

Snimljeno | Recorded: Mala dvorana Vatroslava Lisinskog, Zagreb |
Vatroslav Lisinski Small Concert Hall, 2021.

Tonsko snimanje i postprodukcija | Recording and postproduction: Branko Starc

Glazbeni producent | Music producer: Tibor Szirovicza, Ana Horvat (10)

Tekst | Text: Karolina Rugle

Urednice | Editors: Karolina Rugle i Marija Saraga

Lektura | Language Editing: Mirna Muratti

Prijevod | Translation: Mia Pleša

Likovno oblikovanje | Design: Bojan Gagić

Nakladnik | Publisher: Cantus d.o.o.

Za nakladnika | For the publisher: Mirjana Matić

Broj izdanja | CD number: 88924503902

Zagreb, 2021.



Republika
Hrvatska
Ministarstvo
kulture
i medija
Republic
of Croatia
Ministry
of Culture
and Media



Izdanje je objavljeno uz potporu Ministarstva kulture i medija Republike Hrvatske, Zaklade Hrvatske akademije znanosti i umjetnosti i Grada Zagreba.

The CD has been released with the support of the Ministry of Culture and Media of the Republic of Croatia, Croatian Academy of Sciences and Arts Foundation and the City of Zagreb.



Mia Elezović

klavir/piano

1. Laura Mjeda Čuperjani: <i>ReMiniScences</i> , za klavir solo / for piano solo	9:51
2. Viktorija Čop: <i>Makapaka / Makka Pakka</i> , za klavir / for piano	11:55
3. Margareta Ferek Petrić: <i>Last Smoke</i> , za klavir / for piano	6:46
4. Sanda Majurec: <i>Verklärte Nacht</i> , za klavir / for piano	7:00
Sanja Drakulić: <i>Etide iz bajke / Etudes from a Fairy Tale:</i>	
5. <i>Čarobni štapić / The Magic Wand</i>	1:53
6. <i>Ogledalce / A Mirror</i>	1:40
7. <i>Aladinova svjetiljka / Aladdin's Lamp</i>	2:22
8. <i>Vreteno / Spindle</i>	2:03
9. <i>Leteći tepih / Flying Carpet</i>	3:39
10. Ana Horvat: <i>Mi / We</i> , za preparirani klavir i elektroniku / for prepared piano and electronics	10:56
Ukupno trajanje / Total time:	58:11



Komunikacija i suradnja među interpretima i skladateljima jedna je od ključnih značajki uspjeha brojnih glazbenih djela. Upravo je na poticaj glazbenica nastao i niz skladbi s ovoga izdanja, drugoga u nizu izdanja hrvatske suvremene literature za klavir u izvedbi pijanistice Mije Elezović. Jednom takvom skladbom, kojoj je poticaj dala upravo ova pijanistica, otvara se program šest različitih skladateljskih profila raznolikih poetika, čija su djela ipak povezana ponekim zajedničkim odrednicama i elementima – ponegdje glazbenom gestom, češće tematski sličnim odrednicama u opisima skladbi, a negdje tek vrstom pristupa instrumentu. Reminiscencije koje su u središtu glazbe Laure Mjeda Čuperjani nisu reference kakve djelomice nosi glazba Sande Majurec ili pomalo sjetna glazbena prisjećanja, koja skriva ekspresivna glazba Margarete Ferek Petrić, u nešto tamnijoj verziji bajkovitih glazbenih prizora nego što su to oni kojima je ovdje okružena – u skladbama Viktorije Čop i Sanje Drakulić. Fantastični lik iz bajkovitog „vrta pod zvijezdama“, Makapaka, protagonist je u glazbi koju je prije trinaest godina za klavirsko natjecanje skladala Čop, baš poput pet kratkih bajkovitih etida Sanje Drakulić, dvije godine prije izdanih u Cantusovoj edukativnoj seriji etida za različite instrumente, a koje su skladale hrvatske autorice i autori. Dok karakterno i ekspresijom na sličan način Ferek Petrić i Majurec odabiru nokturalni element, njihovi rukopisi i poetike jasno nam daju na znanje da su njihova očista vrlo različita – premda u ovim *nokturnima* možda gledaju kroz isti *dim* u istoj *noći*. Upravo je različitost prvo što se uočava u – ovdje partikularnome pristupu – gotovo postminimalističkoj elektroakustičkoj glazbi Ane Horvat, nastaloj na poticaj prošlog elektroakustičkoga klavirskog diskografskog izdanja Mije Elezović. Horvat ovdje donosi za svoj opus nesvakidašnji zvuk, kao i pristup

– i klaviru i samoj elektronici, pod naslovom *Mi*, koji simbolički i značenjski daje zajednički nazivnik i samome albumu i podtekstu – zahvaljujući kojemu, zbog kojega ili unatoč kojemu je nastao. Riječ je, dakako, o skladateljicama kao temi, koju – iako umjetnički, duhom i djelovanjem biramo označiti anakronom – ne smijemo ignorirati dokle god skladateljice u nas imaju priliku i vremena skladati, jer ne mogu predavati kompoziciju, te ih nalazimo (još uvijek) okupljene na (prešutno ili ne) tematskim izdanjima jer su – skladateljice. Stoga, tome unatoč, usprkos ili zahvaljujući, pred vama je tek dio nove literature za klavir u odabranim djelima šest autorica, koje je u zajedničko *Mi* povezala još jedna neumorna zagovornica, inicijatorica i interpretkinja suvremene glazbe.

PROGRAM

Naslov skladbe **ReMiniScences** za klavir solo skladateljice **Laure Mjeda Čuperjani** igra je riječi koja nudi različita značenja povezana i integrirana u cjelinu. Uz asocijaciju na male prizore koji se ponavljaju, u skladbi se javljaju i transformacije određenih fragmenata iz prošlosti. Na poticaj Mije Elezović, kojoj je skladba i posvećena, ova je partitura nastala 2021. godine, te se izvedba prvi put bilježi na diskografskome izdanju. Prvi se put tonski na izdanju bilježi i **Makapaka Viktorije Čop**. Makapaka predstavlja fantastični lik iz bajkovite šume, a samo ime preuzeto je iz animiranog filma za djecu, *In the Night Garden*. Ovaj se tematski element odražava i kao skladateljski početni impuls jer sugerira ustrajnost dječje igre. Skladba je nastala 2008. godine na poziv Udruge klavirskih pedagoga Hrvatske, EPTA, za Međunarodno natjecanje za mlade pijaniste **Dora Pejačević** u Osijeku 2009. godine, a notno izdanje skladbe iste je godine objavio

Muzički informativni centar. Mimo natjecanja skladba je doživjela više izvedbi, a u sklopu natječaja Međunarodnog društva za suvremenu glazbu (ISCM) bila je odabrana kao predstavica Hrvatske na Svjetskim danima glazbe 2016. u Tongyeongu, u Južnoj Koreji. No, kako još nije doživjela svoju praizvedbu u Zagrebu, napominje skladateljica, „raduje me zalaganje i entuzijazam Mije Elezović“, koja je ujedno postavila i neku vrstu rekorda u broju izvedenih djela ove skladateljice.

