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CANTUS



MIA ELEZOVIĆ
MSGSRV32
PIANO & ELECTRONICS

MIA ELEZOVIĆ: MSGSRV32

Klavir i elektronika | Piano & electronics

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MIA ELEZOVIĆ, klavir MSGSRV32

Nezasitna težnja prema iskoraku iz svega onoga što čini konvencionalan pristup skladanju za klavir, uz odmak od nekadašnje prakse pisanja za klavirom, nagnala je brojne autore na odmak i promjenu pristupa, pa i odustajanje od nemalih izazova pisanja za ovaj instrument. Tako je nedostatkom spoznaja i zanimanja već suženi prostor koji pijanisti ustupaju suvremenoj glazbi s vremenom ispunjen skladbama koje dijelom kao da ignoriraju zvukovnu zalihost i potencijal koji klavir pruža, ili pak autori odustaju od rekontekstualiziranja ili barem sustavnijeg promišljanja mogućnosti i uloge klavira u glazbi danas. Neki od skladatelja čija su djela predstavljena na ovome izdanju dali su svoj izdašan doprinos domaćem klavirskom opusu, pa i onom elektroakustičkom. Pijanisti/-ce uočavaju kako osim klasične dispozicije uloga postoje pristupi koji teže scenskome nastupu te dio autorskih pristupa klaviru koji je primarno eksperimentalan, gdje se postojeći raspoloživi zvukovi instrumenta nadopunjuju i proširuju različitim tehnikama izvođenja te prepariranja instrumenta. Ipak, može se čuti i kako u današnjem pijanističkom repertoaru u nas „nema novih tendencija koje proizlaze iz bogatijeg slušnog poznavanja glazbe, pa nema daljnje vizije što se želi činiti u zvuku.“ Produkcija, izvođenje, slušanje i promišljanje glazbe formirat će s vremenom nešto jasniji odraz recepcije, ali i autentičnosti ove glazbe, zasigurno preciznije od bilo kojih kriterija vrednovanja što ih skladatelji s jedne te interpreti s druge strane zagovaraju i brane. U iščekivanju Minervine sove (koja i dalje „počinje svoj let tek u suton“, kako nas Hegel podsjeća), kao poticaj daljnjem razvoju suvremene glazbe i kulture u nas, na inicijativu interpretkinje Mije Elezović i skladatelja Tibora Sziorovicze, ovaj put spajaju se poetički, generacijski i geografski ponešto udaljene točke elektroakustičkih skladateljskih otisaka naših autora. Priznajući skladateljske dvosmislenosti, poštujući pitanja, a ponegdje i rezigniranost autora, istodobno ometajući i razvijajući logiku njihove idejne vodilje, pijanistica Mia Elezović donosi šest glazbenih rukopisa kojima je utisnula vlastiti interpretacijski pečat, stvarajući dramaturški luk zanimljive elektroakustičke priče jednako zanimljivoga naslova: *Msgsrv32*.

„Pri odabiru repertoara suvremenih autora moram biti uvjerena da je riječ o glazbi koju želim prezentirati široj publici, želim da mi odabrana skladba postane repertoarnom. Važno mi je promišljati kako ću i ove skladbe predstaviti na koncertima, jer želim da žive. Nije nam cilj eksperimentalno snimiti nova djela za arhivu, njihovo tonsko bilježenje nije kraj nego treba biti tek početak života te glazbe.“ (Mia Elezović)

Frano Đurović (1971.) diplomirao je kompoziciju na Muzičkoj akademiji u Zagrebu u razredu Frane Paraća. Usavršavao se na majstorskim tečajevima Michaela Jarella i Johanna Kretza u Szombathelyju te Jana Jiráseka na Međunarodnoj ljetnoj akademiji u Reichenauu, a svoj je elektroakustički opus predstavio i na Međunarodnoj tribini elektroakustičke glazbe IREM, u Kopenhagenu. Osim orkestralnog i komornog opusa, autor je glazbe za kazalište, film, televiziju, multimedijalnih projekata i instalacija, a zvukovno je oblikovao i autorski sudjelovao u nastanku brojnih interdisciplinarnih umjetničkih projekata. Ipak, ističe se elektroakustičkim opusom te elektroničkom glazbom kao autor najopsežnijeg domaćeg opusa umjetničke elektroničke glazbe. Dobitnik je Rektorove nagrade (2000.), nagrade na Međunarodnoj ljetnoj akademiji u Reichenauu (2002.), Nagrade *Josip Štolcer Slavenski* (2006. i 2017.), nagrade Fonda *Stjepan Šulek* (2006.), nagrade *Marul* (2013.) i nagrade Pasijske baštine (2017.). Godine 2010. pobijedio je na natječaju za web-skladbu Muzičkog biennala Zagreb, a protekle godine dodijeljena mu je nagrada *Boris Papandopulo* HDS-a. Bio je umjetnički voditelj Glazbene tribine u Opatiji te umjetnički savjetnik Muzičkog biennala Zagreb. Bio je član Predsjedništva HDS-a, a trenutačno je član autorskopravnog odbora Društva. Od 2014. član je, a od 2018. godine predsjednik Upravnog odbora Glazbene nagrade *Porin*. Redoviti je profesor na Muzičkoj akademiji u Zagrebu.

