



S/UMAS

IT IS WHAT IT IS

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| 1 | <i>It Is What It Is</i>
— GORDAN TUDOR | 06:47 |
| 2 | <i>Impro 9</i>
— S/UMAS | 01:10 |
| 3 | <i>Zaboravljene muzike / Forgotten Music</i>
— DUBRAVKO DETONI
Obrada / Arrangement: DENI PJANIĆ | 09:49 |
| 4 | <i>Impro 11</i>
— S/UMAS | 01:19 |
| 5 | <i>s/UMAS Summarum</i>
— ANA HORVAT | 12:39 |
| 6 | <i>Impro 13</i>
— S/UMAS | 00:29 |
| 7 | <i>Dancefloor Deconstruction</i>
— MARGARETA FEREC PETRIĆ
Obrada / Arrangement: GORDAN TUDOR | 03:26 |
| 8 | <i>Impro 7</i>
— S/UMAS | 01:00 |
| 9 | <i>S/Universe</i>
— DENI PJANIĆ | 07:49 |

UKUPNO TRAJANJE / TOTAL TIME 44:43

Usred (možda) najneizvjesnijeg razdoblja za glazbu i umjetnost novijeg doba, dok većina svjetskih dvorana zjapi prazna, splitski umjetnici dobili su priliku muzicirati u novootvorenoj koncertnoj dvorani, a među prvima koji su ondje nastupili i ugostili svoju publiku – koju su od početka aktivno stvarali – jest Ansambl za suvremenu glazbu Umjetničke akademije u Splitu – s/UMAS. Godina koja je promijenila svijet i recepciju glazbe uskratila je brojnim glazbenicima mogućnost nastupanja uživo, nužnost kontakta s publikom, a mladoj generaciji i priliku za učenje i rast kroz glazbenu praksu. Propulzivni mladi glazbenici odgovaraju toj situaciji objavom svoga prvog diskografskog izdanja, posvećenoga glazbi domaćih autor/ic/a te predstavljanju vlastitog zvuka kroz segmente skupnog rada temeljenog na improvizaciji.

Ansambl s/UMAS njeguje otvorenost, znatiželju, nediskriminatorni interes za uzbudljive boje, oblike i sve vrste zvučkovlja što ih pruža glazba današnjice, hrabrost za hvatanje ukoštac s brojnim izazovima koje suvremena izvedbena praksa donosi, ali i za svojevrsan

In the middle of perhaps the most uncertain times for music and art of new age, with most of the concert halls around the world standing empty, the artists from Split were given the opportunity to play music in the newly-opened concert hall – the Ensemble for Contemporary Music of the Arts Academy in Split, s/UMAS, was among the first to perform there before the audience that has faithfully followed them from their beginnings. The year that has changed the world and the reception of music has also deprived many musicians of the opportunity to perform live, that necessary contact with the audience, but the younger generation has also been denied the opportunity to learn and grow by practicing music. Young dynamic musicians reacted to this situation by releasing their first CD with music by Croatian authors, presenting their own sound through segments of improvisation-based group work.

The s/UMAS Ensemble fosters openness, curiosity, non — discriminatory interest in the exciting colors, forms and all

mediteranski pristup skupnim improvizacijama, koje ovom prilikom – uz interpretacije odabranih partitura – prvi put donose trajno zabilježene. Žila kucavica ovog ansambla energija je i dinamičnost koju ostvaruju kroz stalna putovanja i promjene: kako one glazbene tako i kroz stalne izmjene u članstvu, raznolik repertoar i promjenjiv instrumentarij, zadržavajući na taj način svježinu unutar ansambla i prenoseći je, zajedno s umjetničkim voditeljem, publici koja ih prati već petu sezonu.

Glavna je stvar da skupina treba izvoditi glazbu koja je za nju nužna u tom trenutku i na tome mjestu. A već znam da ansambl posjeduje energiju – koja je ključan sastojak.

*sorts of sounds that today's music provides as well as the courage to face the numerous challenges characteristic of contemporary performance, but also a sort of *Mediterranean* approach to group improvisations which, with the interpretations of selected scores, were now recorded for the first time. The quintessence of this ensemble is the energy and dynamics that stems from constant travels and changes, both in music and in the membership, diverse repertoire and changing instruments, which makes it possible to maintain freshness within the ensemble and to convey it, together with their artistic director, to the audience following them for five consecutive seasons.*

The key is for a group to perform the music necessary for that group at that particular moment and at that particular place. And I already know that the ensemble possesses the energy which is the essential part.