Eksperimentalni izražaj proširenih tehnika za klavir, reminiscencije na balkanski melos i izražajne virtuozne pijanističke geste ističe skladateljica **Margareta Ferek Petrić** kao ključne u svojoj skladbi **Last Smoke**. Riječ je o „zvukovnom opisu jedne kasnonoćne fantazije u kojoj se nekoliko glazbenih svjetova spaja u maštovitu cjelinu“. Kroz domišljatu kombinaciju ritmičkih motiva, poetičnih naglasaka i eksperimentalnih iznenađenja skladateljica stvara bajkovitu, no i mračnu i mističnu atmosferu koja je prožeta ekspresivnim impulsima sviranja na svim dijelovima instrumenta. Kroz često poigravanje klišejima i suprotnostima slušatelju je omogućeno stvoriti i vlastitu fantaziju, objašnjava autorica: „trenutak noći u kojem se pali zadnja cigareta otvara beskrajno puno mogućnosti, kao i trenuci sanjanja.“ *Last Smoke* može se shvatiti kao inventivna verzija suvremenog nokturna, a nastala je na narudžbu pijanistice Marie Radutu, 2016. godine, te je zabilježena na njezinu albumu *Insomnia*, u izdanju kuće Decca Records.

Verklärte Nacht, jednostavna skladba zvučnoga imena **Sande Majurec** nastala je na poticaj pijanistice Tamare Jurkić Sviben, koja ju je praizvela i izvodila na svojoj turneji po Australiji. Ova skladba, koju bi se moglo čuti i svirati poput neke vrste nokturna suvremeni(ji)h zvukolika, nosi naslov koji odmah podsjeća na glasovitu istoimenu skladbu Arnolda Schönberga, no skladateljica ističe kako nema reference na to djelo, niti su izvanglazbeni

elementi bili dijelom glavne namjere pri skladanju. Jasan tijekom skladbe odaje ideju već na prvom slušanju, dok pratnja od 85. takta otkriva malu, skrivenu i ironičnu, reminiscenciju na Chopinovu glazbenu gestu.

Najmlađim glazbenicima, budućim pijanistima, jedan je opus s ovoga izdanja ipak dobro poznat. Riječ je o gotovo pripovjedačkim **Etidama iz bajke Sanje Drakulić** iz serije notnih izdanja natjecanj Mladi virtuoz, pet etida koje je skladateljica napisala posebno za mlade glazbenice i glazbenike 12. izdanja ovog natjecanja, 2006. godine. Svaka od etida zamišljena je tako da pokazuje neki od aspekata glazbeničkog i sviračkog umijeća (od ritmičke pokretljivosti u *Čarobnom štapiću*, dvostrukih terci koje donosi *Ogledalce*, živahnih ritmičkih figura *Vretena*, do zahtjevnih oktava i virtuoznog tempa *Letećeg tepiha*) te tehničku razinu sviranja instrumenta, otvarajući čitav spektar interpretacijskih mogućnosti za mlade pijaniste – kroz tonsko oblikovanje najmanjih motivskih jedinica, fraziranje i oblikovanje harmonijski povezanih sklopova *Aladinove svjetiljke*, kao i iskušavanje ritmički, pa i žanrovski različitih elemenata izvan uobičajenoga klasičnog stila klavirskih etida za najmlađe. Kao i tehničke i izvođačke sposobnosti, glazbene ideje i kompleksnost gradiraju se i razvijaju kroz ciklus, kulminirajući u petoj etidi, virtuoznome *Letećem tepihu*.

Igra koju je skladateljica **Ana Horvat** odabrala radeći na svojoj skladbi za preparirani klavir i elektroniku, **Mi**, bavi se bojom zvuka klavira, koja je rezultat interveniranja u njegove parametre, što ponajprije postiže promjenom samoga izvora zvuka, odnosno prepariranjem klavira. Kombinirajući zvuk klavira s onim zvukom koji postiže preparacijom instrumenta te stapajući ga s elektronikom, dobiva vrlo specifičan zvuk, a tom izlasku iz klasičnoga klavirskoga habitusa pomaže i korištenje proširenih tehnika sviranja, odmičući se od klavijature k unutrašnjosti

instrumenta i samim žicama. Skladba je trodijelna. Svaki od triju dijelova temelji se na posebnom glazbenom materijalu, figuri ili uzorku, čijom daljnjom razradom autorica oblikuje određen karakter čitavoga glazbenog odsjeka. Označnica postminimalističke glazbe proizlazi iz repetitivnih uzoraka kojima nastaju zvukovne teksture. One su izvođene po prepariranim dijelovima instrumenta, odnosno onim tonovima zahvaćenim preparacijom. Upravo preparirani zvuk klavira dominira skladbom, dok se sviranje po žicama i konvencionalni zvuk instrumenta pojavljuju kao neka vrsta efektâ koji mu se suprotstavljaju. Elektronički materijal nastao je isključivo iz zvuka klavira, te se karakter elektronike ne mijenja u odnosu na onaj minimalistički samog instrumenta, njegovu boju i atmosferu koju prenosi. Ideja u pozadini takvog postupka jest da elektronika bude svojevrsna ekstenzija samog zvuka klavira. „Želja mi je bila stopiti elektroniku s izvornim zvukom instrumenta, a ne raditi na dvije zvukovno različite stvari koje se kasnije spoje i čine zvukovno i karakterni dva različita svijeta.“

