



HRVATSKI SUVREMENI SKLADATELJI  
CROATIAN CONTEMPORARY COMPOSERS



IVANA  
**KIŠ**

1. **Krug** | **Circle**, za oktet limenih puhača i dva udaraljkaša | for brass octet and two percussionists . . . . .06:01

| Oktet slovenskih limenih puhača | Slovenian Brass Octet  
| Udaraljkaški duo Drumartica | Percussion Duo Drumartica

### ***Supertramp's journal***

2. Day 1, *I Now Walk* . . . . .04:14
3. Day 4, *Magic Bus Day* . . . . .02:34
4. Day 9, *Weakness* . . . . .03:29
5. Day 14, *Misery* . . . . .03:00
6. Day 44, *Butchering Extremely Difficult; Fly & Mosquito hordes; Remove intestines, Liver, kidneys, one lung, steaks; Get hindquarters & leg to stream* . . . . .02:14
7. Day 64, *Kruetzer Sonata* . . . . .05:08
8. Day 74, *Terminal Man. Faster* . . . . .03:53
9. Day 89, *Many Mushrooms. Dream* . . . . .04:26
10. Day 107, *Beautiful Blue Berries* . . . . .03:15
11. Last Days. *Every End Is a New Beginning* . . . . .03:38  
Day 108 — Day 109 — Day 110 — Day 111 — Day 112 — Day 113

| Krešimir Bedek, gitara | guitar



12. **Unreparable 7-Minute Study (about the possibility of not getting to the right place in the right time),**  
za ansambl | for ensemble ..... 08:44

| Cantus Ansambl | Cantus Ensemble  
Berislav Šipuš, dirigent | conductor

13. **Rosin put kući | Rosa's Way Home** .....06:24

| Krešimir Bedek, gitara | guitar  
Nikola Fabijanić, saksofon | saxophone

14. **Jedan | One,** za čembalo i elektroniku  
for harpsichord and electronics .....07:42

| Franjo Bilić, čembalo | harpsichord

15. **Galijot | Galliot,** za elektroniku | for electronics .....05:54

16. **Lamentation (is when grief pours out),**  
za ansambl | for ensemble ..... 07:43

| Cantus Ansambl | Cantus Ensemble  
Berislav Šipuš, dirigent | conductor

Ukupno trajanje | Total time: 78:52



Fotografija | Photo by:  
MATEJ GRGIĆ



# IVANA KIŠ

Nakon završene gimnazije i Glazbenog učilišta *Elly Bašić* (teorijski odjel), **IVANA KIŠ** (Zagreb, 1979.) upisuje studij kompozicije na Muzičkoj akademiji u Zagrebu u razredu Marka Ruždjaka. Diplomirala je 2002. godine izvedbom skladbe *Zaljubljeni akrobat* za alt-saksofon i orkestar. Od 2003. godine na poslijediplomskom je studiju na Kraljevskom konzervatoriju u Den Haagu, gdje su joj profesori bili Louis Andriessen, Gilius van Bergeijk i Diederik Haakma Wagenaar. Godine 2006. magistrirala je koncertom *Sell yourself in the marketplace*. Za kazalište *Korzo* u Den Haagu napravila je nekoliko djela u suradnji s umjetnicima iz drugih područja (vizualna umjetnost, drama). Za nekoliko produkcija muzičkog teatra napisala je glazbu (*After the Breakdown*, *Robe of feathers*, *Look at her Look at her Look at her*). U svim svojim djelima uvijek povezuje glazbu s dramom i/ili vizualnim elementima. Glazbu su joj diljem Europe izvodili renomirani solisti i ansambli (ansambli ASKO Schönberg, Marten Altena, Cantus Ansambl i ansambl Nederlands blaazers, kao i Zagrebačka filharmonija te Simfonijski orkestar HRT-a). Živi u Izraelu, gdje predaje teorijske predmete i kompoziciju na glazbenom odsjeku škole Hof HaSharon i na Muzičkom konzervatoriju u Kiryat Onu.

# SKLADATELJSKI IMAGINARIJ IVANE KIŠ

Bubnjevi i fanfarni početak autorskog albuma Ivane Kiš navješćuju uzbudljivu, zanimljivu i izazovnu glazbu koju je ova autorica odabrala iz svog dosadašnjeg skladateljskog kataloga koji čine solistička, komorna, orkestralna i glazbeno-scenska djela, skladana uglavnom na narudžbe ili u suradnji s interpretima. Tom je doista zanimljivom opusu pečat dao već diplomski rad iz 2001. godine, *Zaljubljeni akrobat*, koncert za saksofon i orkestar nastao na prijedlog njezina tadašnjeg profesora, pokojnog akademika Marka Ruždjaka, a čiji će zvuk i neki skladateljski odabiri označiti i razdoblje studija u Nizozemskoj koje je uslijedilo. Upravo će studij u Nizozemskoj ostaviti na Kiš najveći trag te oblikovati njezin skladateljski habitus i kasniji repertoar. Odlaskom u Izrael, gdje i dalje živi i radi, u njezinu se rukopisu pojavljuje prepoznatljivi topos, crvena linija koju, bez obzira na sastav ili formu djela, u njezinu radu pratimo do danas. Posrijedi su priče i likovi, stvarni ili nestvarni. Taj se izvanglazbeni pokretač glazbenog materijala nerijetko iščitava već iz naslova koji i sami prizivaju zanimanje slušatelja. Zajednička je to odrednica i nekoliko djela na ovom izdanju. *Supertramp's Journal*, *Rosin put kući*, *Jedan* i *Galijot* skladbe su vezane uz kakav lik, kakvu stvarnu ili izmišljenu ličnost. Druge, pak, partiture donose bogat, uglavnom