Msgsrv32 interna je računalna datoteka poznata s ranijih verzija Windowsa, koja posreduje u komunikaciji među različitim aplikacijama, a ima višestruku te nerijetko zbujujuću ulogu. S obzirom na to da je riječ o izvršnoj datoteci (.exe), označavana je i potencijalno opasnom, jer je istodobno mogla predstavljati virus, ali i operativnu datoteku potrebnu za pokretanje sustava. Odgovorna je za plug i play u sistemskim operacijama, automatske

odgovore na neke programe; među ostalim, može bilježiti unos putem tipkovnice i miša, manipulirati drugim programima, a zadužena je za zvukove koji slijede uključivanju i prethode gašenju računala. Ujedno je predstavljala problem pri upotrebi računala, „redovito kad nemaš vremena i radiš nešto što je jako bitno“, kako je ustanovio autor skladbe za preparirani klavir i elektroniku, **Msgsrv32 error con brio**, Frano Đurović, prisjećajući se tog natpisa na plavome ekranu pri padu sustava. Skladba je nastala 2004. godine, pisana je za multiinstrumentalista Ratka Vojteka, koji je u njoj uz elektroniku svirao na dva klavira, prepariranome i na sintetizatoru, no ovo je prvi put da je zabilježena na nosaču zvuka. Interpretkinji je autor dao smjernice, ali i mnogo slobode, koju je ona iskoristila za pristup drukčiji od Vojtekova, za strategiju suprotnu nadmetanju: ulazak u neku vrstu dijaloga s elektronikom. Ideja skladbe počiva na klasičnim glazbenim elementima u dionicama elektronike i klavira, koji su zatim isprekidani, disproporcionalno razvodnjavajući dotad izgrađivan zvuk, nadovezujući na njega neočekivane, prepoznatljivije, ali kompozicijski i žanrovski potpuno različite elemente, koje zvukovno odaju korištene tehnike te odabrani predmeti za prepariranje klavira – uporaba lanca, zvečke kod dijelova koji nose ritmička obilježja plesne glazbe i slično. Skladba odražava i dramaturški karakter scenske glazbe, još jednoga područja koje je Đurović temeljito mapirao u svojoj praksi. Zanimljivo sistemsko upozorenje koje stoji uz oznaku iz naslova skladbe, a koje bi gotovo moglo biti nekom vrstom duhovite upute za slušanje, glasi: Greške koje se pojavljuju pod naslovom Msgsrv32 često su preopćenite da biste ih mogli ispraviti, mogu se pojaviti tijekom izvedbe bilo koje funkcije, pa je važno zapamtiti što ste pokušavali učiniti kada se pojavila poruka Msgsrv32.

Tibor Szivovica (1981.) diplomirao je kompoziciju i teoriju glazbe na Muzičkoj akademiji u Zagrebu. Uz ozbiljnu glazbu, surađivao je kao skladatelj na raznim multimedijalnim, filmskim, plesnim i kazališnim projektima. Dobitnik je nagrade Fonda *Rudolf i Margita Matz* te nagrade *Stjepan Šulek* 2016. godine za skladbu *In between* za obou, komorni ansambl i elektroniku. Uza skladateljski rad, od 2007. godine Szivovica kontinuirano radi na notnom izdavaštvu suvremenih hrvatskih skladatelja. Redoviti je član HDS-a te član Skupštine predstavnika HDS-a. Redoviti je član Hrvatske zajednice samostalnih umjetnika. Od 2017.

godine obnaša dužnost umjetničkog voditelja Glazbene tribine HDS-a. Godine 2019. s nekolicinom umjetnika iz Hrvatske, Austrije i SAD-a pokreće ansambl za suvremenu glazbu, Synchronos. Szirovicza se bavi pedagoškim radom kao vanjski suradnik-asistent na Muzičkoj akademiji u Zagrebu.