AUTORICE

Laura Mjeda Čuperjani diplomirala je na Odsjeku za kompoziciju i orkestraciju na Muzičkoj akademiji u Beogradu, u razredu Srđana Hofmana. Pedagoški rad započinje u srednjoj glazbenoj školi Josip Slavenski u Beogradu te nastavlja na Muzičkoj akademiji u Beogradu, kao asistentica na Katedri za teorijske predmete. Od 2007. godine predaje na Muzičkoj akademiji pri Sveučilištu Jurja Dobrile u Puli, gdje je od 2013. do 2017. godine bila predstojnicom Odsjeka za glazbenu pedagogiju. Od 2019. godine u zvanju je izvanredne profesorice. Njezin skladateljski opus

obuhvaća djela za solo instrumente, komorne ansamble, orkestre i glazbu za kazališne predstave i multimedijalne projekte. Djela su joj izvođena na brojnim festivalima i manifestacijama u Hrvatskoj i inozemstvu (MBZ, Dani hrvatske glazbe u Beču, festivali Orgulje Heferer, Podium, CroArt, Međunarodna tribina kompozitora u Novom Sadu i Beogradu, Glazbena tribina, festival Mediadance International u Parizu, festival Talk Town u Kopenhagenu, Two Days and Two Nights of New Music u Odesi, festival suvremene glazbe BUNT u Beogradu i drugi). Sudjelovala je u umjetničkom projektu Sveučilišta za glazbu i umjetnosti u Beču, Nepoznati glazbeni svjetovi. Djelovala je kao rezidencijalna skladateljica festivala Podium. Dobitnica je nagrade *Vladimir Mokranjac* za skladbu *Concerto*, za gitaru i komorni orkestar, posebnog priznanja za originalnu glazbu za koreoprosjekt *Masses/Gromade* u suradnji s Teatrom pokreta MIMART, sveučilišnog priznanja za ostvareni doprinos djelovanju i razvoju Sveučilišta Jurja Dobrile u Puli te priznanja za izniman doprinos razvoju Odsjeka za glazbenu pedagogiju Muzičke akademije u Puli. Koautorica je sveučilišnog udžbenika *Harmonija na klaviru*. Redovita je članica Hrvatskog društva skladatelja.

Viktorija Čop diplomirala je kompoziciju 2003. godine na Muzičkoj akademiji u Zagrebu u klasi Željka Brkanovića. Završila je dvogodišnji poslijediplomski studij iz kompozicije na Hogeschool Hoog School voor de Kunsten u Utrechtu 2005. godine, kada je nagrađena stipendijom HUYGENS koju dodjeljuje Nuffic – Nizozemska organizacija za međunarodnu suradnju u visokome školstvu. Za svoj umjetnički rad primila je nagrade i priznanja, među kojima su: 3. nagrada u Reichenauu za skladbe *Out of mind* za solo flautu i *Per quattro mani* za bas-klarinet i klavir (2001.); Rektorova nagrada za skladbu *Sjene potonulih boja* (2003.), koju je iste godine praiszvela Zagrebačka filharmonija pod ravnanjem Klause Arpa; nagrada Fonda *Stjepan Šulek* (2007.) za skladbu *Adieu*, koju su

Simfonijski orkestar HRT-a i Nikša Bareza praiszveli na 29. MBZ-u; nagrada Fonda *Rudolf i Margita Matz* (2010.). Godine 2016. skladba *Makapaka* izabrana je za predstavljanje hrvatske sekcije ISCM-a na Svjetskim danima glazbe u Južnoj Koreji. Notna izdanja njezinih skladbi objavili su hrvatski i strani izdavači. Autorski album, *Musical moments*, u izdanju Cantusa d.o.o., nominiran je za diskografsku nagradu Porin u kategoriji najboljeg albuma klasične glazbe 2012. Njezine skladbe izvođene su na svim festivalima u Hrvatskoj te na nizu renomiranih festivala u inozemstvu, a kao skladateljica surađuje i na kazališnim i filmskim projektima. Od 2007. godine surađuje kao glazbena producentica i glazbena voditeljica televizijskih snimanja koncerata klasične glazbe za HRT te kao urednica notnih izdanja. Od 2019. u zvanju izvanrednog profesora predaje glazbenoteorijske predmete na Institutu za crkvenu glazbu Katoličkog bogoslovnoga fakulteta u Zagrebu. Iste je godine bila voditeljicom umjetničko-istraživačkog projekta *Skladbe Ivana pl. Zajca posvećene pjevačkom društvu Vijenac* Instituta za crkvenu glazbu KBF-a, u suradnji s Muzičkom akademijom u Zagrebu, što je bila prva suvremena izvedba tih skladbi ujedno zabilježena na diskografskome izdanju.

Nakon srednje škole u rodnom Zagrebu, **Margareta Ferek Petrić** obrazovanje je nastavila na Sveučilištu za glazbu i primijenjene umjetnosti u Beču kod Ivana Eröda, Chaye Czernowin i Klause Petera Sattlera. Dobitnica je stipendijā niza međunarodnih ustanova i zaklada, od kojih se posebno ističe austrijska državna stipendija za skladatelj(ic)e Staatsstipendium (2016. i 2020.). Godine 2010. švicarska zaklada Thyll-Dürr omogućila joj je skladateljsku rezidenciju na otoku Elbi. Godine 2011. Ferek Petrić bila je dobitnica glavne nagrade Fonda Theodor Körner za orkestralnu kompoziciju *Take 7*, a 2017. nagrade grada Beča, Förderungspreis der Stadt Wien, za glazbu. Godine 2018. bila je rezidencijalna umjetnica

ljetnog festivala u Koruškoj, Carinthischer Sommer. Dobitnica je dviju nagrada (druga nagrada te nagrada publike) na natjecanju Prix Annelie de Man u Nizozemskoj za skladbu *Ištaratu*, dok je u Hrvatskoj za djelo *All the World's a Stage* nagrađena godišnjom nagradom Hrvatskoga društva skladatelja, Boris Papandopulo, i nagradom grada Čakovca, *Josip Štolcer Slavenski*. Iste je godine skladba *Beastie Poetry* za flautu i klavir dospjela u finale skladateljskog natjecanja Flute New Music Consortium u SAD-u. Godine 2016. predstavljala je Hrvatsku na Međunarodnom rostrumu skladatelja, a 2019. na Svjetskim danima nove glazbe u Talinu. Izabrana je za umjetničku voditeljicu Muzičkog biennala Zagreb za 2021. i 2023. godinu. Austrijski fond za poticaj skladatelj(ic)a, SKE, dodijelio joj je 2021. godine njihovu glavnu nagradu – Publicity Preis. Ferek Petrić skladala je velik broj solističkih i komornih skladbi, vokalnih i orkestralnih djela, glazbu za kazalište i *big band*. Njezine skladbe redovito izvode ugledni ansambli i glazbenici diljem svijeta, a neki od recentnih radova objavljeni su na albumima koje su izdale diskografske kuće Decca, Neos i Croatia Records. Članica je odbora Austrijskog društva za suvremenu glazbu (ÖGZM), kao i Skupštine predstavnika Hrvatskog društva skladatelja te je redovita članica Austrijskog društva skladatelja (ÖKB) Međunarodnog društva za novu glazbu (IGNM), kao i njemačke udruge Musik21. Imenovana je članicom Savjetodavnog vijeća za glazbu središnjice Goethe-Instituta, gdje je u mandatu od studenog 2021. godine.