— TIM HODGKINSON

Glazba predstavljena na ovome izdanju odražava odmak od uvriježenih odnosa prema skladanju i pristupu postojećim opusima, kao i stvaralački impuls samih mladih glazbenika koji čine s/UMAS. Odabrane skladbe ujedinjuje potraga za raznolikošću instrumentacijskih kombinacija kroz načelo uporabe otvorenih formi, domišljatih aranžmana i ulazak u elektroakustičku domenu. Ta se nastojanja daju čuti u cjelini: od Tudorova elektroakustičkog poticaja ansamblu u doba koje nam poručuje da *stvari jesu kakve jesu*, preko Detonijevih (ne)Zaboravljenih muzika u novome ruhu, posezanja za *objets trouvés* koje je Ana Horvat iskoristila *sumirajući* zvukovlje što ga je ponudila tada tek osnovanom ansamblu mladih istraživača, oživljavanja gotovo didaktičkih *dekonstrukcija* Margarete Ferek-Petrić u novome aranžmanu, pa do drugog autorskog doprinosa ansamblu Denija Pjanića, bivšeg člana s/UMAS-a.

The music on this album reveals a departure from the prevailing attitudes towards composing and approaches to existing opuses, as well as the creative impulse of the young musicians within the s/UMAS. The search for a diversity of instrumental combinations through the principle of the use of open scores, masterly arrangements and entry into the electroacoustic realm are the common elements of the chosen compositions. These features can be heard throughout the album: from Tudor's electroacoustic incentive for the ensemble at a time when *things are as they are*, through Detoni's (Un)Forgotten Music in a new guise, or the use of *objets trouvés* that Ana Horvat used to *sum up* the sounds in the piece she wrote for the then newly-established ensemble of young explorers, or reviving of an almost didactic deconstructions of Margareta Ferek-Petrić in a new arrangement, all the way to Deni Pjanić's (a former member of s/UMAS) second compositional contribution to the ensemble.



Posvećenost pronalaženju kreativnih rješenja, autentičan interes i potreba za novim u glazbi neke su od kvaliteta koje je raznolikim pristupima radu s ansamblom razvio niz inspirativnih mentora, suradnika i gostujućih predavača, u režiji s/UMAS-ova osnivača i umjetničkog voditelja, glazbenika nepresušne kreativne energije, Gordana Tudora, koji ističe predanost ovih mladih kreativaca, opisujući ih kao *hrabre, temeljite i stroge prema sebi*. Iz godine u godinu vlastitim projektnim angažmanom uspjeli su – zahvaljujući nenatječajnim sredstvima ostvarenim od upisnina studenata Sveučilišta u Splitu – pribaviti tehničku opremu potrebnu za onakav pristup bavljenju glazbom kakav njihov interes i dosadašnja postignuća zahtijevaju.

Formiranje svestranog ansambla u kakav izrasta s/UMAS te projekti koji iz toga proizlaze, važan su korak i za glazbenu scenu u cijelosti jer doprinose razvijanju drukčijeg pristupa suvremenoj glazbi. Unatoč bogatu stvaralaštvu, na samoj je sceni glazba suvremenih autora nerijetko *egzotizirana* i gotovo svedena

Commitment to finding creative solutions, genuine interest and the need for the new in music are some of the qualities that many inspiring mentors, collaborators and guest lecturers, starting with the s/UMAS' founder and artistic director, Goran Tudor, have developed while working with the ensemble. Tudor, a musician of inexhaustible creative energy, emphasizes the commitment of these young creators, calling them *courageous, thorough and conscientious*. Over the years, thanks to their efforts and non-allocated funds from the tuition fees of students at the University of Split, they have succeeded in acquiring the technical equipment needed for the approach to music that their interests and current accomplishments demand.

The establishment of a versatile ensemble into which the s/UMAS develops, and the resulting projects are also an important achievement for the entire music scene because they contribute to the development of a different approach to contemporary music. Despite the abundance of creativity, the music