akordički oblikovan zvuk ili osvježavaju snažnim ritmičkim elementom koji je iz slušateljske perspektive nerijetko dominantan u njezinoj glazbi. Ipak, skladbe predstavljene na ovom albumu nisu odabrane kakvim tematskim objedinjavanjem niti čine linearan vremenski prikaz skladateljskog opusa, što potvrđuje i autorica, pojašnjavajući: „Tražila sam kompozicije koje se jedna na drugu nadovezuju dramatski, karakterno ili emocionalno, ili po potrebi stvaraju kontrast. Namjera je da album bude zanimljiv kao cjelina, da slušateljima donosi novi zvuk ili se zadržava na starome, po estetskoj potrebi.“ Upravo estetika ostaje neokrhuta, uz prepoznatljive karakteristike autorskog pristupa koje međusobno jedna pred drugom uzmiču i ponovno se pojavljuju, ovisno o odabranomu karakteru, oblikovanoj gesti i željenoj energiji (kojom ova glazba obiluje).

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Album otvara **Krug**, skladba za oktet limenih puhača i dva udaraljkaša, snimka praižvedbe u interpretaciji Okteta slovenskih limenih puhača, zabilježene 5. studenog 2015. godine u Opatiji. Tom je prilikom ususret praižvedbi Ivana Kiš o skladbi zapisala: „Doživljaj ove kompozicije je kao natjecanje u brzom hodanju kroz vrijeme: zamislite da kao u ubrzanom filmu možete proći unatrag kroz sve što vam se dogodilo od rođenja i vratiti se opet na početnu točku u sedam minuta. Ili da se možete vratiti unatrag u ovo jutro i znati da ćete ponovno proživjeti isti dan, bez mogućnosti da išta promijenite. Iz te priče dolazi zrcalna forma – muzika radi puni krug i vraća se na svoj početak. Muzička inspiracija dolazi iz meni omiljenih baroknih fanfara – superiorne kompozicije za brass i udaraljke.“ Partitura je to koja stilski, zvučno i karakterno iznenađuje isprva možda neočekivanom klasičnošću

pristupa, uz jasne barokne elemente koji odmah otkrivaju glazbeno razdoblje koje je skladateljici bilo inspiracijom, uz tome pripadajući odabir instrumentarija. U kompozicijsko-tehničkom pogledu, Kiš ne odstupa od svojih uobičajenih alata koji u ovoj skladbi još jače dolaze do izražaja zahvaljujući kontekstu – njihovoj primjeni u odabranom stilu, instrumentaciji i karakteru, uz pojednostavljeni polifoni pristup, basovski ostinato, dijatonički okvir te zrcalnu formu iz koje proizlazi i naziv te, autorici jedne od dražih skladbi iz njezina opusa.

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Opus je to koji na skladateljičinu matičnu, hrvatsku scenu nerijetko unosi element iznenađenja i nesvakidašnjeg, refleksiju drugačijeg senzibiliteta neopterećenoga skladateljskim tendencijama ili uzusima određene sredine. Tako je u zapaženoj skladateljsko-interpretskoj suradnji s gitaristom Krešimirom Bedekom nastala dosad najdulja skladba za gitaru solo u hrvatskoj glazbenoj literaturi, u kojoj ide korak dalje u pristupu tome instrumentu. Riječ je o ciklusu ***Supertramp's Journal***, skladbi čija je pozadina dvojaka: jedna priča slijedi tekstualni i poetički predložak prema kojemu je Kiš skladala, dok druga prati poticaj za pisanje koji je 2018. godine došao od Bedeka te razvoj ideje o skladbi, na kojoj su zajedno radili, kao i same partiture koja je inicijalno trebala biti cikličkim djelom za studente gitare. Od samoga početka bilo je jasno da je posrijedi ideja o nešto duljoj skladbi, što za sobom povlači svojevrсну neizvjesnost u pogledu glazbenog materijala, glazbene gradnje duge forme te, konačno, recepcije i slušateljskog fokusa koji je skladateljica imala na umu. Tematski se ova skladba oslanja na poznatu priču mladića koji je napustio studij, obitelj i prijatelje te odlučio otići u divljinu, na Aljasku, živjeti daleko od civilizacije. Christopher