Pijanistica i skladateljica **Sanja Drakulić** završila je studij klavira na Muzičkoj akademiji u Zagrebu u klasi Pavice Gvozdić, a usavršavala se u Nici, Weimaru, Parizu i Moskvi (u klasi Jeanne-Marie Darre i Rudolfa Kehrer). Skladanje je studirala na École normale supérieure u Parizu, Visokoj školi za glazbu i prikazivačku umjetnost u Beču, na zagrebačkoj Muzičkoj akademiji te na Moskovskom državnom konzervatoriju *P. I. Čajkovski* (u

klasi Aleksandra Pirumova i Jurija Bucka), gdje je magistrirala i doktorirala te studirala muzikologiju i orgulje (u klasi Olega Jančenka). Dvije godine bila je asistentica kompozicije na istom konzervatoriju. Na Sveruskom natjecanju mladih kompozitora u Moskvi godine 1993. osvojila je Grand Prix za skladbu *Pet intermezze* za klavir solo. Dobitnica je Jeljcinove predsjedničke stipendije za skladatelje te brojnih nagrada za skladbe u Hrvatskoj. Članica je Hrvatskog društva skladatelja, Saveza skladatelja Rusije te Britanske akademije skladatelja i pjesnika. Redovita je profesorica na Odsjeku za glazbenu umjetnost Umjetničke akademije u Osijeku. Održava međunarodne tečajeve te seminare iz kompozicije i teorije glazbe. Bila je umjetničkom voditeljicom Glazbene tribine Pula. Skladala je više od stotinu djela u mnogim žanrovima. Njezine skladbe izvode poznati solisti, ansambli i orkestri u Europi, SAD-u i drugdje, a svoje klavirske skladbe izvodi i sama.

Ana Horvat skladateljica je čiji opus čine akustičke i elektroakustičke skladbe, zvučne instalacije, glazba za film, plesne predstave, operu i performanse, a (ko)autorica je niza umjetničkih instalacija i multimedijalnih radova. Posebno je zanima spajanje različitih područja umjetnosti te stoga vrlo često djeluje kao dio kolektiva i tandema, surađujući s drugim umjetnicima, robotičarima, multimedijalcima, informatičarima, kao i DIY- and DIWO-entuzijastima. Diplomirala je elektroničku kompoziciju na Muzičkoj akademiji u Zagrebu (Zlatko Tanodi), a kompoziciju je studirala i s Markom Ruždjakom te sa Srđanom Dedićem. Aktivna je članica zagrebačkog *makerspacea* Radione, koji djeluje s ciljem povezivanja područja umjetnosti, znanosti i tehnologije, a u sklopu kojeg je sudjelovala na brojnim izložbama, koncertima, radionicama i istraživanjima. Od 2017. godine umjetnička je suradnica na Akademiji za umjetnost i kulturu u Osijeku, a od 2019. radi kao docentica.

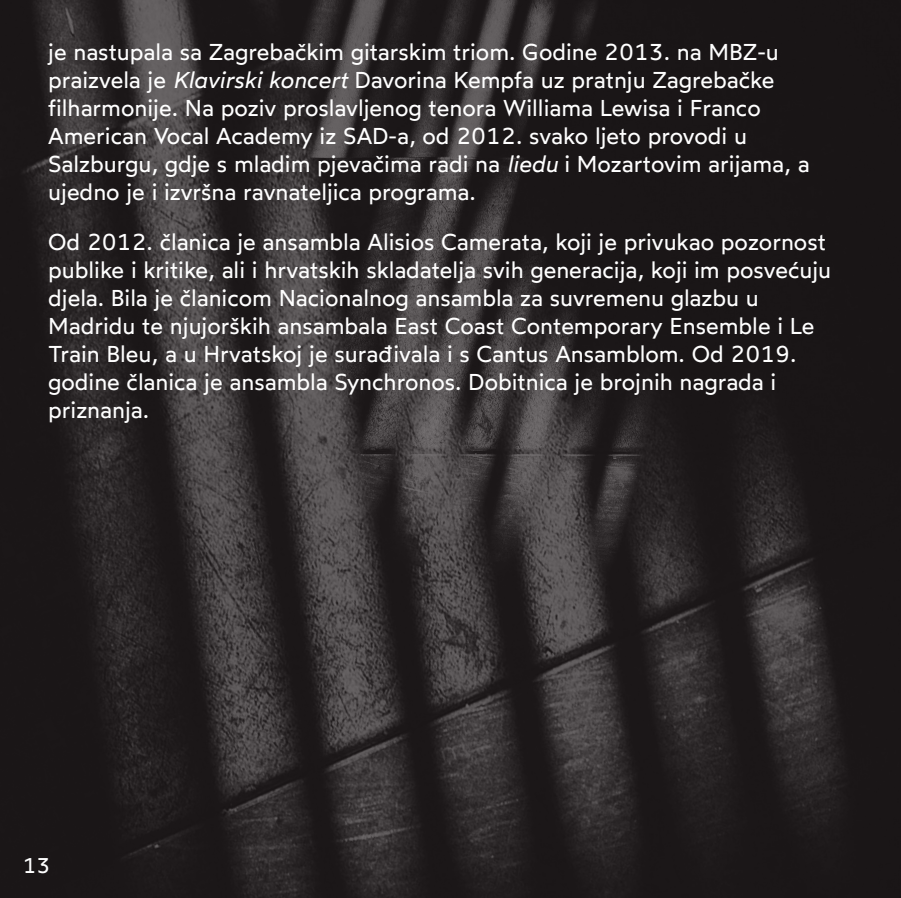
Pijanistica **Mia Elezović** svoje glazbeno obrazovanje započela je kod Blaženke Zorić u Glazbenoj školi Vatroslava Lisinskog u Zagrebu. Studirala je klavir na Muzičkoj akademiji u Zagrebu u klasi Zvezdane Bašić, gdje je 1995. godine diplomirala, a 2001. i magistrirala. Od 1995. do 1997. studirala je na Visokoj školi za glazbu i scensku umjetnost u Beču u klasi prof. Hansa Petermandla. 1997. nastavila je studij glazbe u klasi Herberta Seidela na Visokoj glazbenoj školi u Frankfurtu, gdje je u veljači 2002. diplomirala. Usavršavala se aktivno sudjelujući u majstorskim tečajevima svjetskih renomiranih pijanista i komornih glazbenika (Stephen Bishop-Kovacevich, Edith Picht-Axenfeld, Oksana Jablonskaja, Leonard Hokanson, John Perry, Rudolf Kehrner, Jean-François Antonioli, John O'Connor, Daniel Pollack, Philippe Entremont i Lee Fiser). Bila je stipendistica uglednih međunarodnih institucija: Fondazione Roma, Soros Foundation i Rotary Deutschland.