(tek) na specijalizirane festivale i cikluse. Pokušavajući se potvrditi u već postavljenim sustavima, glazba nerijetko ispunjava zahtjeve prošlih vremena, pri čemu se autori, urednici i koncertni programatori (možda nesvjesno) vode strahom kako ništa izvan uobičajenih obrazaca, pa i klišeja, ne djeluje na slušateljsku svijest. Ipak, *mišljenje glazbe*, kako piše akademik Nikša Gligo, *smiješno je poistovjećivati s njezinim afektivnim učinkom*. Drukčiji pristup programiranju koncerata s/UMAS-a omogućuje raznolikom zbroju glazbi koje se kriju iza tih naizgled stranih etiketa da *prodiše* usporo s nizom stilski, žanrovski i poetički različitih opusa iz – današnjoj generaciji – udaljenijih epoha, a koji u praksi i dalje čine većinu repertoarnih odabira. Dosadašnji rad u ansamblu doveo je mlade glazbenike pred legendarne partiture glazbe 20. stoljeća, omogućio im izvođenje glazbe ikonā žanrovski različitih područja, kao što su Frank Zappa, David Bowie ili skupine The Doors i Queen, a kroz niz radionica i suradnji stvorili su u Splitu svojeverstan suvremeno-glazbeni *hub*.

of contemporary composers is often *exoticized* within the scene in the way that it is almost reduced to (only) specialized festivals and concert series. In attempting to prove itself within pre-established systems, music often meets the requirements of the past times, as authors, editors and concert curators are (perhaps inadvertently) governed by the fear that nothing other than the usual patterns, even clichés, will work for listeners. However, *it is ridiculous to equate the musical thinking*, writes academician Nikša Gligo, *with its affective impact*. A different approach to the planning of s/UMAS' concerts allows a diversified collection of music behind these seemingly foreign labels to *exist* alongside a series of stylistically, genre-wise and poetically different oeuvres from epochs distant to modern generation, which in practice constitute the majority of the repertoire selections. The current ensemble activities have brought young musicians before the iconic scores of the 20th century music, enabled them to perform music by the legends of different genres such as Frank Zappa, David Bowie

Za prvi s/UMAS-ov nosač zvuka odabra-
na je glazba hrvatskih skladateljica i
skladateljā s kojima ansambl surađuje,
od kojih uči i koje nadahnjuje. Skladbe
na ovome izdanju odzvuk su nekoliko
godina rada usmjerenoga na slušanje,
muziciranje, upoznavanje zvuka iz dru-
gih očišta, ali i posvećenosti razvijanju
slobode kod mladih glazbenika.

Upravo taj, metodološki nemapiran, a
sistemske ignoriran dio obrazovnoga
procesa i glazbenoga razvoja dao je za-
mah ansamblu i nesumnjivo postavio
dobre temelje za buduća istraživanja
i rad nesagledivih kreativnih potenci-
jala – prepozna li ih se. Poticaj je to i
nastanku novih djela za ansambl te
ohrabrenje glazbenicima za njihov utje-
caj na kompoziciju i konkretiziranje
vlastitih autorskih ideja. Odabir sklad-
bi prema instrumentariju logično ga je
usmjerilo prema skladbama otvorenih
formi (open scores), tehnološki se pri-
lagodavajući zahtjevima koje postavljaju
pred izvođače. To uključuje i pripremu
za bavljenje elektroakustičkim i multi-
medijalnim radovima mlađe generacije
autorica i autora, uz pregršt ideja za

or The Doors and Queen, and created
a sort of a contemporary music hub in
Split thanks to a series of workshops and
collaborations.

The s/UMAS' very first CD contains music
by Croatian composers with whom the
ensemble collaborates, from whom it
learns and who in turn draw inspiration
from them. The compositions on this
album are the product of several years
of work devoted to listening, playing
music, getting to know the sound from
different perspectives, but also a desire
to nurture freedom among young mu-
sicians. This methodologically unchar-
tered and systematically ignored part
of the educational process and musical
development has given the ensemble
its impetus and has undoubtedly laid a
good foundation for future research and
work of immeasurable creative poten-
tials, should they be recognized. In ad-
dition to serving as an incentive to write
new pieces for this ensemble, it also en-
courages musicians to get involved in
composing and realize their own musi-
cal ideas. The selection of compositions

vlastite aranžmane postojećih opusa. Ova djela već u naslovu sugeriraju otvorenost propitivanju, a ono je u svakome od pojedinačnih slučajeva različito.