Pavamana je mantra, vedska molitva koju nalazimo u dijelovima Brhadaranyaka-upanišadi u Brahma-sutrama, temeljnom tekstu filozofske škole vedante. Sama riječ „pavamana“ znači ‘biti pročišćen’. Ova se mantra danas smatra vrlo bitnom za duhovno buđenje i duhovno vodstvo te je dijelom brojnih jogijskih i meditacijskih praksi, a ovaj put poslužila je kao nadahnuće za elektroakustičku skladbu pisanu također za Miju Elezović, koja ju je u prvoj verziji izvela na kongresu u Cieszynu, u Poljskoj, a koji je kao temu imao spiritualnost u suvremenoj glazbi 20. i 21. stoljeća. Elektronika u skladbi djelomično je fiksirana: granularne strukture, eventni se pokreću pomoću Max/MSP patcha ručno (računalo) ili pomoću MIDI pedale. Elektronička dionica predstavlja univerzalnu odnosno božansku svijest, dok je klaviru povjerena uloga opisa različitih stanja individualnog uma. „Dakako, cilj procesa je ulazak u meditativno stanje, spoj dviju svijesti, otvaranje prostora višoj inteligenciji, božanskoj energiji. Nije riječ o glazbenoj aluziji na bilo koji religiju, iako koristim mantru kao inspiraciju, a ne primjerice kršćansku molitvu ili židovski molitveni napjev.“

Gordan Tudor (1982.) jedan je od vodećih glazbenika svoje generacije, aktivan kao solist, skladatelj, komorni glazbenik i pedagog. Nakon diplome Muzičke akademije u Zagrebu, u razredu profesora Dragan Sremca, nastavlja studij saksofona na Conservatorium van Amsterdam kod Arna Bornkampsa, gdje i diplomira uz najviše pohvale. Kao stipendist Amsterdamse Hoogeschool voor de Kunsten usavršava se u Parizu na CNS-MD u razredu profesora Claudea Delanglea te kod Eugenea Rousseaua na Mozarteumu u Salzburgu. Nastupao je u Europi i Sjevernoj Americi kao sudionik raznih komornih sastava te kao solist s mnogim orkestrima i ansamblima. Gordan je altovski saksofonist hvaljenog Papandopulo kvarteta te sopranski saksofonist Trija GIG. Dobitnik je brojnih prvih nagrada na državnim i međunarodnim natjecanjima, među kojima se ističu: Grand Prix Alpe Dunav Adria, Nagrada

PBZ-a i Zagrebačke filharmonije za najboljeg mladoga hrvatskoga glazbenika, Grand Prix Lions Cluba, Rektorova nagrada, Nagrada *Judita*, Nagrada *Marenostrum* u Berlinu, godišnja nagrada za mlade skladatelje Fonda *Rudolf i Margita Matz*, Diploma *Milka Trnina*, Grand Prix na 3. Međunarodnom glazbenom natjecanju u Berlinu te pet nagrada *Porin*. Trenutačno vodi međunarodnu klasu saksofona na Umjetničkoj akademiji u Splitu (UMAS) te je umjetnički voditelj tamošnjeg ansambla za suvremenu glazbu S/UMAS, koji je i osnovao. Često održava majstorske seminare u Hrvatskoj i inozemstvu te je redoviti član ocjenjivačkih sudova na međunarodnim glazbenim natjecanjima. Praizveo je četrdesetak skladbi hrvatskih i stranih autora, a kao skladatelj okušao se u raznim žanrovima i kombinacijama instrumenata, te su mu skladbe izvedene na svim kontinentima. Ljeto 2011. proveo je na rezidenciji u sklopu ljetnoga festivala Bang on a Can pri Muzeju suvremene umjetnosti u Massachusettsu (North Adams). Ekskluzivni je Selmer Paris i D'Addario Woodwinds Artist.

Dvostavačna elektroakustička igra za klavir i elektroniku Gordana Tudora, **Meko i Rahlo**, skladba je pisana upravo za Miju Elezović, a nastala je krajem 2018. godine. Početni impuls za odabir zvučnoga materijala te odnosa elektroničkoga zvuka i klavira dvojak je, a proizlazi iz uzora koje je autor pronašao u metodama kakve su korištene u *musique concrète*. Digitalni zvuk proizveden je na Tudoru omiljenome Yamaha DX7 Ild sintetizatoru, koji koristi FM-sintezu zvuka. Drugi korišteni uzor dolazi iz plesne umjetnosti, pa je odnos materijala većim dijelom zamislio u tzv. paralelnoj imitaciji.