Od 1999. do 2004. godine podučavala je na Međunarodnoj školi u Frankfurtu. Godine 2004. japanska ju je Vlada pozvala na desetomjesečni studijski boravak u Kyoto, tijekom kojega se na Muzičkoj akademiji Showa posvetila intenzivnom studiju djela suvremenih japanskih skladatelja za klavir. Od 2005. do 2006. godine bila je docentica na klavirskom odsjeku Umjetničkoga sveučilišta u Kyotu i na Britanskoj školi u Tokiju. Istodobno je bila pozvana na festival Terra Magica u Poreču, gdje je održavala majstorske tečajeve te koncertirala. Godine 2006. angažirana je u Madridu kao solo pijanistica u tamošnjem Španjolskom nacionalnom ansamblu za suvremenu glazbu.

U rujnu 2007. godine seli se u New York, gdje je pri Manhattan School of Music dobila punu stipendiju te pohađala dvogodišnji (drugi) magisterij u programu suvremene izvedbe, posvećenom proučavanju i izvođenju

djelâ suvremenih skladatelja. Tijekom tog studijskog boravka nastupala je u Carnegie Hallu i Klavirskom salonu Yamaha, a za klavirsku pratnju pjevačkim recitalima rado su je angažirali profesori Mark Oswald, Marianne Barrett i Gait Sirguy. Godine 2007. bila je angažirana kao docentica na Glazbenoj školi Alpha u Queensu te na Muzičkoj akademiji Bergen u Oradellu, New Jersey. Godine 2008. podučavala je na Ljetnoj glazbenoj školi u Westfieldu te 2008. i 2009. godine na Ross School u New Yorku. Od 2010. do 2018. godine predaje na belgijskom Kraljevskom konzervatoriju u Liègeu, a od 2016. na Akademiji za umjetnost i kulturu u Osijeku.

Vrlo rano započela je domaću i međunarodnu koncertnu aktivnost. Održala je brojne solističke recitale te nastupala u različitim komornim sastavima u Europi, Sjevernoj i Srednjoj Americi, Kataru i Japanu. Kao solistica nastupala je sa Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a, Dubrovačkim simfonijskim orkestrom, Hrvatskim komornim orkestrom te Gudačkim orkestrom Gaudeamus. Kazushi Ono, Pavle Dešpalj, Pascal Rophé, Luca Pfaff, Aleksandar Kalajdžić i Zlatan Srzić neki su od dirigenata s kojima je vrlo uspješno surađivala. Uz česta i zapažena gostovanja u radijskim i televizijskim programima u Hrvatskoj i Njemačkoj, nastupa na mnogim domaćim i inozemnim festivalima klasične glazbe: MBZ, Hamamatsu Music Academy Festival, Schleswig-Holstein Musik Festival, International Holland Music Sessions, Meranofest, International Keyboard Festival New York i Las Vegas Music Festival. Kao pijanistica istančanog sluha, ali i profinjenog smisla za komorno muziciranje, rado je sudjelovala u brojnim glazbenim projektima poput Ljetnih majstorskih tečajeva Hrvatske glazbene mladeži u Grožnjanu. U Frankfurtu je surađivala s Marie-Luise Neunecker, Reinhardom Nietertom i Maurom Giundanijem. U Hrvatskoj



je nastupala sa Zagrebačkim gitarskim triom. Godine 2013. na MBZ-u praisvela je *Klavirski koncert* Davorina Kempfa uz pratnju Zagrebačke filharmonije. Na poziv proslavljenog tenora Williama Lewisa i Franco American Vocal Academy iz SAD-a, od 2012. svako ljeto provodi u Salzburgu, gdje s mladim pjevačima radi na *liedu* i Mozartovim arijama, a ujedno je i izvršna ravnateljica programa.

Od 2012. članica je ansambla Alisios Camerata, koji je privukao pozornost publike i kritike, ali i hrvatskih skladatelja svih generacija, koji im posvećuju djela. Bila je članicom Nacionalnog ansambla za suvremenu glazbu u Madridu te njujorških ansambala East Coast Contemporary Ensemble i Le Train Bleu, a u Hrvatskoj je surađivala i s Cantus Ansamblom. Od 2019. godine članica je ansambla Synchronos. Dobitnica je brojnih nagrada i priznanja.



Communication and collaboration between performers and composers is one of the keys to the success of many musical works. A number of compositions on this edition was created precisely at the instigation of the (female) musicians; the second in a series of CDs featuring Croatian contemporary piano works performed by pianist Mia Elezović.

