



Ivana Lang

GLAZBENI UNIVERZUM

THE MUSIC UNIVERSE OF **IVANA LANG**

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Koncert za klavir i orkestar, op. 22 | Concerto for piano and orchestra, Op. 22

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|----------------------|-------|
| 1. Animato | 11:53 |
| 2. Sostenuto | 07:43 |
| 3. Rondo capriccioso | 08:58 |

Simfonijski orkestar HRT-a | Croatian Radio and Television Symphony Orchestra; Mladen Tarbuk, dirigent | conductor; Tamara Jurkić-Sviben, klavir | piano

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| 4. Toccata za klavir iz ciklusa Četiri kompozicije za klavir, op. 50 Toccata for piano from Four compositions for piano, Op. 50 .. | 01:27 |
| Ljubomir Gašparović, klavir piano | |

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| 5. <i>Istarska barkarola</i> za klavir, op. 31 <i>Istrian barcarolle</i> for piano, Op. 31..... | 07:28 |
| Pavica Gvozdić, klavir piano | |

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| 6. <i>Kvintna etida</i> za klavir, op. 66 <i>The Fifth Etude</i> , Op. 66 | 02:37 |
| Ljubomir Gašparović, klavir piano | |

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| 7. Toccatina za harfu, op. 77 Toccatina for harp, Op. 77..... | 04:41 |
| Rajka Dobronić-Mazzoni, harfa harp | |

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| 8. <i>Proljeće</i> iz ciklusa <i>Impresije</i> za flautu i harfu, op. 83 <i>Spring</i> , from the cycle <i>Impressions</i> for flute and harp, Op. 83 | 02:34 |
| Tinka Muradori, flauta flute; Rajka Dobronić-Mazzoni, harfa harp | |

9. *Ljeto iz ciklusa Impresije za flautu i harfu, op. 83 | Summer, from the cycle Impressions for flute and harp, Op. 83*02:29
Tinka Muradori, flauta | flute; Rajka Dobronić-Mazzoni, harfa | harp
10. *Maslinov gaj za mezzosopran i harfu, op. 107 | Olive Grove for mezzo-soprano and harp, Op. 107* 05:31
Kristina Beck-Kukavčić, mezzosopran | mezzo-soprano; Biserka Krčelić, harfa | harp
11. *Mačji pir iz ciklusa Pet istarskih pjesama za alt i klavir, op. 32 | Cat's Feast from the cycle Five Istrian Songs for alto and piano, Op. 32*00:58
Rahilka Burzevska, alt | alto; Veljko Glodić, klavir | piano
12. *Peteh kukuriče iz ciklusa Pet istarskih pjesama za alt i klavir, op. 32 | The Rooster Crows from the cycle Five Istrian Songs for alto and piano, Op. 32* 01:41
Rahilka Burzevska, alt | alto; Veljko Glodić, klavir | piano
13. *Nokturno iz ciklusa Nepoznatim stazama za sopran i klavir, op. 54 | Nocturne from the cycle Unknown Paths for soprano and piano, Op. 54*03:50
Lidija Horvat-Dunjko, sopran | soprano; Darko Domitrović, klavir | piano
14. *Ples sablasti za violinu i klavir, op. 97 | The Dance of Apparitions for violin and piano, Op. 97*10:08
Anđelko Krpan, violina | violin; Nada Majnarić, klavir | piano
15. *Nokturno za violinu, violončelo i klavir, op. 84 | Nocturne for violin, violoncello and piano, op. 84*..... 05:11
Trio Orlando (Vladimir Krpan, klavir | piano; Tonko Ninić, violina | violin; Andrej Petrač, violončelo | violoncello)

UKUPNO TRAJANJE | TOTAL TIME: 77:52

Ivana Lang (Zagreb, 1912. – Zagreb, 1982.) prva je hrvatska skladateljica nakon Dore Pejačević. No, za razliku od aristokratkinje Dore Pejačević, koja je postala svojevrsni izvozni hrvatski kulturni proizvod, samozatajna glazbenica i skladateljica, samohrana majka i klavirska pedagoginja, Ivana Lang, dominantnim estetičkim ideologijama kroz povijest nezanimljiva i nedovoljno intrigantna ili egzotična, sve do novijega doba ostajala je često zaobidena, utišana i nevidljiva. Tek odnedavno javnost pokazuje interes za glazbeni svijet Ivane Lang. Tako je i ovaj CD svojevrsan *hommage* skladateljici iz sjene te pokušaj da se nevidljivo *ovidljivi*, nečujno čuje.