„Riječ je o popularnoj vježbi koju sam ‘posudio’ od kolega koji se bave suvremenim plesom i pokretom. Oni to ovako otprilike definiraju: istovremena imitacija partnera u unisonom kretanju.“

Skladatelj, pijanist i pisac, **Dubravko Detoni** (1937.), školovao se i usavršavao u Zagrebu, Sieni, Varšavi, Darmstadtu i Parizu. Autor je 147 opusa orkestralne, komorne, solističke, vokalne i elektroničke glazbe, niza multimedijalnih i eksperimentalnih projekata, ostvarenih u skladateljskom, ali i autorsko-izvođačkom radu kroz djelovanje skupine ACEZANTEZ. Trudio se implementirati novoglazbene tendencije u najširem smislu, na najradikalniji način, kroz beskompromisan pristup svim prethodno jasno definiranim glazbenim danostima.

Iskustvo poljske škole pretočio je u vlastita kreativna kompozicijska rješenja, uz uporabu elektroakustičkih, improvizacijskih i eksperimentalnih rješenja te domišljato korištenje grafičkih partitura. Autor je dvanaest knjiga poezije, proze, eseja, dnevnika i putopisa, serija radijskih i televizijskih emisija te mnogobrojnih komentara za koncertne knjižice i monografije te notna i diskografska izdanja. Dobitnik je niza nagrada i priznanja u domovini i inozemstvu (*Vladimir Nazor*, *Josip Štolcer Slavenski*, diskografska nagrada *Porin* za životno djelo, *Zvono Lotrščak*, dvije Nagrad SKOJ-a, Nagrada Matice Hrvatske, osam Nagrada JRT-a za najbolje skladbe godine, Grand Prix 6. Pariškog biennala mladih, Premio Italia – Venecija, Unesco – Pariz, Bedřich Smetana – Prag itd.). Djela su mu izvođena na svim kontinentima, na najvažnijim svjetskim festivalima, tiskana u domovini i inozemstvu te objavljena na šezdesetak diskografskih izdanja. U njima se podjednako služi klasičnim instrumentarijem i elektronikom, a u težnji za obogaćivanjem zvuka i proširivanjem izražajnih mogućnosti često kombinira oba zvukovna izvora.

Nakon što je 1967., za boravka pri legendarnom Eksperimentalnom studiju Poljskoga radija u Varšavi nastala konkretno-elektronička skladba pod naslovom *Phonomorphia I*, Dubravko Detoni komponirao je 1968. godine u studiju Radiotelevizije Zagreb elektroakustičku posvetu svome instrumentu, pod naslovom ***Phonomorphia II***. Skladbu je prouzveo sam Detoni na autorskom koncertu održanom 22. ožujka iste godine, a već mu je sljedeće godine – uz *Likove i plohe te Grafiku I* – ova skladba priskrbila nagradu Grand Prix na 6. Pariškom biennalu mladih. O ovome djelu, prvi put objavljenome na zvučnom izdanju 1980. godine u izvedbi samog autora, Detoni je zapisao: „(...) odvija se na tri razine i u tri sloja, služeći se pritom klasičnim, mehanički prepariranim i poelektronjenim glasovirom. Pritom ostaje vjerna zadaći koju pred nju postavlja sam naslov ciklusa: istraživanje nekih još nepoznatih zvukovnih oblika u prostoru i vremenu, odnosno ispitivanju snalaženja prostornosti u glazbenom i glazbenosti u prostornom. U tom su trijalogu prisutne obje bitne sastavnice zvuka: elektronikom preobražen glasovir u funkciji crte te tradicionalni ili preparirani glasovir u obrani točke. U upornome punjenju i pražnjenju prostora zvukom dolazi do neprestana usitnjavanja i uvećavanja izvornoga zvuka, ili točnije, gomilanja i rasipanja oko jednoga jedinoga tona. Kraj mi postavlja dosad nerješivo pitanje: kako zaustaviti zvuk, a da on, i dalje stojeći, traje?“