One such composition, inspired by this pianist, opens a program of six different compositional profiles of various poetics, whose works are however connected by some common determinants and elements – sometimes in musical gesture, more often in thematically similar determinants in the descriptions of compositions, and sometimes it pertains just a similar approach to the instrument. The reminiscences at the heart of Laura Mjeda Čuperjani's music are not references in the way Sanda Majurec's music treats them, nor are they melancholy musical memories hidden in Margareta Ferek Petrić's expressive music, in her slightly darker version of fairytale music scenes than the aesthetic of neighboring track by Viktorija Čop and Sanja Drakulić. The fantasy character from the fairytale *In the Night Garden*, Makka Pakka, is the protagonist in the music composed by Čop thirteen years ago for a piano competition, just like five short fairytale etudes by Sanja Drakulić published two years ago in Cantus' educational series of etudes for various instruments composed by miscellaneous Croatian authors. While Ferek Petrić and Majurec chose the nocturnal element for the character and expression of their works in a similar way, their manuscripts and poetics make it clear that, although in these *nocturnes* they may look through the same *smoke* on the same *night*, their points of view are very different. Diversity is the very first

thing that can be observed in the really particular approach of the almost post-minimalistic electroacoustic music of Ana Horvat, created at the instigation of the last electroacoustic piano CD release by Mia Elezović. Horvat brings forth here an unusual sound and approach as opposed to the rest of her opus – both toward the piano and electronics – entitled *We*, which symbolically and meaningfully gives a common denominator to the album itself, and the subtext – thanks to which, for which or despite which it was created. The point in question is, of course, female composers as a topic that – although artistically, in spirit and endeavor we choose to anachronistically label them – we must not ignore as long as female composers have the opportunity and time to compose because they cannot teach composition, and we find them (still) grouped (tacitly or not) on thematic album editions because they are – *female* composers. Therefore, in spite of, despite or thanks to that, we present you with what is only a part of the new piano music in selected works by six female authors who are united in the shared *We* by another tireless advocate, initiator and performer of contemporary music.

PROGRAM

The title of the composition ***ReMiniScences*** for piano solo by author **Laura Mjeda Čuperjani** is a word play that offers different meanings connected and integrated into the whole. In addition to the association to small recurring scenes, the composition also features transformations of certain fragments from the past. Due to Mia Elezović's incentive, to whom the composition is dedicated, this score was created in 2021, and the performance is recorded for the first time on this CD. ***Makka Pakka*** by

Viktorija Čop also has its discographic debut on this release. *Makka Pakka* is a fantasy character from a fairytale forest, and the name itself is taken from the animated movie for children *In the Night Garden*. This thematic element is also reflected as the composers' initial impulse insofar as it suggests the persistence of children's play. The composition was created in 2008 at the request of the Croatian section of the European Piano Teachers Association (EPTA) for the International Competition for Young Pianists *Dora Pejačević* in Osijek in 2009, and its score was published the same year by the Music Information Center. Aside from this competition, the composition has been a part of numerous performances, and has been a part of the International Society for Contemporary Music (ISCM) Competition – *Makka Pakka* was selected as Croatia's representative piece at the 2016 World Music Days in Tongyeong, South Korea. However, since it has not yet had its premiere in Zagreb, the composer notes: "I am pleased with the commitment and enthusiasm of Mia Elezović," who also set a kind of record in the number of performed works by Viktorija Čop.

Composer **Margareta Ferek Petrić** points out the experimental expression of extended piano techniques, reminiscence of Balkan melodies and expressive virtuoso piano gestures as key elements in her composition ***Last Smoke***. It is a "sound description of a late-night fantasy in which several musical worlds merge into an imaginative whole." Through an ingenious combination of rhythmic motifs, poetic accents and experimental surprises, the composer creates a fairy tale, but it has a dark and mystical atmosphere that is imbued with expressive impulses of playing on all parts of the instrument. Through frequent play with clichés and contradictions, the listener is put in a position to create his or her own fantasy, the author explains: "the moment of the night when the last cigarette is lit opens up an infinite number of possibilities, as well as

moments of dreaming.” *Last Smoke* was commissioned by pianist Marie Radutu in 2016, and was recorded on her album *Insomnia* released by Decca Records.

Verklärte Nacht, a simple composition bearing the distinctive title, by **Sanda Majurec**, was created at the instigation of pianist Tamara Jurkić Sviben, who premiered it and performed it on her Australia tour. This composition, which could be listened to and played like a kind of contemporary sounding nocturne, has a title that immediately echoes Arnold Schönberg’s famous eponymous composition, but Majurec points out that there is no reference to his work, nor were program elements part of the main intention in the composing process. The clear flow of *Verklärte Nacht* reveals the principal idea already at the first listening, while the accompaniment up to the 85th bar affirms a small, hidden and ironic, reminiscence of Chopin’s musical gesture.

One track from this CD will be very well known to the youngest musicians, possible future pianists. These are the almost narrative ***Etudes from a Fairy Tale*** by **Sanja Drakulić** from the series of music editions for the Young Virtuosos Competition; five etudes written by the composer especially for young musicians for the 12th edition of this competition in 2006. Each of the etudes is designed to showcase some aspect of musical and playing skills (from rhythmic mobility in *The Magic Wand*, double thirds brought by *A Mirror*, lively rhythmic figures of the *Spindle*, to demanding octaves and virtuoso tempo of the *Flying Carpet*). They also showcase the technical level of playing the instrument, displaying a whole range of interpretive possibilities for young pianists – through tonal design of the smallest motif units, phrasing and shaping harmoniously connected sets of *Aladdin’s Lamp*, as well as tempting rhythmically and genre-wise

different elements outside the usual classical style of piano etudes for the youngest players. We also get to hear the scope of performer’s technical and interpretational abilities through musical ideas and complexity that are graded and developed throughout the cycle, culminating in the fifth etude, the virtuoso *Flying Carpet*.

The play chosen by composer **Ana Horvat** while working on her composition for prepared piano and electronics, ***We***, deals with the color of the piano sound that results from intervening in its parameters, which is primarily achieved by changing the sound source, i.e. piano preparation. Combining the sound of the piano with the sound achieved by preparing the instrument and merging it with electronics gets a very specific sound, and this exit from the classical piano habitus is helped by the use of extended playing techniques, moving from the keyboard to the inside of the instrument, coming to and playing its strings. The composition is divided into three parts: each of these parts is based on a specific musical material, figure or pattern, the further elaboration of which the author shapes a certain character of the entire music department. The label of postminimalist music derives from repetitive patterns that create sound textures. They are performed on the prepared parts of the instrument, meaning those tones affected by the preparation. It is precisely the prepared sound of piano that dominates the composition, while playing the strings and the conventional sound of the instrument appear as a kind of effect that opposes it. The electronic material was created exclusively from the sound of the piano, and the character of the electronics does not change in relation to the minimalist one of the instrument itself, its color and the atmosphere it conveys. The idea behind such a system is to make electronics a kind of extension of the piano sound itself. “My wish was to merge the electronics with the original sound of the instrument, rather

than working on two sonically different things that later merge and make two different worlds, both in terms of sound and character.”