McCandless (Supertramp) na tom je putu učio živjeti u divljini, ali je i čitao te vodio dnevničke zapise koji su jedina okosnica i materijal koji je skladateljica odlučila uzeti kao podlogu svoga ciklusa. Nazivi deset stavaka ovog ciklusa za gitaru solo citati su iz Supertrampova dnevnika. „Te sam citate provukla kroz moj vlasiti emocionalni doživljaj njegove priče. U mojoj kompoziciji Supertramp kao stvarna osoba ne postoji, postoje samo riječi koje je napisao, a napisao ih je iznimno malo. Manjak njegovih opisa daje mi puno slobode za emocionalnu interpretaciju, ali to je moja emocionalna interpretacija i ni u kom slučaju pokušaj interpretiranja njegovih emocija.“ Kolaboracijski pristup radu na ovom glazbeno-vizualnom prikazu Supertrampova puta bio je isprepleten međusobnim utjecajima sudionika na projektu, onih s glazbene i onih s vizualne strane. Ilustratorica Liat Chen kao početni impuls za nastanak primarnog vizualnog materijala djela, ilustracija pojedinih dnevničkih zapisa, imala je tada već postojeću glazbu Ivane Kiš i interpretaciju Krešimira Bedeka. Važan pri nastanku glazbe i ilustracija bio je element osobnog dojma o dnevniku Supertrampa. Skladateljica nije željela istraživati detalje i pretvoriti skladbu tek u prepričavanje životne priče Christophera McCandlessa, o čemu već postoji niz ostvarenja – film, glazba i različiti drugi radovi nastali su na tu temu. Sam dnevnik jedini je predložak za pisanje glazbe, taj vrlo sažet zapis činjenica kako ih je skicirao McCandless, otvarajući bezbrojne mogućnosti interpretaciju. U tim zapisima nema naracije događaja pojedinoga dana, oni sadrže samo minimalističke podatke faktografskog karaktera koje taj mladić zapisao u knjižicu. Nakon nastanka glazbe i ilustracija, završni sloj umjetničke priče daje Roy Shapira, dajući „život“ slikama Liat Chen na vrlo diskretan način, podcrtavajući ovu sada primarno glazbeničku priču u kojoj je glavni protagonist Krešimir Bedek.

*MANY MUSHROOMS. DREAM*

Autorica slike | Painting by:  
LIAT CHEN



Ostajući vjerna svojim skladateljskim principima i postupcima, Kiš i ovdje koristi neke od svojih 'favorita'. Uranjajući, imerzivni slušni dojam prvog stavka (*I Now Walk*) donosi skladateljici drag lokrijski modus, na čije uvijek prisutne izazove daje svoj kreativni odgovor, ocrtavajući usto osjećaj nestabilnosti i neizvjesnosti puta na koji je krenuo Supertramp. U drugom stavku (*Magic Bus Day*) dominiraju zvučni akordi nastali uporabom otvorenih žica (slično kao i u drugoj skladbi s ovog albuma koju izvodi isti interpret, *Rosa's Way Home*) dajući naglašeno 'sretan' karakter. U trećemu stavku (*Weakness*) korišteni su flažoleti, dajući prizvuk osjećaja usamljenosti i hladnoće, s tek četiri akorda koji stvaraju zvučni dojam topline. U stavcima koji ocrtavaju unutarnja previranja posebno dolazi do izražaja interpretacija Krešimira Bedeka. Takav je i četvrti stavak (*Misery*), koji donosi mučan i težak zvuk gitare, kroz tremola i na neki način 'ukočeni' ritam, ilustrirajući sada već frustrirajuću nemogućnost pronalaska rješenja preprekama i problemima o kojima ne saznajemo puno iz zapisa protagonista. Skladateljica je kao polaznu točku za glazbu pronalazila u detaljima tih, već dovoljno asketski oblikovanih dnevničkih bilješki, kao što je peti stavak (*Butchering Extremely Difficult*), tehnički zahtjevan glazbeni dio nastao na dnevnički zapis 44. dana koji donosi ujedno i najdulji zapis iz kojega je skladateljica kao ključni detalj izdvojila element letećih rojeva komaraca, što se ocrtava i u zapisu, ali i da čuti u virtuoznom odsjeku i interpretaciji gitarista. Šesti stavak (*Kruezer Sonata*) donosi zabilježeno stalno ponavljanje jedne te iste melodije, s početnim motivima Beethovenove *Kruezer* sonate koja je i u vizualnome prikazu ilustrirana kao „buba u uhu“ (earbug). U sedmomu stavku (*Terminal Man. Faster*) dolazi do ubrzanog ponavljanja fraze do njezine neprepoznatljivosti i gubljenja smisla. *Many Mushrooms*.

*Dream* podnaslov je za Kiš najnetipičnijeg, osmoga stavka, u kojemu rastače vlastitu glazbenu logiku, sada nestalu pod utjecajem gljiva u snu. Skladateljica je ovdje upotrijebila glazbeni materijal velikog ljubitelja gljiva, najslavnijeg američkog eksperimentalista Johna Cagea. Primjese egzotističkog glazbenog materijala i motiva uskog ambitusa njegove skladbe iz 1948. godine nalaze ovdje dobru nišu i (glazbeno) logičan *hommage*. Deveti po redu stavak odnosi se na dnevnički zapis 107. dana, kada je McCandless zapisao „prekrasne plave bobice“, čiju romantičnu ideju prenosi glazba, ni ne sluteći, kao i protagonist priče, da su vjerojatno upravo pojedene „prekrasne bobice“ uzrok tome da je preostalih šest dana bez zapisa, označeni tek kao – posljednji dani, uz podnaslov *Svaki kraj je novi početak*. Kontemplacija i rezonantan zvuk oblikuju deseti, ujedno posljednji stavak (*Last Days*) u kojemu svaka glazbena rečenica završava ponavljanjem istog tona, odnosno prihvaćanjem sudbine. Jedini dio teksta podnaslova stavaka koji nije originalno zapisan u dnevniku prati posljednji stavak: *Every End is a New Beginning*. Rečenice se skraćuju kao i udisaji, a pri kraju ostaje samo motiv udaha koji se stišava i nestaje, stvarajući pred kraj ove suite neku vrstu uranjajućeg efekta koji kao da kani slušatelja približiti lucidnim snovima sanjara idealista kakav je bio Supertramp.