U proljeće nesumnjivo povijesne 2020. godine saksofonist, skladatelj i pedagog **GORDAN TUDOR** (1982.) sklada i svome ansamblu posvećuje skladbu za nonet i elektroniku, jedino djelo na ovome izdanju koje je originalno nastalo kao elektroakustička skladba. *It is what it is* glazbeno je ohrabrenje studentima usred zbunjujuće, koncertima i radionicama osiromašene godine, a naslov je preuzet iz izjave vodećeg američkog infektologa, dr. Anthonyja Faucija, koji je odmah na početku pandemije, obraćajući se javnosti, rekao: *It Is What It Is*. Intuitivno gotovo sentski oblikovan obris koji već na početku skladbe skicira, karakterističan je element Tudorova izraza, a u ovome slučaju razigran je kroz impuls ritamske figure klavira, nad kojim nastaju guste melodijske geste povjerene puhačima. Snimku izgovorene rečenice dr. Faucija netko će isprva čuti kao upozorenje, prihvaćajući je kroz ponavljanje kao

according to the instruments logically steered them to open scores, technologically adapted to the demands they impose on the performers. This includes the willingness to perform electroacoustic and multimedia pieces by the younger generation of composers, along with a myriad of ideas for their own arrangements of existing opuses. The titles of these pieces already imply openness to questioning, which is different in each of them.

In the spring of undoubtedly historic 2020, saxophonist, composer and teacher **GORDAN TUDOR** (1982) wrote and dedicated to his ensemble a composition for nonet and electronics, the only piece on this album that was originally written as an electroacoustic composition. *It Is What It Is* is a musical encouragement to students in the midst of a confusing year with little concerts and workshops; the title comes from a statement of a leading US expert on infectious diseases, Dr. Anthony Fauci, who in his public statement at the outset of the pandemic said: *It Is What It Is*. The intuitive, almost scenic contour that

trenutačno stanje stvari, dok će ona s vremenom možda zadržati tek umjetnički prizvuk kakve zanimljive muzičko-teatarske geste koju donosi baršunasti glas, izgovarajući na kraju skladbe istinu: *it is what it is*.

Brojni sastavi i ansambli izvode suvremenu glazbu, no tek rijetki posjeduju stvarateljski odnos spram nove glazbe. Takvi sastavi hrabro iznose skladateljska otkrića i ubrzo im postaju poželjnim sustvarateljima novoga zvuka. Upravo takve zasade nastoji Tudor izgraditi u s/UMAS-u, ansamblu koji je već u prvih pet godina i mimo ideje pedagoškoga projekta – u profesionalnom kontekstu izvođenja suvremene glazbe – pokazao da je sastav na koji valja računati.

Pedeset godina nakon osnivanja Ansambla centra za nove tendencije Zagreb (ACEZANTEZ), svoj 80. rođendan skladatelj, pijanist, pisac i osnivač ACEZANTEZ-a, **DUBRAVKO DETONI** (1937.), proslavio je upravo s članovima s/UMAS-a. Svježina, humor, sloboda i zanesenost bile su i pokretačka sila međunarodno

he sketches at the very beginning of the composition is a characteristic element of Tudor's expression. In this case, it plays around the impulse of a rhythmic piano figure over which dense melodic gestures for wind instruments are created. At first, some may perceive the recording of Dr. Fauci's spoken statement as a warning, through its repetition accept it as the current state of things, although in time it may retain only the artistic overtone of an interesting musical-theatrical gesture by a velvety voice saying the truth at the end of the piece: *it is what it is*.

Many groups and ensembles perform contemporary music, but only a few have a creative relation to New music. These groups boldly showcase the composers' discoveries and soon become their desirable co-creators of the new sound. This is precisely what Tudor strives to achieve with the s/UMAS, the ensemble that has showed in its first five years that it is a group to be counted on, even beyond the idea of a teaching project, in the professional context of the interpretation of contemporary music.

poznatog ACEZANTEZ-a, koji je predstavljao gotovo proročki iskorak u kontekstu skupnih poetika s kraja 1960-ih godina. Ansambl je bio izvođačkom *kralježnicom* Muzičkog biennala Zagreb, na kojemu su se desetljećima kasnije okušali i članovi s/UMAS-a. Detoni je studirao klavir, a potom i kompoziciju na Muzičkoj akademiji u Zagrebu, diplomirajući u klasi Stjepana Šuleka. Usavršavao se u Sieni, Varšavi, Darmstadtu i Parizu, gdje je redom upijao znanje i razvijao vlastite ideje s najznačajnijim ljudima zapadnoeuropske glazbene scene toga doba: u Varšavi radi s Witoldom Lutosławskim i Grażynom Bacewicz, kao i u eksperimentalnom studiju Poljskoga radija, a aktivan je i na Ljetnim tečajevima u Darmstadtu, gdje radi sa Stockhausenom i Ligetijem. Neprocjenjivo iskustvo suvremenih tendencija, što ga je kroz rad ACEZANTEZ-a priuštio brojnim glazbenicima, glumicama, plesačima, pa i kritičarima, nadahnulo je i niz glazbenika koji su danas *spiritus movens* umjetničkoga konteksta u kojemu djeluju, a iznimka nije ni Detonijev mlađi kolega i prijatelj, osnivač s/UMAS-a.

