u okviru festivala KoMA 9, 10, 11, 12 i 14, na Festumu 2015, 2016, 2017. godine, kao i na Tribini kompozitora 2018. u Beogradu. Dobitnica je više nagrada, od kojih su najznačajnije nagrada iz fonda Stevan Hristić za akademsku 2015/16, kao i nagrade iz fonda Josip Slavenski za 2018. godinu. Jedan je od pobednika konkursa Muzičke produkcije RTS za 2019. gde je simfonijski orkestar RTS-a premijerno izveo kompoziciju *Ka oblacima*. Dobitnik je druge nagrade *Neda Depolo* 2019. godine koju je dodelio Radio Beograd 2, nagrade anonimnog konkursa Radio Beograda za radiodramska dela 2019/2020 u kategoriji Apstraktni oblik radiofonije, kao i Prve nagrade – Laureata na Internacionalnom pija-nističkom takmicenju u Smederevu 2020. godine.

O delu

Kompozicija *Elegija ratnikove žene*, ciklus pesama za sopran, violinu i klavir napisana je na odlomke pesama Doan Thi Diem (1705-1748), vijetnamske pesnikinje, 2013. godine. Premijerno je izvedena u Svečanoj sali Skupštine grada Beograda 2016. godine.

Milana Milošević (1992) graduated from the Department of Composition and orchestration of the Faculty of Music in Belgrade in 2016 where she studied with Svetlana Savić. She is currently completing her PhD studies in the same class. Her music was performed within the festivals KoMA 9, 10, 11, 12 and 14, Festum 2015, 2016, and 2017, as well as the International Review of Composers in Belgrade in 2018. She is the laureate of several recognitions, the most important of which are the award from the *Stevan Hristić* Fund for the academic year 2015/16 and from the *Josip Slavenski* Fund for the year 2018. She was one of the winners of the open call for scores organised by the RTS Music Production, resulting in the premiere of her piece *Ka oblacima* (Towards the Clouds) by the RTS Symphony orchestra. She

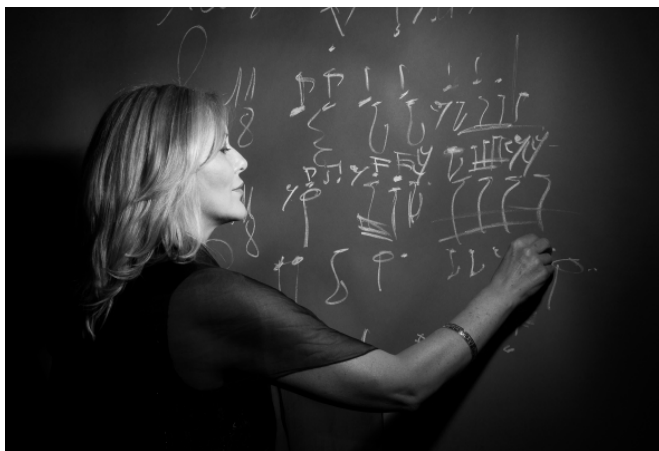


won the 2nd prize *Neda Depolo* in 2019, awarded by the Radio Belgrade 2, the prize of the anonymous competition for radio-dramatic works in the category *Abstract form of radiophony* in the season 2019/2020, also organised by the Radio Belgrade, and also the First Prize – Laureate at the International Piano Competition in Smederevo, Serbia, in 2020.

About the piece

Elegija ratnikove žene (Elegy of the Warrior's Wife), the cycle of songs for soprano, violin and piano, is based on the excerpts of poems by the Vietnamese female poet Doan Thi Diem (1705–1748), in 2013. The cycle was premiered at the Belgrade City Hall in 2016.

Dragana Jovanović (1963, Srbija) završila je srednju muzičku školu *Josip Slavenski*, instrumentalni i teoretski odsek. Diplomirala je studije kompozicije na Fakultetu muzičke umetnosti u Beogradu u klasi prof. Srđana Hofmana. Magistarske studije na istom fakultetu završila je u klasi prof. Srđana Hofmana i Milana Mihajlovića, a doktorske studije pod mentorstvom prof. S. Hofmana, sa umetničkim projektom po nazivom *Jurijev krug – teleportacijska svita* za kamerni ansambl i elektroniku.



Brojna su izvođenja njenih kompozicija u Srbiji, ali i u Evropi, SAD, Kanadi i Južnoj Americi. Dragana Jovanović deluje na polju primenjene muzike i multimedija, bavi se i producerskim radom. Dobitnica je više nagrada i priznanja. Učestvovala je na internacionalnim takmičenjima kompozicije u svojstvu člana žirija. Zaposlena je na Fakultetu muzičke umetnosti na Katedri za kompoziciju kao vanredni profesor.

O delu

Nocturno for lonely violist on the Moon je nastao u okviru projekta violiste Saše Mirkovića, koji je podrazumevao kompozicije za solo violu. U grupnoj prepisci sa kompozitorima, sam je sebe nazvao 'lonely violist', pa je tako kompozicija dobila ime.