Ivana Lang diplomirala je klavir 1937. na Muzičkoj akademiji u Zagrebu, a pohađala je satove kompozicije kod Mile Cipre te kasnije kod J. Marxa u Salzburgu. Po povratku u Zagreb započela je i ostala raditi do umirovljenja kao nastavnica klavira na Glazbenoj školi Vatroslava Lisinskog. Autorica je zadivljujućeg opusa od više od stotinu djela. Premda se okušala u većim formama (Koncert za klavir i orkestar op. 22, opera *Kastavski kapetan*, dva baleta, *Nijeme sjene* i *Lažni vitez*, *Groteska* op. 11, *Melodrama* op. 21, *Simfonijski ples* itd.), u komornim oblicima, djelima za harfu, zbor i orgulje te onima za dječje kazalište, pravo mjesto njezina umjetničkog senzibiliteta zauzima intimistički svijet klavirskih i vokalnih minijatura, često na stihove Dragutina Domjanića, Antuna Gustava Matoša, Vladimira Vidrića, Filipa Valjala, Vanje Radauša i drugih, od kojih su mnogi bili i njezini prijatelji.

Društvenastvarnost u kojoj je Ivana Lang živjela – politički i kulturno-ideološki turbulentno razdoblje – bitno je različita od one Dore Pejačević. Skladati je započela 1940-ih, u doba dominantne *ideologije nacionalnog smjera*, sretno stopljene sa socrealističkim koncepcijama poslijeratnog razdoblja, a od 1960. u kulturnom smislu avangarda postaje novi *mainstream*. Kakvi su joj odgovori na previranje njezina doba, ostaje za istražiti. Iстина jest da svojim stvaranjem nije slijepo pristajala na dominantne estetičke ideologije,

kako na radikalno novo tako ni na nacionalno. Njezin je skladateljski imperativ bio ostati slušatelju razumljiv, oslanjajući se na tradiciju. U tom smislu skladateljska estetika Ivane Lang mogla bi se definirati sintezom neobaroknih, neoklasičnih i kasnoromantičnih elemenata. Kada je riječ o njezinim skladbama, to bi značilo da Ivana Lang ne odustaje od tonaliteta, ostajući u prostoru proširene tonalitetnosti. U formalnom smislu njeguje klasične formalne oblike, a glazbeni materijal često je oblikovan izrazito motorički. Za svoju glazbu znala je reći da je „oporo lirična“, a glazbena kritika u njoj prepoznaje i utjecaje impresionizma.

Odabir skladbi na ovome nosaču zvuka pokušaj je da se u širokom luku prikaže izražajni raspon stvaralačke imaginacije Ivane Lang.

„Moji opusi su moj dnevnik. Ili sam svojem duševnom raspoloženju našla odgovarajuću pjesmu koju sam uglazbila, ili nalazim, improvizirajući na glasoviru, ideju da napišem klavirsku kompoziciju. I moja orkestralna djela izrastaju iz klavirskih stavaka.“

„Inspiraciju crpim iz cjelokupnog životnog djelovanja. Šetnja ulicom, susret s nekom osobom, šum vjetra i tišina noći i različiti drugi doživljaji potiču me na to da ih pretvorim u zvukove, a i priroda i sve njezine manifestacije daju mi ono raspoloženje iz kojeg mogu stvarati“ - zapisuje skladateljica u nekoliko bilježnica dnevnika, a vodila ih je redovito od mladosti do smrti.

Trostavačni kasnoromantični **Koncert za klavir i orkestar, op. 22** njezina je reprezentativna skladba velikoga formata. Nastajao je dugi niz godina - započet 1944., revidiran 1956. te dovršen 1981. Koncert je praisvela upravo Tamara Jurkić Sviben 1. lipnja 2006. uza Simfonijski orkestar HRT-a, pod dirigentskom palicom Mladena Tarbuka.

Toccata za klavir dio je ciklusa **Četiri kompozicije za klavir, op. 50**. Poput Toccatine za harfu, op. 77, posvećene Langičinoj prijateljici, harfistici

Rajki Dobronić-Mazzoni, s kojom je dugo surađivala, svjedoči o sklonosti skladateljice izrazitom ritmu i motoričnosti u oblikovanju glazbenoga materijala.