Fifty years after the founding of the Ensemble of the Center for New Tendencies Zagreb (ACEZANTEZ), **DUBRAVKO DETONI** (1937), composer, pianist, writer and the founder of the ACEZANTEZ, celebrated his 80th birthday with the members of the s/UMAS. Freshness, humor, freedom and exuberance were the driving forces behind the internationally renowned ACEZANTEZ, which represented an almost prophetic breakthrough in group poetics in the late 1960s. The ensemble was the performing heart of the Music Biennale Zagreb, where the members of the s/UMAS also performed decades later. Detoni studied piano, and then also composition at the Music Academy in Zagreb, from which he graduated in the class of Stjepan Šulek. He studied in Sienna, Warsaw, Darmstadt and Paris, where he soaked up knowledge and developed his own ideas under the auspices of the most important people of the Western European music scene of the time: in Warsaw he worked with Witold Lutosławski and Grażyna Bacewicz, as well as in the experimental studio of the Polish Radio, and was also active

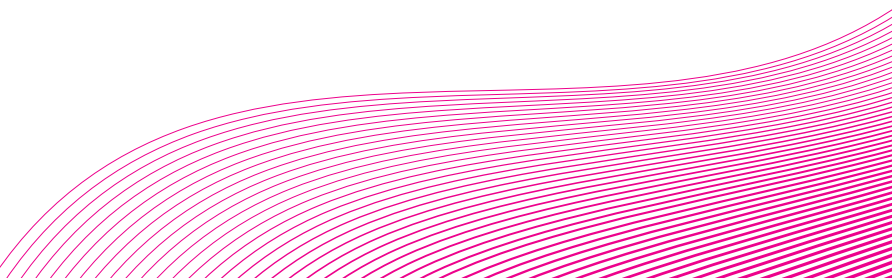




Zaboravljene muzike predstavljaju jedno od najpoznatijih i najizvođenijih Detonijevih djela, originalno pisanog za gudački kvartet, no koje se glazbenim tkivom prirodno stapa s bogatim zvukom saksofona u vještim obradama koje su nastale nakon gudačkog originala, ovdje u obradi Denija Pjanića.

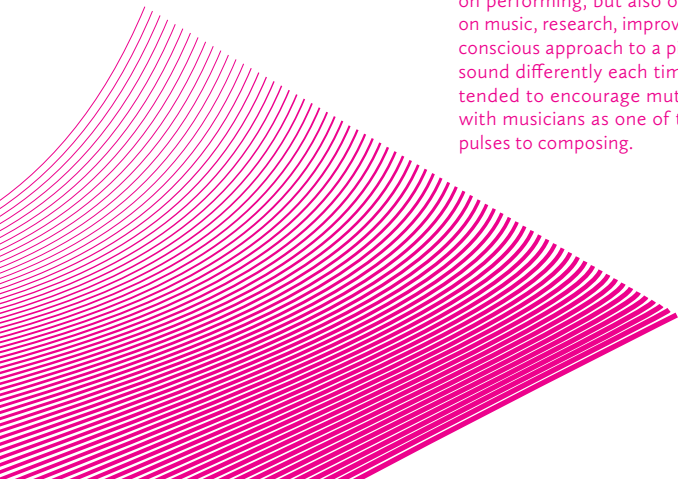
Spretnost tonskih kontura drugog improvizacijskog segmenta priprema je za tankočutan uvod skladbe **s/UMAS Summarum** Ane Horvat, prvog djela originalno nastalog upravo za ovaj ansambl. Kada je dobila narudžbu za skladbu, s/UMAS je bio "svježe osnovan ansambl, iza kojeg je bio debitantski koncert", prisjeća se autorica. Sa željom da smione mlade članove ansambla uvede u drukčiji zvukovni

at the Summer Courses in Darmstadt, where he worked with Stockhausen and Ligeti. The invaluable experience with contemporary tendencies that he has given to numerous musicians, actors & actresses, dancers, even critics, through their collaboration with the ACEZANTEZ, has also inspired a number of musicians who are today the spiritus movens of the artistic context in which they work, and Detoni's younger colleague and friend, the founder of the s/UMAS, is no exception. **Forgotten Music** is one of the most well-known and performed Detoni's pieces, initially written for a string quartet, whose musical fiber naturally fuses with the rich sound of saxophone in artful arrangements created after the original composition, in this case the one by Deni Pjanić.



svijet, koji se temelji ne samo na izvođenju nego i na promišljanju glazbe, istraživanju, improviziranju i osvijetljenom pristupu djelu, koje svaki put može drukčije zazvučati, Horvat je, kao jedan od početnih impulsa za skladanje, željela potaknuti međusobno slušanje kod glazbenika.