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***Unreparable 7-minute study (about the possibility of not getting to the right place in the right time)***, u prijevodu: *Nepopravljiva sedmominutna studija (o nemogućnosti dolaska na pravo mjesto u pravo vrijeme)* skladba je nastala 2006. godine, za vrijeme studija u Nizozemskoj, a praisveo ju je tamošnji ansambl za suvremenu glazbu Asko Schönberg. Ta svojevrsna „studija o nepodudarnosti“ temelji se

na različitim kratkim motivima koji uglavnom nemaju organiziranu unutrašnju strukturu, koji nisu povezani jedan s drugim, a ako i jesu, onda ne uspijevaju 'sjesti' u pravo vrijeme. Konzistentan proces svojevrsnog postupnog raspadanja ujedinjuje formu u cjelini, odnosno, skladateljičinim riječima: „Svi ti motivi na neki se način ‘drže skupa’ u čvrstoj namjeri da se kompozicija ne raspadne prije kraja.” Nakon izvedbe ove skladbe na autorskom koncertu održanom 15. listopada 2019. (čiji se tonski zapis nalazi i na ovome albumu), kada je praizvedena i skladba *Lamentation*, skladateljica je zaključila kako je „čudesno iskustvo susresti samu sebe otprije dvadeset godina, a onda odmah poslije opet biti sadašnja ja. Upravo je takvo bilo iskustvo izvedbe ovih dvaju djela.”

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***Rosa's Way Home*** naslov je skladbe za basetni klarinet i gitaru, odnosno altovski saksofon i gitaru, iz 2009. godine koju je Ivana Kiš napisala i posvetila generacijskim kolegama, glazbenicima Mihaelu Paaru i Krešimiru Bedeku. Ovo je jedna od skladbi iz autoričina opusa koja ima snažnu tematsku okosnicu u priči o ženi koja se izgubi na putu kući te smeteno hoda u nadi da će pronaći put koji se uvijek iznova čini nepoznat, a njezinu paniku i strepnju dosljedno ocrtava glazbeni tijek skladbe, kao i njezin motivički materij te dinamička dramaturgija.

*Rosa is lost again.*

*For a woman of her age it is quite embarrassing.*

*She is sitting on a sidewalk and looking at the*

*unfamiliar shop signs and cars passing by.*

*She is trying to remember how did she get here  
she is recalling her path step by step. Often she loses  
the track of the steps so she has to repeat  
them on and on. In her thoughts steps are never quite  
the same and it is making big confusion in her head.  
She is sitting here already for hours and it is getting late.  
She thinks: "I guess I'll just have to admit myself that I'm lost,  
I'm lost again, I'm lost, and again I'm lost, yes, I'm lost,  
I'm lost, I'm lost..."*

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Niz priča nastavlja se u najrecentnijoj skladbi s ovog albuma: **Jedan**, za čembalo i elektroniku. U ovom djelu koje je čembalist Franjo Bilić prouzveo 27. svibnja 2021. godine u sklopu 31. Muzičkog biennala Zagreb elektronika proširuje tehničke mogućnosti čembala. Isprva samo (osamljeno) čembalo stvara vlastiti imaginarni svijet (a predstavlja ga elektronika) koji je zvučno raskošan prikaz idiličnog, ugodnog i zadivljujućeg glazbenog zvučanja u koje intervenira i koje se postupno zavija, izobličuje i stapa s dionicom elektronike te kasnije prelazi u plesni, gotovo *pop-folk* ritamski obrazac prije zaključnog odsjeka. Svoj imaginarni svijet kao da je dovelo do euforičnih razmjera i više nije važno je li taj svijet stvaran ili imaginaran. Završetak u maniri kakve rezolutne solističke kadence, smirenog akordičkog odsjeka, kao da prikazuje čembalo još jednom samo u prvotnom stanju, akustički usamljeno. „Svijetovi su to neograničenih mogućnosti“, autoričinim riječima, „počinje skromno, punijim tonom i *glissandima*, a završava s četiri čembala koja sviraju zajedno, bubnjevima i zvonima. Kada se izvodi uživo, zvučnik je unutar čembala, tako da sva elektronika

izlazi iz njega, kao i prirodan ton.“ Skladba je snimljena u prostoru Muzeja suvremene umjetnosti, prostoru koji je na skladateljicu djelovao oslobađajuće i poticajno u kreativnom aspektu, dodajući i samoj glazbi još jedan značenjski i recepcijski važan sloj. Govoreći o ovdje prominentnom ritmičkom elementu skladbe, Kiš pojašnjava kako smatra da njezine skladbe nisu toliko ritmički snažne „koliko je ritam (*beat*) strašno zakržljali element u suvremenoj klasičnoj glazbi. Za mene je često upravo *beat* ono što pokreće glazbu ili je njegovo primjetno odsustvo ono što gradi atmosferu.“

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Govoreći o mjestu koje elektronička glazba ima u njezinu skladanju te pristupu prema elektronici, u odnosu na pristup pri skladanju za instrumente, Ivana Kiš otkriva kako elektronika ipak ima poseban tretman. „To je zvuk koji ne nastaje korištenjem tijela i stoga ga doživljam stranim, neprirodnim zvukom. S druge strane, elektronika daje neograničenu tehničku slobodu koje ljudsko tijelo ne može dati. Pokušavam naći balans u elektronici: dati zvukovima prirodniji ton i ograničiti slobodu samo na one elemente koji su mi važni u pojedinoj skladbi. Često mi se čini da u klasičnoj elektroničkoj glazbi sva pravila nestaju, a ja pokušavam obuzdati elektroniku istim pravilima koja koristim kao kada pišem za instrumente.“ Jedina ‘čista’ elektronička skladba koja je svoje mjesto pronašla na ovom izdanju druga je verzija skladbe **Galijot**. Nadahnuće za ovu skladbu bila je pjesma *Galiotova pesan* Vladimira Nazora. To je djelo izvorno nastalo 2012. godine za dva glasa i elektroniku, a deset godina kasnije nastaje elektronička verzija. Pjesnički predložak nije tek tematskom okosnicom skladbe, nego postaje i dijelom njezina sadržaja, utiskujući u cjelokupni glazbeni materijal zalihost emocija i imanentni