Krešimir Seletković (1974.) diplomirao je kompoziciju na Muzičkoj akademiji u Zagrebu u razredu Dvorina Kempfa. Polazio je ljetne majstorske tečajeve u Austriji, Poljskoj, Njemačkoj, Mađarskoj i Hrvatskoj. Zaposlen je na Muzičkoj akademiji u Zagrebu u zvanju redovitog profesora, a od 2013. do 2019. bio je prodekan za nastavu. Od 2003. do 2012. godine bio je urednik edicije *Ars Croatica* Hrvatskoga društva skladatelja, a od 2012. do 2018. umjetnički ravnatelj Muzičkog biennala Zagreb. Dobitnik je Rektorove nagrade Sveučilišta u Zagrebu, Nagrade *Boris Papandopulo* Hrvatskog društva skladatelja, Nagrade za najbolju glazbu za dječju predstavu na 19. Susretu lutkara i lutkarskih kazališta u Osijeku, nagrada *Stjepan Šulek* i *Josip Štolcer Slavenski*. Balet *Air*, prouzveden na 26. Muzičkom biennalu Zagreb, za koji je skladao glazbu, proglašen je najboljom baletnom predstavom u cjelini za 2011. godinu (Nagrada hrvatskoga glumišta). Višestruki je dobitnik nagrade *Porin*. Godine 2019. odlikovan je odličjem Reda Danice hrvatske s likom Marka Marulića.

Kompozicija nastala za klavir i elektroniku, ***Improvizacije II***, zasniva se na odnosu između dionice elektronike koja sadrži elektronički obrađen zvuk klavira i živog zvuka klavira. Dok je glazba elektroničke dionice fiksirana, dionica klavira potpuno je slobodna. Izvedba, dakle, ovisi o izvođaču. Interpretkinja je ovome izazovu odlučila prići improvizacijskim pristupom u skladbi otvorene forme, dakle koristeći se elementima preuzetima iz zalihosti skladateljevih kompozicijsko-tehničkih rješenja. Riječ je o nekoj vrsti zrcalnog oblika odnosa između instrumenta i žive elektronike. Postavljajući se u suradnički glazbenički odnos s dionicom elektronike, pri pronalaženju glazbenog odgovora u kojemu će se služiti upravo skladateljevim jezikom, klavirska dionica ovdje reflektira mogući odzvuk njegove glazbene poetike, preuzimajući na taj način u svojoj improvizaciji inteligentan i neizvjestan karakter, kakav naspram fiksirane dionice instrumenta obično ima živa elektronika.

Davor Branimir Vincze (1983.) skladateljsku je naobrazbu stjecao u Gazu i Stuttgartu, nakon čega završava jednogodišnji program IRCAM-a u Parizu. Neki od najistaknutijih interpreti njegovih djela renomirani su ansambl *Klangforum Wien*, *JACK Quartet*, *Ictus*, *Talea*, *Ensemble Modern*, *Ensemble Intercontemporain*, *Secession Orchestra*, *No Borders Orchestra* i niz drugih, na festivalima kao što su Ljetni tečajevi u Darmstadtu, festivali

Présences, MATA, Manifeste, Muzički biennale Zagreb itd. Vincze je također dobitnik brojnih nagrada i stipendija, poput Città di Udine, nagrade *Boris Papandopulo* Hrvatskoga društva skladatelja te nagrada *Impuls*, *Pre-Art*, *Nadia et Lili Boulanger* i drugih. U svibnju 2021. godine završava doktorat pri Sveučilištu Standford, gdje je izučavao kompoziciju kod Briana Ferneyhougha te dirigiranje kod Paula Phillipsa.

Šest minijatura za očajnu kućanicu predstavlja niz intermezza različitoga karaktera i različitih tehnika sviranja i/ili preparacije instrumenta. Naglašavajući elektroakustičkoj glazbi immanentni performativni karakter, Vincze u minijaturama ide korak dalje, pa osim proširenih tehnika izvođenja uvodi i karakterni aspekt protagoniste, u izvedbi pijanistice koja u ovom slučaju naglašava ironijski odmak od tematike koja je u srži skladbe. Tako se pri scenskoj izvedbi pegla, riba itd. Ekstrapolacijom zvukovnog dijela izvedbe slušatelj je prepušten nekom obliku radiodramskog zvučnog performansa, koji donosi i više od šest zvukovno različitih situacija. Usporedo, ili unatoč, raznolikosti koju autor želi na taj način stvoriti, metapodaci ostaju kao poveznica svih šest dijelova: veliki klavir kao glavni instrument, isto trajanje, aforizam, jednostavni tenzijski odnosi te višestruki izvođački zadaci: sviranje pjevanje, govor itd.