The artfulness of tonal contours of the second improvisational segment prepares us for a sophisticated prelude of the composition *s/UMAS Summarum* by Ana Horvat, the first piece ever written for this ensemble. When she received the commission for the composition, the *s/UMAS* was a “newly founded ensemble with a debut concert behind it,” recalls the author. Wanting to introduce the courageous young members to a different world of sound based not only on performing, but also on reflections on music, research, improvisation and a conscious approach to a piece that can sound differently each time, Horvat intended to encourage mutual listening with musicians as one of the initial impulses to composing.



Ususret gostovanju na 'Izlogu suvremenoga zvuka' tražilo se autorsko djelo koje bi se, u kontekstu toga festivala, posvećenog suvremenoj, eksperimentalnoj i improviziranoj glazbi te srodnim izričajima, obratilo svim posebnostima ansambla — promjenjivom broju te vrsti izvođača i instrumentarija, želji za radom na novim izazovima, ali – u autorskom rukopisu mlade generacije.

Svoj kompozitorski odgovor na taj izazov Horvat opisuje ovako: *Klasični instrumentarij proširila sam koristeći razne zvučne objekte. Četiri stavka skladbe razlikuju se po instrumentariju i tehnikama sviranja. U prvome se kao instrumenti koriste staklene boce različitih veličina. U drugom stavku zvučnu bazu čini slide whistle i glinene ptice, a i svaki izvođač odabire neki zvučni objekt po vlastitome izboru, koji će rabiti u ovom stavku. Nakon prvog i drugog stavka, koji se baziraju na zvučnim objektima, treći i četvrti stavak pisani su za akustične instrumente. U trećem stavku koriste se proširene tehnike, dok u četvrtome sva melodijska i harmonijska zbivanja proizlaze iz repetirajućeg tona.*

For a guest performance at the Showroom of Contemporary Sound, in the context of a festival dedicated to contemporary and experimental music, improvisation and related art forms, they needed a new, original piece that would address all particularities of the ensemble — variable number and type of performers and instruments, the desire to work on new challenges – written by a composer of the younger generation.

Horvat describes her compositional response to this challenge in the following words: *I have expanded the classic instruments using various sound objects. The four movements of the composition differ in instruments used and playing techniques. I use glass bottles of different sizes as instruments in the first one. In the second movement, the sound base consists of slide whistle and clay birds, and each performer selects a sound object of their own choice to use in this movement. After the first and second movements, which are based on sound objects, the third and fourth movements are written for acoustic instruments. Extended techniques are*

Snimka izvedbe predstavljena na ovoj izdanju zabilježena je na završnom koncertu majstorskog tečaja na 55. Glazbenoj tribini u Opatiji, u dvorani Hotela Imperial u Opatiji. Uz ansambl s/UMAS nastupili su i studenti akademija iz Zagreba i Osijeka koji su sudjelovali u projektu: Lara Rimac na violini, Kristina Knežević na violi, Josip Boštjančić na violončelu i Dorotea Pavlinić na klaviru.

Kolektivni improvizacijski kroki prethodi još jednom pojavljivanju udaraljkaškog alter ego klavira u skladbi **Dancefloor Deconstruction** Margarete Ferek-Petrić. Izvorno napisana za školski orkestar jedne glazbene škole u Beču, skladba je ovaj put dospjela u elektroakustičko ruho u obradi Gordana Tudora. Susret s proširenim tehnikama i različitim gestama koje prožimaju suvremenu glazbu te konfrontacija mladih glazbenika koji umjetnički odrastaju u trenutačnom glazbeno-obrazovnom sustavu najistaknutiji su zadaci koje si je skladateljica postavila pri radu na skladbi. Već sa 17 godina, kada je u Hrvatskom glazbenom zavodu ravnala izvedbom svoje skladbe

used in the third movement, while in the fourth, all melodic and harmonic events result from a repetitive tone.