zvukovni svijet sadržan u tekstu. Tako se u verziji za dva glasa i elektroniku tekst pjesme prenosi u vokalizaciju koju izvode glasovi, dok je u elektroničkoj verziji dramaturški dio prisutan na drugi način; pokreti vesala te valovi koje zamišljamo da se osjećaju u pokretu galije ovdje se i čuju, zvučno se prikazuju i sjećanja, bijes te mir ispod površine mora. „Elektronika daje najveću slobodu šumu, a Galijotova priča traži ‘prljave’ zvukove,“ pojašnjava autorica. Na taj se način zvučno imaginira mračan unutarnji i vanjski svijet roba okovanog na galiji koji utjehu nalazi u konstantnom zvuku valova. Oni svojom repetitivnošću daju ritam njegovoj pjesmi koja prati emocionalne promjene galijota izražene kroz promjene glazbenog karaktera i zanimljivu dramaturgiju skladbe.

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U slučaju skladbe ***Lamentation (is when grief pours out)*** koju je prouzveo Cantus Ansambl pod ravnanjem Berislava Šipuća na ranije spomenutom autorskom koncertu čija je snimka zabilježena na ovom albumu, otvorenost prema interpretima rezultirala je i bliskošću s originalnom (za)misli skladateljice. „Rijetko kada dogodilo se da je koncertna prouvedba toliko slična onome djelu koje sam bila zamislila, budući da u svojim skladbama glazbenicima ostavljam veliki prostor za interpretaciju. U tome je smislu prouvedba *Lamentacije* bilo mirno, ali katarzično iskustvo, baš onakvo kakvo pristaje atmosferi kompozicije i kakvo je bilo zamišljeno.“ Tom je prilikom Berislav Šipuć zapisao: „... mogu primijetiti kako Ivana danas i sada, u svojoj novoj skladbi – već vrlo sugestivna naslova – inzistira na ritamsko-metričkom smiraju, mirnoći, konstanti, određenih akordičkih formacija, vrlo jednostavnih u svojoj konstrukciji, zavodljivih u njihovu odjeku prošlosti, baš poput kakvog ‘sjećanja na harmoniju’, što čujemo u nekim opusima Franza

Liszta. Harmonije koje teže sugerirati barem dio emotivnosti koju iščitavamo iz naslova, a koju skladateljica unosi iskreno i direktno i u sam notni zapis; silazni predudari kod tonova melodije koja se seli od jednog instrumenta do drugog – već nas ‘vuku’ da zajedno s autoricom sudjelujemo u prizivanju suosjećanja, sažaljenja, razmišljanja. Jednom riječju, ova mi se skladba čini kao poziv na introspekciju. Mantrička i stalna ritamska formula, prisutnost pedalnih tonova, polagano odvijanje glazbenoga materijala, kao i polagane izmjene poznatih nam akorada, zatim melodije u svom začecu, koje odabirom tonova ponekad disoniraju s temeljnim akordičkim okruženjem... sve nas to dovodi u stanje promišljanja, razmišljanja, sve do onog stanja u kojemu više nema fluktuacije misli, nego nam se sva čula i osjeti koncentriraju upravo na ono što skladateljica želi. Kao da nam govori: Budite sa mnom u ovoj pjesmi, slušajte i mislite...” Istodobno, ususret praizvedbi, autorica je napisala: „Izuzetno mi je teško izbaciti duboke emocije, zaplakati, zavrištati, slomiti se, slomiti nešto drugo... Imam osjećaj da bih trebala, a ne znam kako. Dala sam instrumentima da zaplaču umjesto mene i to je to.” Demistificirajući ideju u pozadini skladbe, sve je kazivanje prepustila samoj glazbi u partituri čije je zvukovno i emocionalno napojeno tkivo obogatilo opus Ivane Kiš, ali i hrvatsku glazbenu literaturu.

Karolina Ruggle

IVANA



Fotografija | Photo by:  
MATEJ GRGIĆ

# IVANA KIŠ

After graduating high school and *Elly Bašić* Music School (Department of Theory), **IVANA KIŠ** (Zagreb, 1979.) enrolled in composition studies at the Academy of Music in Zagreb in the class of prof. Marko Ruždjak. She graduated in 2002 with her diploma composition *Acrobat in Love*, for alto-saxophone and orchestra. Since 2003, she has been on postgraduate studies at the Royal Conservatory in The Hague, where her professors were Louis Andriessen, Gilius van Bergeijk and Diederik Haakma Wagenaar. In 2006, she received her master's degree with her concerto *Sell yourself in the marketplace*. For the *Korzo* theater in The Hague, she created several works in collaboration with artists from other fields (visual arts, drama). She wrote music for several musical theatre productions (*After the Breakdown*, *Robe of feathers*, *Look at her Look at her Look at her*). In all her works, she always connects music with drama and/or visual elements. Her music has been performed throughout Europe by renowned soloists and ensembles (like ASKO Schönberg, Marten Altena, Cantus Ensemble and Nederlands blaazers Ensemble, as well as the Zagreb Philharmonic Orchestra and the Croatian Radiotelevision Symphony Orchestra). She lives in Izrael, where she teaches music theory and composition at the music department of the Hof HaSharon School and at the Conservatory of Music in Kiryat On.