Istarska barkarola za klavir, op. 31 inspiraciju crpi iz istarskoga folklora, ali ne na razini citata, niti je istarska ljestvica temelj glazbenoga materijala. Aluziju na istarski folklor skladateljica dočarava upotrebom tijesnih intervala. Programni sadržaj objašnjava sama skladateljica: „Tmurna noć. Mjesečina probija kroz oblake. On i ona ulaze u barku. Vesla polako udaraju. Dolaze u kolotečinu. Nad ritmom vesala čuje se melodija, koja prikazuje osjećaje. Barka dolazi na pučinu, vesla jače udaraju, a i srca. Zasja mjesečina. Vesla se puste, valovi udaraju u barku. Srca im se u čežnji zbliže i oni se grle. Barka je predaleko otplovila. On uzima vesla i s punim poletom pjeva pjesmu radosnu. Vraćaju se obali. Mjesec se skriva. Pristaju na čvrsto tlo. Nestaje ritma barkarole.“

Kvintna etida, op. 66, posvećena Ljubomiru Gašparoviću, učeniku Ivane Lang, a danas renomiranom profesoru i pijanistu, jedna je u nizu klavirskih etida (*Tercna, Kvartna, Sekstna, Septimna, Nonna, Decimna*) čiji se naslovi temelje na intervalu koji se problematizira u glazbenome tkivu. Ivana Lang skladala ih je tijekom cijeloga života upravo iz pozicije klavirskoga pedagoga, a namjenjujući ih svojim učenicima.

Impresije za flautu i harfu, op. 83 prerada su *Impresija* za klavir, op. 64 iz 1964. *Impresije* su ciklus od četiri skladbe koje nose nazive godišnjih doba, a koje su i na razini glazbenoga materijala koji koriste organski povezane u jednu cjelinu. Prpošnom pitomom zvuku **Proljeća**, koje zbog 12/8 mjere podsjeća na barkarolu, u slobodnoj formi ronda suprotstavljeno je zvukovno oporije **Ljeto**.



Ivana Lang svoju je glazbu brižno popisivala, spremala i čuvala u metalnoj kutiji, vjerujući da je tako sigurna od vanjskoga svijeta. Istodobno je predano vodila dnevnike, u kojima je bilježila mnoge važne detalje svoga ne tako laganog života žene, samohrane majke, učiteljice, skladateljice. Upravo bi se ta metalna kutija mogla čitati kao sigurno mjesto, mjesto egzila, gdje njezina glazba čeka na neko bolje i iskrenije doba. U tom smislu moguće je metaforički iščitavati ovu vrstu Ivanina bijega kao oblik samonametnutoga egzila, neku vrstu novog egzistencijalnog mjesta rođenog u boli. Čini se da je Ivani Lang glazba bila medij za bijeg iz ružne svakodnevice u ljepši, bolji i sigurniji svijet, metaforički dom u kojem se sniva o boljem i humanijem.

Ako glazba Ivane Lang možda i nije presudna u dokazivanju sudobnosti hrvatske glazbe u odnosu na Europu i nema cilj propitkivanja granica glazbenosti, kao što je slučaj s glazbom Dore Pejačević, te ako je njezina glazba (samo)intimistička refleksija na stvarnost – na privatnoj i osobnoj razini (a ne zaboravimo da je osobno zapravo i političko), te pođemo li od ovako postavljene romantičke ideje glazbe, znači li to da njezinu glazbu treba ignorirati? Možda joj samo treba više odškrinuti vrata i dati priliku da bude vidljiva i čujna, a u kolikoj mjeri – pokazat će ona sama. S tim ciljem nastaje i ovaj CD.

Vesna Rožić









Ivana Lang (Zagreb, 1912 – Zagreb, 1982) is the first Croatian female composer after Dora Pejačević. However, unlike the aristocrat Dora Pejačević, who became a kind of a Croatian export brand, the reticent musician and composer, a single mother and piano teacher Ivana Lang, uninteresting or not intriguing/exotic enough to the dominant aesthetic ideologies throughout history, was often sidestepped, quieted and invisible until modern times. Only recently did the public show an interest in the musical world of Ivana Lang. This CD is, therefore, a sort of homage to the composer in the shadows, and an attempt to make the invisible visible and the inaudible audible.