AUTHORS

Laura Mjeda Čuperjani graduated from the Department of Composition and Orchestration at the Faculty of Music at the University of Arts in Belgrade, in the class of Srđan Hofman. She began teaching at the Josip Slavenski High Music School in Belgrade and continued at the Faculty of Music in Belgrade as an assistant at the Department of Theoretical Subjects. Since 2007 she has been teaching at the Academy of Music of the Juraj Dobrila University in Pula, where from 2013 to 2017 she was the head of the Depart of Music Education. Since 2019 she has been an associate professor there. Her oeuvre includes works for solo instruments, chamber ensembles, orchestras, incidental music for theater performances and multimedia projects. Her compositions have been performed at numerous festivals and events in Croatia and abroad (Music Biennale Zagreb, Festival of Croatian Music in Vienna, Heferer Organ Festival, Podium Festival Brijuni, CroArt, International Composers' Tribune in Novi Sad and Belgrade, Music Panel in Opatija, Mediadance International Festival in Paris, Talk Town Festival in Copenhagen, Two Days and Two Nights of New Music in Odessa, BUNT (Belgrade New Art Territoy) Contemporary Music Festival and others). She participated in the art project of the University of Music and Performing Arts in Vienna, *Unknown Music Worlds*. She acted as a resident composer of the Podium Festival at Brijuni. She won the *Vladimir Mokranjac* Award for *Concerto* for guitar and chamber orchestra, a special award for original music for the

choreographic project *Masses/Gromade* in collaboration with the MIMART Movement Theater, a university award for contribution to the work and development of Juraj Dobrila University in Pula and for exceptional contribution to the development of the Department of Music Education at the Academy of Music in Pula. She is the co-author of the university textbook *Harmonija na klaviru* (for the Harmony Practice course). She is a regular member of the Croatian Composers' Society.

Viktorija Čop graduated in composition in 2003 at the Academy of Music in Zagreb in the class of Željko Brkanović. She completed a two-year postgraduate study in composition at the Utrecht School of the Arts (HKU) in 2005, when she was awarded a HUYGENS scholarship by Nuffic – a Dutch organization for internationalization in education. For her work she has received awards that include the 3rd prize in Reichenau, Austria for *Out of Mind* for solo flute and *Per quattro mani* for bass clarinet and piano (2001); Rector's Award for the composition *Shadows of Sunken Colors* (2003), premiered the same year by the Zagreb Philharmonic Orchestra under the baton of Klaus Arp; the *Stjepan Šulek* Fund Award (2007) for her orchestral piece *Adieu*, premiered by the Croatian Radio and Television Symphony Orchestra, conducted by Nikša Bareza at the 29th Music Biennale Zagreb; and *Rudolf and Margita Matz* Fund Award (2010). In 2016, the *Makka Pakka* was chosen to represent the Croatian section of International Society for Contemporary Music (ISCM) at the World Music Days in South Korea. Score editions of her works have been published by Croatian and foreign publishers. Author's CD, *Musical moments*, published by Cantus d.o.o. was nominated for the Porin Record Award in the category of Best Classical Music Album in 2012. Her music has been performed at all festivals in Croatia and at a number of renowned festivals abroad, while as a composer she also collaborates on theatre and

film projects. Since 2007 she has been collaborating as a music producer and music director of television recordings of classical music concerts for the Croatian Radio and Television, and as an editor of printed music editions. Since 2019, as an associate professor, she has been teaching music theory courses at the Institute for Church Music at the Catholic Faculty of Theology in Zagreb. In the same year she was the leader of the art research project *Compositions of Ivan Zajc dedicated to the Vijenac Singing Society* under the patronage of the Catholic Faculty of Theology (KBF) in collaboration with the Academy of Music in Zagreb, which included the first contemporary performance of these pieces also recorded on a CD.

After high school in her hometown of Zagreb, **Margareta Ferek Petrić** continued her education at the University of Music and Performing Arts in Vienna with Ivan Eröd, Chaya Czernowin and Klaus Peter Sattler. She is the recipient of scholarships from a number of international institutions and foundations, most notably the Austrian State scholarship for composers Staatsstipendium (2016 and 2020). In 2020, the Swiss Thyll-Dürr Foundation provided her with a composing residence on the island of Elba. In 2011, Ferek Petrić won the main prize of the Theodor Körner Fund for the orchestral composition *Take 7*, and in 2017 the Vienna Prize Förderungspreis der Stadt Wien for music. In 2018, she was the resident artist of the Carinthian Summer Festival “Carinthischer Sommer”. She won two awards (second prize and audience award) at the Prix Annelie de Man competition in the Netherlands for the composition *Ištaratu*, while in Croatia she was awarded the annual prize of the Croatian Composers’ Society *Boris Papandopulo* for her work *All the World’s a Stage*, for which she also won the City of Čakovec *Josip Štolcer Slavenski* Award. That same year, *Beastie Poetry* for flute and piano reached the finals of the Flute New

Music Consortium in the United States. In 2016, she represented Croatia at the International Rostrum of Composers, and in 2019 at the World Days of New Music in Tallinn. She was chosen as the artistic director of the Music Biennale Zagreb for 2021 and 2023. In 2021, the Austrian Composer Incentive Fund (SKE) awarded her the main prize – Publicity Preis. Ferek Petrić has composed a large number of solo and chamber compositions, vocal and orchestral works, music for theater and big band. Her pieces are regularly performed by renowned ensembles and musicians around the world, and some of her recent work has been recorded on albums released by Decca, Neos and Croatia Records. She is a member of the board of the Austrian Society for Contemporary Music (ÖGZM) and the Assembly of Representatives of the Croatian Composers’ Society, as well as being a regular member of the Austrian Composers’ Society (ÖKB), the International Society for Contemporary Music (IGNM) and the German association Musik21. She has been appointed a member of the Goethe-Institut Music Advisory Council, where she has been in office since November 2021.