# IVANA KIŠ'S COMPOSER'S IMAGINARIUM

The drum and fanfare beginning of Ivana Kiš's album heralds the exciting, interesting and challenging music that this author has chosen from her compositional opus thus far, which consists of solo, chamber, orchestral and musical-stage works, mainly commissioned compositions or made in collaboration with the performers. This truly compelling oeuvre was already sealed by her master diploma work from 2001, Concerto for saxophone and orchestra *Acrobat in Love*, proposed and mentored by her professor, the now late academic Marko Ruždjak, whose sound and compositional manners will also mark the following period of her studies in the Netherlands. Her study in the Netherlands left the most significant mark on Kiš and shaped her compositional habitus and later repertoire. By emigrating to Israel, where she still lives and works, a recognizable topos appears, a somewhat red line emerges in her opus which, regardless of the compositional structure or form, we follow in her works till this day. That topos consists of stories and characters, real or fantasy. This non-musical catalyst of musical material can often be identified from the titles, which themselves arouse the listener's interest. This feature is common of several works on this CD. *Supertramp's Journal*, *Rosa's Way Home*, *One* and *Galliot* are related to a character, a real or fictional personality. Other scores bring a rich,

mostly chordal sound, or are refreshed by a strong rhythmic element that is often dominant in her music from the listener's perspective. However, the compositions presented on this album were not selected to be thematically unified, nor do they form a linear chronological presentation of the composer's oeuvre, which the author confirms, explaining: "I was looking for compositions that build on each other dramatically, character-wise or emotionally; or create a contrast if necessary. My intention is to make this album interesting as a whole, to bring the listeners a new sound or stick to the old one, according to the aesthetic need." Precisely this aesthetic is what remains intact, along with the recognizable characteristics of Kiš's approach, which mutually recede and reappear, depending on the chosen character, shaped gesture and desired energy (which this music abounds in).

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The album opens with **Circle**, a composition for brass octet and two percussionists. Presented here is the recording from its premiere, by the Slovenian Brass Octet, recorded on November 5, 2015 in Opatija. For that concert, Ivana Kiš wrote: "Experiencing this composition is like competing in fast walking through time: imagine that, like in a sped up video, you can go backwards through everything that has happened to you since birth and return again to the starting point in seven minutes. Or that you can go back to this morning and know that you will relive the same day, without the ability to change anything. This story idea creates a mirror form – music makes a full circle and returns to its beginning. The musical inspiration comes from my favourite motive: baroque fanfares – a superior composition for brass and percussion." The score at first surprises in terms of style, sound and character,

due to a perhaps unexpected classical approach, with clear baroque elements that immediately reveal the musical period which served as the composer's inspiration, along with the associated selection of instruments. From a compositional and technical point of view, Kiš does not deviate from her usual compositional tools, which in this case come to the fore even more strongly by virtue of the context – their applicability in the chosen style, instrumentation and character, with a simplified polyphonic approach, bass ostinato, diatonic framework and a mirror form which sets the title up. This is one of Kiš's favorite compositions from her opus.

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And her opus often brings an element of surprise and novelty to the composer's native Croatian composing scene, a reflection of a different sensibility unencumbered by compositional tendencies or the tastes of a certain environment. And so, in the distinguished compositional-interpretive collaboration with guitarist Krešimir Bedek, the longest piece ever written for guitar solo in Croatian music history was created, and this work goes a step further in its approach to that instrument.

***Supertramp's Journal***, a cycle whose background is twofold: one story follows the textual and poetic template according to which Kiš composed, while the other follows Bedek's incentive from 2018 and the joint development of the idea for the composition. Together, they established the concept, as well as the score itself, which was initially supposed to be a cyclic work for guitar students. It was clear from the very beginning that this was going to be a slightly longer piece, which entailed a kind of uncertainty regarding the musical material, the musical construction of the long form and, finally, the reception

and listener focus that the composer had in mind. Narratively, this composition is based on the well-known story of a young man who left his studies, family and friends to go to the wilderness, to Alaska, so he could live far from civilization. Christopher McCandless (Supertramp) learned how to live in the wilderness on that journey, but he also read and kept diaries which are the only backbone material that the composer decided to take as the basis for her work. The names for this guitar solo cycle's ten movements are quotes from Supertramp's diary. "I drew these quotes through my own emotional experience of his story. In my composition, Supertramp does not exist as a real person, only words he wrote are here, and he wrote extremely few of them. The lack of his descriptions gave me a lot of freedom for emotional interpretation, but it is *my* emotional interpretation and in no way an attempt to depict his emotions." A collaborational approach to working on this audiovisual display of Supertramp's journey was intertwined with different other artists which helped realize this project, both musically and visually. Having written and recorded the composition (Krešimir Bedek's performance), illustrator Liat Chen thus already had the initial material on which she would base the primarily visual side of this piece, which she based on the illustrations from individual diary entries. The element of personal impression of Supertramp's diary was very important in the creation of the musical and visual side of the cycle. The composer didn't want to know Christopher McCandless' life story down to the last detail, since then her piece would be just another retelling of his life; and we already have a movie, music and various other works created to reiterate this subject. The diary itself was the only guide for writing music, that very concise record of facts as sketched by McCandless, opening countless possibilities for interpretation. In these records,