A recording of the performance on this album was made at the final concert of the masterclass held at the 55th Music Festival in Opatija, in the Imperial Hotel Hall in Opatija. Students from the Academies in Zagreb and Osijek who participated in the project also appeared with the s/UMAS Ensemble: Lara Rimac on violin, Kristina Knežević on viola, Josip Boštjančić on cello and Dorotea Pavlinić on piano.

The collective improvisational croquis precedes another appearance of the percussion alter ego of piano in the composition **Dancefloor Deconstruction** by Margareta Ferek-Petrić. Originally written for the school orchestra of a music school in Vienna, in Gordan Tudor's arrangement this composition received an electroacoustic guise. Working on this composition, the composer concentrated in particular on the contact with extended techniques and various gestures of which contemporary music

za orkestar Glazbene škole *Blagoje Bersa*, zagrebačko-bečka skladateljica **MARGARETA FERÉK-PETRIĆ** (1982.) počela je koristiti tzv. nepravilne mjere i ritmičke obrasce, pa je pisanje skladbe s elementima tradicijske glazbe s područja Balkana za austrijske školarce bio vrlo prirodan zadatak za autoricu koja u svome opusu već ima nekoliko uspješnica koje *odišu* tim glazbenim podtekstom. Predavši skladbu u ruke Gordana Tudora, čiju je inačicu s/UMAS praisveo na svome prvom koncertu u novoobnovljenoj dvorani Hrvatskoga doma u Splitu, autoričino zadovoljstvo povećala je i sigurnost da će proširiti repertoar ansambla čije projekte i sama podržava.

Važno je odabrati skladbe koje otvaraju nove putove i sfere u zvuku, ne zaboravljajući da ti izazovi trebaju biti energični i zabavni, što je ujedno i glavna uputnica za interpretaciju skladbe Dancefloor Deconstruction.

abounds as well as on confronting young musicians who are maturing artistically within the current music education system. Already at the age of 17, when she conducted the performance of her composition for the Orchestra of the *Blagoje Bersa* Music School at the Croatian Music Institute, the Zagreb-Vienna composer **MARGARETA FERÉK-PETRIĆ** (1982) began using the so-called irregular measures and rhythmic patterns, so writing a composition with the elements of traditional music from the Balkans for Austrian schoolchildren was a very natural task for the author whose opus already contains several hits that *exude* this musical subtext. Giving the composition to Gordan Tudor, whose version the s/UMAS first performed at their very first concert in the newly renovated Croatian Home Hall in Split, the author's satisfaction grew with the certainty that she succeeds in expanding the repertoire of the ensemble whose projects she also supports.

It is important to choose compositions that open up new paths and spheres in

Praksa izvođenja, ali i živoga kontakta s autorima, međusobna povezanost i sloboda eksperimentiranja s instrumentom te svojim i tuđim idejama, važni su već od najranije dobi i prvih faza glazbenoga razvoja, kako instrumentalistâ tako i skladateljâ te onih čiji umjetnički put nije omeđen (samo) tim kategorijama. Tako je na zaključno mjesto albuma prvijenca S/UMAS-a dospjela skladba bivšeg člana ansambla, koji svoj glazbenički put sve više razvija i u skladateljskome smjeru. Na ovome izdanju **DENI PJANIĆ** (1990.) potpisuje i obradu Detonijeve skladbe. Pjanić je nagrađivani saksofonist, uz to je i autor, aranžer te pedagog čija je ovo druga skladba za S/UMAS koja odražava dosadašnja iskustva u području suvremene glazbe, na koja se nastavlja vlastitim istraživanjima zvukovlja ansambala kojima nudi svoje viđenje njihova zvukovnog svemira – *S/Universe*.

— KAROLINA RUGLE

sound, not forgetting that those challenges need to be energetic and fun, which is also the key factor in interpreting the Dancefloor Deconstruction.

The performing experience, live contact with authors, mutual connection and freedom to experiment with an instrument, one's own ideas and those of others, play an important role from an early age and the early stages of musical development, both for instrumentalists and composers as well as those whose artistic path is not limited to (only) those categories. Thus, the final place on the debut album of the S/UMAS was given to the composition of a former member of the ensemble, **DENI PJANIĆ** (1990), whose musical path is progressively taking him towards composing. Pjanić is an award-winning saxophonist as well as a composer, arranger and teacher. His second piece for S/UMAS reflects his current experience in contemporary music, continuing with his own explorations of the ensemble's sound to whom he dedicates his own vision of their sound universe – *S/Universe*.