Pianist and composer **Sanja Drakulić** graduated in piano from the Academy of Music in Zagreb in the class of Pavica Gvozdić, and studied in Nice, Weimar, Paris and Moscow (in the class of Jeanne-Marie Darre and Rudolf Kehler). She studied composition at the École normale supérieure of Paris, University of Music and Performing Arts in Vienna, the Academy of Music in Zagreb and the Moscow State Tchaikovsky Conservatory (in the class of Alexander Pirumov and Yuri Buck), where she earned her master’s and doctoral degrees and studies musicology and organ (in the class of Oleg Janchenko). For two years she was an assistant at the Department of Composition at the same Conservatory. At the Sverdlovsk Competition of Young Composers in Moscow in 1993, she won the Grand Prix for

the composition *Five Intermezzos* for piano solo. She is the winner of Yeltsin's presidential scholarship for composers and numerous awards for compositions in Croatia. She is a member of the Croatian Composers' Society, the Union of Composers of Russia and the British Academy of Composers and Poets. She is a full professor at the Department of Music at the Academy of Arts and Culture in Osijek. She holds international courses and seminars in composition and music theory. She was the artistic director of the Pula Music Panel. She has composed more than a hundred works in many genres. Her compositions are performed by famous soloists, ensembles and orchestras in Europe, the USA and elsewhere, and she also performs her piano compositions herself.

Ana Horvat is a composer whose oeuvre consists of acoustic and electroacoustic compositions, sound installations, music for film, dance choreographies, opera and stage performances, and (co)authoring a number of art installations and multimedia works. She is especially interested in merging different fields of art, and therefore she often collaborates in group projects with a wide range of artists, as well as robotics engineers, multimedia creators, computer scientists, as well as DIY and DIWO enthusiasts. She graduated in electronic composition at the Academy of Music in Zagreb, in the class of Zlatko Tanodi, and has also studied composition with Marko Ruždjak and Srđan Dedić. She is an active member of the Zagreb makerspace Radiona, which aim is to connect different fields of art, science and technology, and as a part of that she has participated in numerous exhibitions, concerts, workshops and research projects. Since 2017 she has been a artistic associate at the Academy of Arts and Culture in Osijek, and since 2019 she has been working as an assistant professor.

Pianist **Mia Elezović** began her music education with Blaženka Zorić at the Vatroslav Lisinski Music School in Zagreb. She studied and graduated at the Academy of Music in Zagreb in the class of Zvezdana Bašić in 1995, while afterwards receiving her master's degree there in 2001. She studied piano at the University of Music and Performing Arts in Vienna from 1995 to 1997. That same year she continues studying at the Frankfurt University of Music and Performing Arts in the class of Herbert Seidel, where she graduated in February 2002. Along with her studies abroad, she was also preparing a master's degree at the Academy of Music in Zagreb, which she successfully gained. She specialized by actively participating in master classes of world-renowned pianists and chamber musicians (Stephen Bishop-Kovacevich, Edith Picht-Axenfeld, Oksana Jablonskaja, Leonard Hokanson, John Perry, Rudolf Kehr, Jean-François Antonioli, John O'Connor, Daniel Pollack, Philippe Entremont and Lee Fisher). She was a scholarship holder of reputable international institutions: Fondazione Roma, Soros Foundation and Rotary Deutschland.

From 1999 to 2004, she taught at the Frankfurt International School. In 2004, the Japanese government invited her to a ten-month study visit to Kyoto, during which she devoted herself to intensive piano studies of contemporary Japanese composers at the Showa Academia Musicae. From 2005 to 2006, she was an assistant professor at the Piano Department at Kyoto City University of Arts and at the British School in Tokyo. At the same time, she was invited to the Terra Magica festival in Poreč, where she held master classes and gave recitals. In 2006 she was engaged as a solo pianist in the Spanish National Ensemble for Contemporary Music in Madrid.

In September 2007, she moved to New York, where she received a full scholarship from the Manhattan School of Music and began her 2-year (second) master's degree in contemporary performance, dedicated to the study and interpretation of contemporary composers. During that period, she performed at Carnegie Hall and the Yamaha Piano Salon, and was gladly hired by professors Mark Oswald, Marianne Barrett and Gait Sirguyev to accompany their singing recitals. In 2007 she was hired as an assistant professor at the Alpha School of Music in Queens, New York as well as at the Bergen Academy of Music & Art in Oradell, New Jersey. In 2008 she taught at the Summer Music School in Westfield and in 2008 and 2009 at the Ross School in New York. From 2010 to 2018 she taught at the Belgian Royal Conservatory in Liège, and from 2016 at the Academy of Arts and Culture in Osijek.

Mia Elezović started her domestic and international concert performing very early. She has given numerous solo recitals and performed in many different chamber ensembles in Europe, North and Central America, Qatar and Japan. She has performed as a soloist with the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra, the Dubrovnik Symphony Orchestra, the Croatian Chamber Orchestra and the Gaudeamus String Orchestra. Kazushi Ono, Pavle Dešpalj, Pascal Rophé, Luca Pfaff, Aleksandar Kalajdžić and Zlatan Srzić are some of the conductors with whom she has collaborated very successfully. In addition to frequent and notable guest appearances in radio and television programs in Croatia and Germany, Mia Elezović has performed at many domestic and foreign highly professional music festivals: MBZ, Hamamatsu Music Academy Festival, Schleswig-Holstein Musik Festival, International Holland Music Sessions, Meranofest, International Keyboard Festival

New York and Las Vegas Music Festival. As a pianist with refined hearing, but also a polished sense of chamber music, she gladly participated in numerous music projects such as the Summer Master Courses of the Croatian Music Youth in Grožnjan. In Frankfurt, she collaborated with Marie-Luise Neunecker, Reinhard Nietert and Mauro Giundani. She performed in Croatia with the Zagreb Guitar Trio. In 2013, she premiered Davorin Kempf's *Piano Concerto* accompanied by the Zagreb Philharmonic Orchestra at MBZ. At the invitation of celebrated tenor William Lewis and Franco American Vocal Academy from the USA, since 2012 Elezović spends every summer in Salzburg, where she works with young singers on Lied and Mozart arias, and is also the executive director of the project.

Since 2012, she has been a member of the Alisios Camerata ensemble, which has attracted the attention of audiences and critics, as well as being recognized among Croatian composers of all generations who dedicate their works to them. She was a member of the National Ensemble for Contemporary Music in Madrid, and the New York ensembles East Coast Contemporary Ensemble and Le Train Bleu, while in Croatia she also collaborated with the Cantus Ensemble. Since 2019 she has been a member of the ensemble Synchronos. She has won numerous awards and accolades.