Ivana Lang graduated in piano from the Music Academy in Zagreb in 1937, and took composition classes with Milo Cipra and later with J. Marx in Salzburg. After returning to Zagreb, she began working at the Vatroslav Lisinski Music School as a piano teacher and remained there until retirement. She is the author of an impressive opus of over a hundred compositions. Although she tried her hand in larger forms (*Concerto for piano and orchestra*, Op. 22, opera *Captain from Kastav*, two ballets *Silent Shadows* and *False Knight*, *Grotesque*, Op. 11, *Melodrama*, Op. 21, *Symphonic Dance* etc.), chamber compositions and pieces for harp, choir and organ, as well as children's theater, her true artistic sensibility lay in an intimate world of piano and vocal miniatures, often to the verses by Dragutin Domjanić, Antun Gustav Matoš, Vladimir Vidrić, Filip Valjalo, Vanja Radauš etc., many of whom were her friends.

The social reality in which Ivana Lang lived – an ideologically turbulent time both politically and culturally – was fundamentally different from that of Dora Pejačević. She began composing in the 1940s, when the prevailing *ideology of national direction* was happily merged with socialist

concepts in the post-war period, while from the 1960s the avant-garde, in the cultural sense, became the new mainstream. It remains to be studied what her responses to the turmoil of her time were. The truth is that in her opus she did not blindly yield to the dominant aesthetic ideologies, neither the radically new nor the national one. Her composing imperative was to remain understandable to the listener, while relying on tradition. In that sense, the composing aesthetics of Ivana Lang could be defined as the synthesis of Neo-Baroque, Neoclassical and Late-Romantic elements. When it comes to her compositions, this would mean that Ivana Lang did not give up on tonality, but remained within an extended tonality. She used classical forms, and the musical material was often developed in distinct motoric lines. She used to say that her music was "bitterly lyrical," although music critics also recognized influences of impressionism in her opus.

The selection of compositions on this CD is an attempt to present a wide expressive range of Ivana Lang's creative imagination.

"My opus is my diary. Either I found a poem fitting my state of mind, which I then set to music, or I get an idea to write a piano composition while improvising on the piano. And my orchestral pieces originate from piano movements."

"I draw my inspiration from my entire life. Walking down the street, meeting someone, the whisper of the wind and the silence of the night and various other experiences encourage me to turn them into sounds, while nature and all its manifestations provide me with the mood in which I can create." - wrote the composer in several notebooks of her diary, which she regularly kept from a young age until her death.

The three-movement late-Romantic **Concerto for piano and orchestra, Op. 22** is Lang's typical composition of a larger format. She was writing it for many years. She began in 1944, revised it in 1956 and completed it in

1981. The concerto was first performed by Tamara Jurkić Sviben on 1 June 2006 with the Croatian Radiotelevision Symphony Orchestra led by Mladen Tarbuk.

Toccata for piano is part of the cycle **Four compositions for piano, Op. 50**. Just like *Toccatina* for harp, Op. 77, dedicated to Lang's friend, harpist Rajka Dobronić-Mazzoni, with whom she collaborated for a number of years, it too exhibits the composer's affinity for pronounced rhythm and motor lines in developing the musical material.

Istrian barcarolle for piano, Op. 31 draws inspiration from Istrian folklore, yet not on the level of quotes, nor does it use the Istrian scale as the basis of the musical material. The composer conjures allusion to Istrian folklore by using narrow intervals. She explained the programing content as: "A dark night. The moonlight shines through the clouds. He and she board a boat. The oars slowly strike. They are in a rut. Over the rhythm of oars, a melody showing emotions can be heard. The boat comes out at open sea, the oars strike stronger, just as the hearts are beating stronger. Moonlight is shining. The oars are released, waves are hitting the boat. The hearts come closer in yearning and they embrace. The boat sailed too far. He takes the oars and enthusiastically sings a joyous song. They return to the shore. The moon is hiding. They dock. The rhythm of barcarolle is gone."

The Fifth Etude, Op. 66, dedicated to Ljubomir Gašparović, a student of Lang's, and today a renowned professor and pianist, is one of a series of piano etudes (The Third, Fourth, Sixth, Seventh, Ninth, Decima), whose titles are based on the interval that is explored in the musical material. Ivana Lang composed them throughout her life, primarily from the position of a piano teacher, and intended them for her students.