„Odlučio sam prikazati neku vrstu sanjarenja u ovim intermezzima s klavirom, gdje šest tipičnih stereotipa ‘kućanice’ (koja pere, čisti, kuha, glača, usisava...) istodobno funkcionira kao referenca i samorazgraničenje tih stereotipa. Šest minijatura predstavljaju svojevrsnu regresiju koju čovjek uvijek iznova čini, bez obzira na to koliko se teško borio za svoje snove ili vjerovao u svoj životni put. Usporedo s usredotočenosti na borbu protiv nametnutih tradicionalnih vrijednosti, htio sam dočarati i trenutak sumnje: zašto ne popustiti društvenim pritiscima i krenuti unaprijed određenim putem? Hoće li mi moja borba u konačnici donijeti to što priželjkujem?”

Pijanistica **Mia Elezović** studirala je i kao devetnaestogodišnjakinja diplomirala na Muzičkoj akademiji u Zagrebu u razredu Zvezdane Bašić. Studij je nastavila 1995. na Visokoj školi za glazbu i izvedbene umjetnosti u Beču, a kasnije se usavršavala na Visokoj školi za glazbu i izvedbene umjetnosti u Frankfurtu, u razredu Herberta Seidela. Usporedo s usavršavanjem u inozemstvu pripremala je i magisterij na Muzičkoj akademiji u Zagrebu, koji je uspješno i apsolvirala. U veljači 2002. diplomirala je klavir i u Frankfurtu. Od 1999. do 2004. godine podučavala je mlade pijaniste na Frankfurt International School. Godine 2004. japanska ju je vlada pozvala na desetomjesečni studijski boravak u Kyoto, tijekom kojega se na Showa Academia Musicae posvetila intenzivnom studiju djela za glasovir suvremenih japanskih skladatelja. Od 2005. do 2006. godine bila je docentica na klavirskom odsjeku Kyoto City University of Arts. Od 2006. godine angažirana je kao solopijanistica u Španjolskom nacionalnom ansamblu za suvremenu glazbu. U rujnu 2007. godine seli se u New York, gdje je pri Manhattan School of Music dobila punu stipendiju te započela (drugi) magisterij u programu suvremene izvedbe, posvećenome proučavanju i izvođenju djela suvremenih skladatelja. Godine 2008. podučavala je mlade pijaniste na Ljetnoj glazbenoj školi u Westfieldu te 2008. i 2009. godine na Ross School u New Yorku. Od 2010. do 2018. godine predaje na belgijskom Kraljevskom konzervatoriju u Liègeu. Održala je brojne solističke recitale, a nastupala je i u mnogim različitim komornim sastavima u Europi, Sjevernoj i Srednjoj Americi, Kataru i Japanu. Kao solistica nastupala je sa Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a, Dubrovačkim simfonijskim orkestrom, Hrvatskim komornim orkestrom te Gudačkim orkestrom Gaudeamus. Kazushi Ono, Pavle Dešpalj, Pascal Rophé, Luca Pfaff, Aleksandar Kalajdžić i Zlatan Srzić neki su od dirigentata s kojima je do danas vrlo uspješno surađivala. Kao pijanistica istančanog sluha, ali i profinjenog smisla za komorno muziciranje rado je sudjelovala u brojnim glazbenim projektima, poput Ljetnih majstorskih tečajeva Hrvatske glazbene mladeži u Grožnjanu. U Frankfurtu je surađivala s Marie-Luise Neunecker (rog), Reinhardom Nietertom (trombon), Maurom Giundanijem (solopjevanje) i njihovim studentima. U Hrvatskoj je nastupala sa Zagrebačkim gitarskim triom. Godine 2013. na Muzičkom biennalu Zagreb praižvela je Klavirski koncert Davorina Kempfa uz pratnju Zagrebačke filharmonije. Na poziv proslavljenog tenora Williama Lewisa i Franco American Vocal Academy iz SAD-a, od 2012. Elezović provodi svako ljeto u Salzburgu, u sklopu vokalnog programa mladih pjevača, s

kojima radi na Liedu i Mozartovim arijama, a ujedno je i izvršna ravnateljica programa. Od 2012. članica je ansambla Alisios Camerata, koji je privukao pozornost publike i kritike, ali i hrvatskih skladatelja svih generacija, koji im posvećuju djela: u posljednjih 25 godina u Hrvatskoj nije nastalo nijedno djelo za sastav takvoga ansambla, dok je od pojave Alisiosa nastalo već nekoliko skladbi, što također svjedoči o njihovom uspjehu. Izvedba Takemitsuova Quatraina I uza Zagrebačku filharmoniju na Muzičkom biennalu Zagreb 2015. ujedno je i prva izvedba toga djela u Hrvatskoj.