ANSAMBL S/UMAS osnovan je 2015. godine pri Umjetničkoj akademiji u Splitu, na inicijativu umjetničkog voditelja ansambla, docenta Gordana Tudora. Ovaj mladi ansambl ubrzo se nametnuo među specijaliziranim sastavima za izvođenje suvremene glazbe u Hrvatskoj kao jedan od najaktivnijih i najpropulzivnijih. U središtu interesa i izvedbene prakse ansambla glazba je 20. i 21. stoljeća, nerijetko u tehnički i instrumentacijski prilagođenim inačicama usmjerenih razvijanju izvođačkih, improvizacijskih, tehničkih i interpretacijskih vještina u studenata. Od samoga osnutka ansambl uspješno surađuje s eminentnim glazbenim umjetnicima (Dubravko Detoni, Ryo Noda, Tim Hodgkinson i Vincent Royer), dok im Ana Horvat, Mátyás Wettl, Ole Hübner, Deni Pjanić te Gordan Tudor posvećuju svoje skladbe. Njihove izvedbe glazbe Alena i Nenada Sinkauza dijelom su *soundtracka* za film *Zora* Dalibora Matanića. s/UMAS je održao brojne koncerte na prestižnim festivalima, kao što su: Muzički Biennale Zagreb, Izlog suvremenog zvuka, Glazbena tribina Opatija, projekt

THE S/UMAS ENSEMBLE was founded in 2015 at the Arts Academy in Split on the initiative of the ensemble's artistic director, Assistant Professor Gordan Tudor. This young ensemble soon established itself as one of the most active and dynamic ensembles among the specialized ensembles for contemporary music performing in Croatia. The focus of their interest and performing experience is music of the 20th and 21st centuries, often in technically and instrumentally adapted versions aimed at developing performing, improvisational, technical and interpretive skills of students. Since its founding, the ensemble has successfully collaborated with eminent musicians (Dubravko Detoni, Ryo Noda, Tim Hodgkinson and Vincent Royer), while Ana Horvat, Mátyás Wettl, Ole Hübner, Deni Pjanić and Gordan Tudor dedicated their compositions to them. Their performances of music by Alen and Nenad Sinkauz are part of the soundtrack for the movie *Zora (Dawn)* by Dalibor Matanić. The s/UMAS held numerous concerts at prestigious festivals, including the Music Biennale Zagreb, Showroom

Music–Mission–Vision – Dani suvremenog muziciranja Zagreb, Dani Julija Knifera i Međunarodni festival komorne glazbe Osijek, Split Art Convention, Split Sax Weekend, Dani nove glazbe, Ispod bine, Festival znanosti, Mediteranski festival knjige Split i drugi.

Ansambli su se pridružili i studenti koji su putem programa ERASMUS+ došli studirati u Split, a studenti saksofona iz klase doc. art. Gordana Tudora okupljeni su i u ansambl saksofona SAX/UMAS. Članovi ansambla s/UMAS osobito su ponosni na svoje humanitarne projekte, poput *s/UMAS goes POP* i *s/UMAS goes Hollywood*, kao i na projekte kroz koje mlade naraštaje upoznaju sa suvremenom glazbom, *Glazba pomaže* Glazbene mladeži Split te vlastiti projekt, *Music Bus*.

of Contemporary Sound, Music Festival Opatija, Music–Mission–Vision Project – Days of Contemporary Music Zagreb, Julije Knifer Days and International Festival of Chamber Music Osijek, Split Art Convention, Split Sax Weekend, New Music Days, Under the Stage, Festival of Science, Mediterranean Book Festival Split etc.

The students who came to study in Split thanks to the ERASMUS+ program have joined the Ensemble, while the saxophone students in the class of Gordan Tudor are also part of the saxophone ensemble SAX/UMAS. The members of the s/UMAS Ensemble are particularly proud of their humanitarian projects such as *s/UMAS goes POP* and *s/UMAS goes Hollywood*, and the projects whose aim is to introduce younger generations to contemporary music, *Music Helps* of the Jeunesses Musicales Split and their own *Music Bus* project.

Ansambli S/UMAS

The S/UMAS Ensemble

FLAUTE | FLUTES

Toska Lumezi
Nikolina Kapitanović

KLARINETI | CLARINETS

Igor Ivanović
Žana Radonić

SAKSOFONI | SAXOPHONES

Filip Dujmović
Vedran Momčilović
Marko Gerbus
Martin Ficsura (Mađarska | Hungary)

KLAVIR | PIANO

Silvija Anić

UMJETNIČKI VODITELJ | ARTISTIC DIRECTOR

Gordan Tudor

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