Impressions for flute and harp, Op. 83 is an adaptation of Impressions for piano, Op. 64 from 1964. Impressions are a cycle of four compositions that

bear the names of the seasons, which are organically liked into a single unit even on the level of musical material they use. Jolly, gentle sound of the **Spring** that reminds of a barcarolle in a free-form rondo because of its 12/8 time is contrasted with the sound of a tarter **Summer**.

In the solo songs Ivan Lang gives the voice a somewhat unusual "accompaniment," thus turning these songs into chamber pieces of a kind. These are, for example, *Three songs*, Op. 94 for voice, viola and cello or *Foamy Waves*, Op. 98 for voice, harp and piano. The vocal miniature **Olive Grove for alto and harp, Op. 107**, to the verses by Vesna Parun, was also composed in this manner.

These are followed by vocal miniatures for voice and piano, the first two of which, **Cat's Feast** and **The Rooster Crows** from the cycle **Five Istrian Songs for alto and piano, Op. 32** to the verses from the Čakavsko - primorska pjevanika by I. M. Ronjgov from 1939, again indicate Lang's interest in the Istrian tradition, and then there is the **Nocturne** from the cycle **Unknown Paths for soprano and piano, Op. 54**, to the verses by Filip Valjalo, Ivana's great friend and companion in many of her pieces.

The composition **The Dance of Apparitions** for cello and piano, Op. 67, for two harps, Op. 92, that later had several versions, and is here presented in the form of a duo for violin and piano, Op. 97 was originally composed as a part of the ballet **Silent Shadows, Op. 52**. In the manuscript of the composition, the composer says: "*The Dance of Apparitions expresses the belief that overcomes the destructive instinct of the nature – the man loses his form in death: he is only a symbol for searching and fading – and abandonment to mastering these unknown elements of nature.*"

The CD concludes with lyrical late-Romantic **Nocturne, Op. 84** in the form of a piano trio.



Ivana Lang carefully catalogued her music, stored and kept it in a metal box, believing that it was safe from the outside world like that. At the same time, she diligently kept a diary in which she recorded many important details of her not-so-easy life as a woman, a single mother, a teacher and a composer. This metal box could be interpreted as a safe place, a place of exile, where her music awaited some better, more honest time. In this sense, this kind of Ivana's escape could be metaphorically interpreted as some sort of a self-imposed exile, a new existential place born of pain. It appears that Ivana Lang used music as a medium to escape from the ugly everyday life into a nicer, better and safer world, a metaphorical home where she dreamt of something better and more humane.

Even if Ivana Lang's music may not be vital in proving concurrency of Croatian music in relation to Europe and its purpose was not the questioning of the boundaries of musicality, as is the case with the music of Dora Pejačević, and even if her music is a (self)intimate reflection on reality – both on the private and personal level (and let's not forget that the personal is actually political), and we look at it from the set Romantic ideas of music, does this mean that her music should be ignored? Maybe we simply need to open the door for her music a crack and give her an opportunity to be seen and heard – to what extent, let's leave it to her. That is precisely what this CD is for.

Vesna Rožić

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MASTERING: Bernard Mihalić, Tonski studio Podmornica | Podmornica Recording Studio

UREDNIKA | EDITOR: Kristina Beck-Kukavčić

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LEKTURA | LANGUAGE EDITING: Mirna Murati

PRIJEVOD | TRANSLATION: Ankica Žarnić

FOTOGRAFIJE | PHOTOS: Obiteljski album | Family album

LIKOVNO OBLIKOVANJE | DESIGN: Emil Šimik, Econik d.o.o.

NAKLADNIK | PUBLISHER: Cantus d.o.o.

ZA NAKLADNIKA | FOR THE PUBLISHER: Mirjana Matić

BROJ IZDANJA | CD NUMBER: 88924501162

Zagreb, 2019.

HRT je proizvođač fonograma snimki 1-12, 15. Snimka pod rednim brojem 13 objavljena je ljubaznošću Nota Bene Recordsa, a snimka pod rednim brojem 14 ljubaznošću Croatia Recordsa. Izdanje je objavljeno uz potporu Ministarstva kulture Republike Hrvatske.

Croatian Radiotelevision is the phonogram producer of the recordings 1-12, 15. Track No. 13 is published by courtesy of Nota Bene Records and track No. 14 by courtesy of Croatia Records. The CD has been released with the support of the Ministry of Culture of the Republic of Croatia.