Dragana Jovanović (1963, Serbia) began her training in music at both departments (Performance and Music Theory) of *Josip Slavenski* School of Music. She acquired her B.A. degree in composition at the Faculty of Music in Belgrade, under the supervision of Prof. Srđan Hofman. She then earned an M.A. degree in composition from the same institution under the supervision of Profs. Hofman and Milan Mihajlović and, finally, a doctoral degree under the supervision of Prof. Hofman; the title of her doctoral artistic project was *Jurijev krug – teleportacijska svita* ('Yuri's Circle: A Teleportation Suite') for chamber ensemble and electronics.

Works by Jovanović have been performed many times, in Serbia as well as in Europe, the United States, Canada, and South America. Also, Jovanović is active in the field of applied music and multimedia, as well as music production. She has won multiple prizes and awards. Jovanović has sat on the juries of multiple international composers' competitions. Jovanović teaches as an associate professor at the Composition Department of the Faculty of Music.

About the piece

Nocturno for lonely violist on the Moon was written at the initiative of the violist Saša Mirković for his project which encompassed pieces for viola solo. In the group correspondence with composers, he referred to himself as 'the lonely violist', which inspired the title of the piece.



Pijanista i kompozitor **Brajan Bjuk** diplomirao je kompoziciju na Univerzitetu Indijane, a doktorirao je na Bostonskom univerzitetu. Njegovi najvažniji profesori bili su Ala Koen, Sem Hedrik, Ričard Kornel i Sven-David Sandstrem. Bjuk je profesor na Muzičkom koledžu Berkli, Tehnološkom institutu Masačusetsa – MIT i Muzičkom konzervatorijumu Nove Engleske. Brajan Bjuk komponuje sve žanrove klasične i džez muzike. Kao pijanista, često

nastupa širom SAD, izvodeći klasiku i džez. Mnoge kompozicije Brajana Bjuka osvojile su nacionalna i međunarodna priznanja (uključujući nagradu Nacionalnog udruženja profesora muzike – MTNA, nagradu *Robert Helps*, nagradu Estonskog autorskog društva i Estonskog udruženja kompozitora *Lepo Sumera*, nagradu Moskovskog konzervatorijuma i Takmičenja kompozitora *Kraljica Elizabeta* u Briselu). Njegova muzika je izvođena širom SAD, Kanade, Evrope, u Rusiji, Estoniji, Bosni i Srbiji, a emitovale su je stanice NPR (SAD), Ruska TV mreža, WGBH, WHRB Harvard i druge vodeće radio stanice širom SAD. Kompozicije Brajana Bjuka su objavljene u izdanju kompanija Centaur, Marquis Classics, MSR Classics i Ablaze Records. Bjuk je objavio četiri autorska kompakt diska – *Shifting Spheres*, *From the River Flow the Stars*, *Poems to Sing at Night* i *Stone of Traveling Winds*.

O delu

Kompozicije u okviru ciklusa *Maze of Infinite Forms* inspirisane su efikasnošću i ekspresivnošću napisa Rabindranata Tagorea. Oduvek sam bio fasciniran njegovom sposobnošću da izvuče veliku lepotu i dubinu iz jednostavnosti. Razvijajući svoj tematski materijal kao kondenzovane i stalno promenljive varijacije na temu, pokušao sam da stvorim zvuk 'nalik lavirintu', sa motivima koji se međusobno 'jure', u većoj ili manjoj meri. Kompozicioni proces je jednostavan, ali muzika koja rezultira iz tog procesa je zasićena.

Pianist and composer, **Brian Buch**, received his Bachelor of Music in Composition from Indiana University and a Doctorate of Musical Arts in composition from Boston University. His primary teachers have been Alla Cohen, Sam Headrick, Richard Cornell, and Sven-David Sandström. Buch

is on faculty at Berklee College of Music, MIT, and the New England Conservatory of Music. As a composer, Brian writes for all genres of classical and jazz music. As a pianist, Brian frequently performs classical and jazz throughout the United States. Many of Brian's compositions have received national and international recognition (including the MTNA, Robert Helps, Lepo Sumera in Tallinn, Estonia, Moscow Conservatory, and Queen Elisabeth Composition Competitions in Brussels). His music has been performed throughout the US, Canada, Europe, Russia, Estonia, Bosnia, and Serbia, broadcast on NPR, Russian Television Network, WGBH, WHRB Harvard, and other major radio stations throughout the US. His music has been released on record Centaur, Marquis Classics, MSR Classics, and Ablaze Records. Buch has released four CDs of original music – *Shifting Spheres*, *From the River Flow the Stars*, *Poems to Sing at Night*, and *Stone of Traveling Winds*.

About the piece

The works in *Maze of Infinite Forms* are inspired by the efficiency and expressiveness of Rabindranath Tagore's writings. I have always been fascinated by his ability to extract great beauty and depth from simplicity. By developing my thematic material as a condensed and continuously changing theme and variations, I hoped to create a 'mazelike' sound with motives that more or less 'chase' each other. The compositional process is simple, but the resulting music is saturated.