MIA ELEZOVIĆ, piano MSGSRV32

An insatiable desire to step out of everything that makes a conventional approach to piano composition, away from the former practice of composing at the keyboard, has urged many authors to move away from and change this approach; even give up the considerable compositional challenges for this instrument. Thus, as the lack of knowledge and interest narrows the already scant space that pianists have given to contemporary music over time, some composers have filled it with pieces that to a large extent seem to ignore the sound redundancy and potential of the piano, while others give up recontextualizing, or they at least overlook a more systematic consideration of the possibilities and role of the piano today. Some of the composers whose works are featured in this edition have given their generous contribution to the domestic piano repertoire, including the electroacoustic domain. Pianists have noticed that, alongside classical disposition of roles, in contemporary piano pieces there are approaches that strive for, and even demand stage performance, and some that are primarily experimental, combining the already available instrumental sounds with different extended techniques of performing and preparing the instrument.. However, it has been said that in today's piano repertoire in Croatia "given the lack of a more comprehensive understanding of piano music, there are no new tendencies arising on the domestic scene, so there is no further vision of what one wants to do in sound." The production, performance, listening and reflection of music will over time form a somewhat clearer rumination of the reception, but also the authenticity of this music, certainly more precise than any evaluation criteria that composers on the one hand, and performers on the other, have advocated and defended. Anticipating Minerva's owl (which still "begins its flight only at dusk," as Hegel reminds us), as an impetus for the further development of contemporary music and culture in Croatia, at the initiative of performer Mia Elezović and composer Tibor Szivovicsa, this time the somewhat distant points of the electroacoustic composer imprints of our domestic authors merge poetically,

generationally and geographically. Recognizing the composers' ambiguities, respecting the questions and, sometimes, the resignation of the authors, at the same time hindering and developing the logic of their ideological guideline, pianist Mia Elezović brings six musical manuscripts on which she imprinted her own interpretive stamp, creating a dramaturgical arc interesting electroacoustic stories with an equally interesting title: Msgsrv32.

"When choosing the repertoire of contemporary authors, I must be convinced that this is the music I want to present to a wider audience, and I want the selected composition to become my own repertoire. It is important for me to think about how I will also present these pieces at concerts because I want them to live. Our goal is not to experimentally record new works for an archive, their audio recording is not the end, but should only be the beginning of the life of that music." (Mia Elezović)

Frano Đurović (1971) graduated in composition at the Academy of Music in Zagreb in the class of Frano Parać. He attended masterclasses of Michael Jarell and Johannes Kretz in Szombathely and Jan Jirásek at the International Summer Academy in Richenau, and he also presented his electroacoustic works at the IREM International Tribune of Electroacoustic Music in Copenhagen. In addition to orchestral and chamber opus, he is the author of music for theater, film, television, multimedia projects and installations, and he has designed and participated in the creation of numerous interdisciplinary art projects. Nevertheless, he stands out with his electroacoustic compositions and electronic music as the author of the most extensive opus of artistic electronic music in Croatia. He is the winner of the Rector's Award (2000), the Award at the International Summer Academy in Reichenau (2002), the *Josip Štolcer Slavenski* Award (2006 and 2017), the *Stjepan Šulek* Fund Award (2006), the *Marul* Award (2013) and *Passion Heritage* Award (2017). In 2010, he won the competition for the web composition of the Music Biennale Zagreb, and last year he was awarded the *Boris Papandopulo* Award of the Croatian Composers' Society (HDS). He was the artistic director of the Music Tribune in Opatija and the artistic advisor of the Music Biennale Zagreb. He was also a member of the Assembly of Representatives of the Croatian

Composers' Society, and is currently a member of the Society's Copyright Committee. Since 2014 he has been a member of the Board of Directors for the *Porin* Music Award, and since 2018 has been its President. He is also a full professor at the Academy of Music in Zagreb.