there is no narration of the events of a particular day, they contain only minimalist information of a factual nature which the young man wrote down in a notebook. After creating the music and illustrations, the final layer for this artistic story is made by Roy Shapira, breathing “life” to Liat Chen’s paintings in a very discreet way, underlining this now primarily musical story in which Krešimir Bedek is the main protagonist. Staying true to her compositional principles and techniques, Kiš uses some of her ‘favorites’ here as well. The immersive auditory impression of the first movement (*I Now Walk*) brings forth Kiš’s very dear Locrian mode, to whose ever-present challenges she gives her creative response, at the same time delineating the feeling of instability and uncertainty of the path Supertramp has taken. The second movement (*Magic Bus Day*) is dominated by sound chords created by the use of open strings (similarly to another composition from this album performed by the same guitarist, *Rosa’s Way Home*), giving it an emphatically ‘happy’ character. In the third movement (*Weakness*), flageolets are used to give an undertone of loneliness and coldness, with only four chords creating a sound impression of warmth. Krešimir Bedek’s interpretation comes to the fore in the movements that outline the vagabond’s inner turmoil. Such is the fourth movement (*Misery*), which brings a heavy and damp guitar sound through tremolo and, we might say, ‘stiff’ rhythm; illustrating the already frustrating impossibility of finding solutions to obstacles and problems about which we don’t learn much from the protagonist’s records. The composer found the starting point for her music in the details of those already ascetically shaped diary entries, such as the fifth movement (*Butchering Extremely Difficult*), a technically demanding piece of music based on the diary entry on the 44<sup>th</sup> day, which is also the longest entry from which the composer

singled out the motive of flying swarms of mosquitoes as a key detail, which is outlined in the score, but also can be heard in the virtuoso section and interpretation of the guitarist. The sixth movement (*Kruezer Sonata*) brings a constant repetition of one and the same melody – the opening notes of Beethoven's *Kruezer Sonata*, which is also illustrated in the visual representation as an earbug. In the seventh movement (*Terminal Man. Faster*) there is an accelerated repetition of the phrase until it becomes unrecognizable and loses its meaning. *Many Mushrooms. Dream* is the subtitle for Kiš's most atypical eighth movement, in which she dissolves her own musical logic, now lost under the influence of mushrooms in a dream. Here, the composer used the musical material of a great mushroom lover, the most famous American experimentalist John Cage. The admixture of exotic musical material and motifs of a narrow ambitus from his 1948 composition find a good niche and a (musically) logical homage in this movement. The next, ninth movement in a row refers to the diary entry on day 107, when McCandless wrote down "beautiful blue berries", the romantic idea which is conveyed by the music, not even suspecting, like the protagonist of the story, that the "beautiful berries" that had just been eaten were probably the reason why the remaining six days are without entries; marked only as – the last days, with the subtitle *Every End is a New Beginning*. Contemplation and resonant sound from the tenth, and also the last movement (*Last Days*), in which each musical sentence ends with the repetition of the same tone, that is, acceptance of fate. The only subtitle text that doesn't come from McCandless' original diary is inscribed in the last movement: *Every End is a New Beginning*. The sentences are shortened, as are the breaths, and near the end only the motif of the abated breath remains, which quiets

down and disappears, creating a kind of immersive effect towards the end of this suite. It brings the listener closer to the lucid dreams of an idealist dreamer like Supertramp.

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***Unreparable 7-minute study (about the possibility of not getting to the right place in the right time)*** was composed in 2006, during Kiš's studies in the Netherlands, and it was first performed by the contemporary music ensemble there, Asko Schönberg. This kind of "study on inconsistency" is based on different short motifs that mostly have no organized internal structure, and are not connected to each other. But even if they are, then they don't manage to "fit" at the right time. A consistent process of a gradual disintegration unites the form as a whole, that is, in the composer's words: "All these motifs somehow 'hold on tight' in the firm intention that the piece does not disintegrate before the end." After the performance of this composition at the author's concert held on October 15, 2019 (the recorded performance from this recital can be found on this CD), when her *Lamentation* was also premiered, Kiš concluded that "it was a wonderful experience to meet myself from twenty years ago, and then immediately later be the old self again. That was exactly the experience of my listening to these works."

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***Rosa's Way Home*** is the title of a composition for basset clarinet and guitar, i.e. alto saxophone and guitar, from 2009, which Ivana Kiš wrote and dedicated to her colleagues, musicians Mihael Paar and Krešimir Bedek. This is one of the pieces from the author's opus that has a strong program backbone in the story of a woman who gets lost on

her way home and walks distractedly in the hope of finding a path that seems unknown again and again, and her panic and trepidation are consistently outlined by the musical flow of the composition, as well as by its motif material and dynamic dramaturgy.