Darija Andovska je diplomirala kompoziciju u Skoplju. Magistrirala je u klasi Izabel Mundri na Univerzitetu umetnosti u Cirihu – ZHdK, a doktorirala na Univerzitetu Harvard (SAD) pod mentorstvom Haje Černovin. Auctorka je kompozicija kamerne, solističke, orkestarske, horske, filmske, pozorišne i plesne muzike, kao i multimedijalnih projekata.



Kompozicije Darije Andovske izvođene su na festivalima i koncertima u Albaniji, Jermeniji, Austriji, Azerbejdžanu, Bosni i Hercegovini, Belgiji, Bugarskoj, Kanadi, Hrvatskoj, Kini, Danskoj, Engleskoj, Francuskoj, Nemačkoj,

Gruziji, Grčkoj, Italiji, Irskoj, Japanu, Severnoj Makedoniji, Malti, Meksiku, Crnoj Gori, Norveškoj, Poljskoj, Rumuniji, Rusiji, Srbiji, Sloveniji, Švedskoj, Švajcarskoj, Španiji, Turskoj, Ukrajini, SAD. Njena muzika je objavljena na CD izdanjima u Švajcarskoj, Bosni i Hercegovini, Italiji, Severnoj Makedoniji, Srbiji i Nemačkoj, a izdavači partitura njenih kompozicija su Nuova Stradivarius (Italija), Sordino (Švajcarska) i Udruženje kompozitora Severne Makedonije.

Darija Andovska je bila pobednica na takmičenjima, osvajala je nominacije i nagrade za filmsku i pozorišnu muziku širom svega. Bila je izabrana za jednog od najboljih kompozitora Evrope za 2013/2014. godinu u izboru projekta MusMA (Music Masters on Air). Osvojila je dve nagrade (2013, 2015), uz još jednu nominaciju (2014) za nagradu *Virtuoso* za najboljeg kompozitora Severne Makedonije. Osvojila je Nagradu za kulturu Grada Ciriha u kategoriji Najbolji kompozitor 2014/2015. Bila je ambasador muzike Severne Makedonije za projekat CEEC 16+1, realizovan između Kine i zemalja centralne i istočne Evrope, u sezoni 2016/2017. i 2018–2020. Godine 2018. osvojila je državnu nagradu *Panče Pešev* za najviša dostignuća u oblasti muzičke umetnosti.

Darija Andovska je vanredni profesor na Fakultetu za muziku i Fakultetu dramskih umetnosti Državnog univerziteta *Sv. Ćirilo i Metodije* u Skopju, kao i umetnički direktor festivala *Dani makedonske muzike*.

O delu

Zugzwang (nem. ‘prinudno kretanje’) je situacija koju susrećemo u šahu i drugim igrama u kojima se potezi vuku naizmenično, gde se jedan igrač nalazi u nepovoljnom položaju zato što mora da napravi potez; drugim rečima, činjenica da je igrač obavezan da povuče potez znači da će njegova pozicija postati znatno slabija. Ovaj izraz se posebno koristi u teoriji kombinatorskih igara kako bi označio potez koji neposredno menja ishod igre, od pobeđe ka porazu.

Darija Andovska graduated composition in Skopje; got MA degree in the class of I. Mundry- ZHdK in Zürich, Switzerland; DA studies, under the mentorship of Chaya Czernowin, Harvard Institut, USA. Author of chamber, solo, orchestral, choral, film music, theater, dance and multimedia projects.

Her works have been performed on festivals and concerts in Albania, Armenia, Austria, Azerbaijan, Bosnia & Herzegovina, Belgium, Bulgaria,

Canada, Croatia, China, Denmark, England, France, Germany, Georgia, Greece, Italy, Ireland, Japan, North Macedonia, Malta, Mexico, Montenegro, Norway, Poland, Romania, Russia, Serbia, Slovenia, Sweden, Switzerland, Spain, Turkey, Ukraine, USA. Her music has been published on CD's in Switzerland, Bosnia & Herzegovina, Italy, North Macedonia, Serbia, Germany, and her scores published by Nuova Stradivarius – Italy, Sordino – Switzerland, Association of Composers of North Macedonia.

Darija Andovska won competitions, received nominations and awards for film and theater music all over the world. She was chosen by MusMA (Music Masters on Air) as one of the best young composers in Europe for 2013/2014. Andovska was nominated (2014) and twice awarded (2013, 2015) the “Virtuoso” award for Best Composer in North Macedonia. She won the Cultural Honor Award of the City of Zürich – Best Composer in 2014/2015. She was the North Macedonian music ambassador for the project CEEC 16+1 between China and central- and east European countries for 2016/2017 and 2018-2020. In 2018 she was awarded the state prize *Panche Peshev* for highest achievements in music art.

Darija Andovska is the associate professor at the Faculty for music and Faculty for dramatic arts at the State University Ss. *Cyril and Methodius* in Skopje, as well as artistic director of the Days of Macedonian Music festival.

About the piece

Zugzwang (German for ‘compulsion to move’) is a situation found in chess and other turn-based games wherein one player is put at a disadvantage because of their obligation to make a move; in other words, the fact that the player is compelled to move means that their position will become significantly weaker. It is used specifically in combinatorial game theory to denote a move that directly changes the outcome of the game from a win to a loss.



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