*Rosa is lost again.  
For a woman of her age it is quite embarrassing.  
She is sitting on a sidewalk and looking at the  
unfamiliar shop signs and cars passing by.  
She is trying to remember how did she get here  
she is recalling her path step by step. Often she loses  
the track of the steps so she has to repeat  
them on and on. In her thoughts steps are never quite  
the same and it is making big confusion in her head.  
She is sitting here already for hours and it is getting late.  
She thinks: "I guess I'll just have to admit myself that I'm lost,  
I'm lost again, I'm lost, and again I'm lost, yes, I'm lost,  
I'm lost, I'm lost..."*

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The string of stories continues in the most recent piece from this album: **One**, for harpsichord and electronics. In this piece, which harpsichordist Franjo Bilić premiered on May 27, 2021, as part of the 31<sup>st</sup> Zagreb Music Biennale, electronics expand the technical possibilities of the harpsichord. At first, only the (lonely) harpsichord creates its own imaginary world (represented by the electronics), which is a sonically sumptuous representation of the idyllic, pleasant and stunning musical

sound in which it intervenes and gradually blends, distorts and merges with the electronic sounds; and later turns into a dance, almost pop-folk rhythmic pattern before the closing section. Harpsichord seems to have brought its imaginary world to euphoric proportions and it no longer matters if that world is real or fantasy. The ending in the manner of a resolute solo cadence, a calm chordal section, seems to showcase the harpsichord once again only in its original state, acoustically alone. “There are worlds of unlimited possibilities,” Kiš states. “It starts modestly, with a fuller tone and glissandos, and ends with four harpsichords playing together, drums and bells. When performed live, the speaker is inside the harpsichord, so all the electronics come out of it, as well as the natural tone.” The recording of this performance was taped in the Museum of Contemporary Art in Zagreb, a space that had a liberating and stimulating effect on the composer in terms of creativity, adding to the music itself another important layer of meaning and reception. Speaking of the here prominent rhythmic element of her composition, Kiš explains that she thinks how her pieces are not as rhythmically strong “since the beat is a terribly outdated element in contemporary classical music. For me, it is often precisely the beat that drives the music or its noticeable absence builds the atmosphere.”

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When talking about the place that electronic music occupies in her composing process, and the approach to electronics in relation to the one when composing for instruments, Ivana Kiš reveals that electronics still have a special treatment. “It is a sound not created by using the body, and I perceive it as a foreign, unnatural sound. On the other hand, electronics provide unlimited technical freedom that the human body

cannot give. I try to find a balance in electronics: give the sounds a more natural tone and limit freedom to only those elements that are important to me in a particular piece. It often seems to me that in classical electronic music all rules disappear, and I try to restrain electronics with the same rules I use when I write for instruments.” The only ‘pure’ electronic composition that found its place on this edition is the second version of **Galliot**. The inspiration for this piece was the song *Galliotova pesan* by Vladimir Nazor. This work was originally created in 2012 for two voices and electronics, and ten years later electronics version was created. The poetic template is not just the thematic backbone of the composition, but also becomes part of its content, imprinting in the entire musical material the stock of emotions and the immanent sound world contained in the text. Thus, in the version for two voices and electronics, the text of the song is conveyed in the vocalization performed by the voices, while in the electronic version the dramatic part is present in another way; we hear the movements of the oars and the waves as we imagine the sailing galley here; memories, anger and peace beneath the surface of the sea are also sonically presented. “Electronics give the greatest freedom to sound, and *Galliot’s* story is seeking ‘dirty’ sounds,” explains the author. In this way, the dark inner and outer world of a slave chained to a galley, who finds solace in the constant sound of waves, is sonically imagined. The repetitiveness gives rhythm to his song, which follows the emotional changes of the galliot expressed through changes in the musical character and the interesting dramatic outline of the composition.

In the case of ***Lamentation (is when grief pours out)***, which was premiered by the Cantus Ensemble under the baton of Berislav Šipuš at the previously mentioned recital of Kiš's works – the recording on this album comes from that concert – the openness towards interpreters resulted in a closeness to the composer's original thought. "Rarely do I think that the premiere performance of my work is identical to the performance I had in mind, since I leave a lot of room for artist freedom in my composition for musicians. In this sense, the *Lamentation's* premiere was a calming but cathartic experience: it perfectly suited the atmosphere which I intended for this piece." Berislav Šipuš wrote for that concert: "...I can see how today Ivana in her new piece – already with a very suggestive title – insists on a rhythmic-metric calmness, composure, consistency, certain chordal formations, very simple in their construction, but seductive in their echo of the past, just like some kind of 'memory of harmony', which we hear in some of Franz Liszt's works. Harmonies that tend to suggest at least a part of the emotionality that we can read from the title, and which the composer introduces honestly and directly into the sheet music itself; descending overtones of the melody that moves from one instrument to another – already 'pulling' us in to participate together with the author in invoking compassion, pity, reflection. In other words, this piece seems to me to be an invitation to introspection. The mantric and constant rhythmic formula, the presence of pedal tones, the slow unfolding of the musical material, as well as the slow changes in familiar chords, then the melodies in their conception faze, which sometimes dissonate with the basic chordal environment... all this brings us to a state of

reflection and thinking, until the state in which we are is nothing but a fluctuation of thoughts, though all our senses are concentrated on exactly what the composer wants. It's as if she's telling us: Be with me in this song, listen and think..." At the same time, the author wrote: "It is extremely difficult for me to release deep emotions, cry, scream, break down, break something else... I have a feeling that I should, but I don't know how. I let the instruments cry for me and that's it." Demystifying the idea in this piece's background, she left all the narration to the music itself in the score, whose sound and emotional fabric enriched the oeuvre of Ivana Kiš, as well as Croatian musical literature.

Karolina Rugle

IVANA  
KIS

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**Tonski snimatelji | Sound engineers:**

Marijana Begović (1), Krešimir Petar Pustički (2-11), Alan Šnajder, Božidar Pandurić (Studio 45) (12, 16), Vinko Šincek (A Classic) (13, 14).

**Glazbeni producenti | Music producers:**

Margareta Mihalić (1), Krešimir Petar Pustički (2-11), Alan Šnajder, Božidar Pandurić (Studio 45) (12, 16), Vinko Šincek (A Classic) (13, 14).

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