Msgsrv32 is an internal computer file known from earlier versions of Windows, which mediates communication between different applications, and has a multiple and often confusing role. Since it is an executable file (.exe), it was marked as potentially dangerous because it could simultaneously represent a virus, but also the operating file needed to boot the system. It is responsible for plug and play in system operations, automatic responses to some programs, among others, can record input via keyboard and mouse, manipulate other programs, and is responsible for sounds that follow the power on and precede shutting down the computer. It also represented a problem when using a computer "regularly when you don't have time and do something very important," as the author of the composition for prepared piano and electronics **Msgsrv32 error con brio** Frano Đurović found, remembering the inscription on the blue screen when the system crashed. The composition was written in 2004, and was dedicated to the multi-instrumentalist Ratko Vojtek, who played two pianos along with electronics, a prepared piano and a synthesizer; but this is the first time that it has been recorded on a CD. The composer gave Elezović guidelines, but also a lot of freedom, which she used for a different approach from Vojtek, for a strategy opposite to composition: entering into a kind of dialogue with electronics. The idea of the composition is based on classical music elements in the parts of electronics and piano, which are then interrupted, disproportionately diluting the previously constructed sound, adding to it unexpected, recognizable, but compositionally and genre-wise completely different elements – like using a chain and a rattle in parts that carry the rhythmic features of dance music, etc. The composition also reflects the dramaturgical character of stage music, another area that Đurović thoroughly mapped in his practice. An interesting systematic warning next to the label in the title of the song, which could almost be some kind of witty listening instruction, reads: Errors that appear under the Msgsrv32 title are often too general to be corrected, they can occur during the execution of any function, so it is important to remember what you were trying to do when the Msgsrv32 message appears.

Tibor Sziorovicza (1981) graduated in composition and music theory at the Academy of Music in Zagreb. In addition to classical music, as a composer he has collaborated on various multimedia, film, dance and theater projects. He is the winner of the *Rudolf and Margarita Matz* Fund Award and the 2016 *Stjepan Šulek* Award for the composition *In between* for oboe, chamber ensemble and electronics. In addition to his composing work, since 2007 Sziorovicza has been continuously working on the music publishing of contemporary Croatian composers. He is a regular member of the Croatian Composers' Society (HDS) and a member of its Assembly of Representatives. In addition to this, he is also a regular member of the Croatian Freelance Artists Association. Since 2017, he has been the artistic director of the HDS Music Tribune. In 2019, he co-founded the Synchronos contemporary music ensemble with several artists from Croatia, Austria and the USA. Sziorovicza is also a professor as an external associate – assistant at the Academy of Music in Zagreb.

Pavamana is a mantra, a Vedic prayer found in parts of the Brhadaranyaka-upanishads in the Brahma-sutras, the basic text of the Vedanta philosophic school. The very word “pavamana” means “to be purified”. This mantra is today considered very important for spiritual awakening and spiritual guidance and is part of many yogic and meditation practices. In our context, it served as an inspiration for an electroacoustic composition also written for Mia Elezović who performed it in the first version at a congress held in Cieszyn in Poland, which centered on spirituality in 20th and 21st century contemporary music. The electronics in the composition are partially fixed: granular structures, events are triggered using Max/MSP patch manually (on a computer) or using a MIDI pedal. The electronic section represents universal, that is, divine consciousness, while the piano is entrusted with the role of describing the various states of the individual mind. “Of course, the goal of the process is to enter a meditative state, a fusion of two consciousnesses, opening space to higher intelligence, to divine energy. It is not a musical allusion to any religion, although I use the mantra as inspiration, and not, for example, a Christian prayer or a Jewish prayer melody.”

Gordan Tudor (1982) is one of the leading musicians of his generation, active as a soloist, composer, chamber musician and professor. After graduating from the Academy of Music in Zagreb in the class of Dragan Sremec, he continued his saxophone studies at the Conservatorium van Amsterdam with Arno Bornkamp, where he graduated with the highest honors. As a scholarship holder of the Amsterdam Hoogeschool voor de Kunsten, he studied in Paris at CNS-MD (Conservatoire National Supérieur de Musique et de Danse de Paris) in the class of Claude Delangle and with Eugene Rousseau at the Mozarteum in Salzburg. He has performed in Europe and North America as a chamber musician and as a soloist with many orchestras and ensembles. Gordan is the alto saxophonist of the acclaimed Papandopulo Quartet and the soprano saxophonist of the Trio GIG. He has won numerous first prizes at national and international competitions, including: Grand Prix Aple Dunav Adria, PBZ and Zagreb Philharmonic Orchestra Award for Best Young Croatian Musician, Grand Prix Lions Club, Rector's Award, *Judita* Award, *Marenostrum* Award in Berlin, the annual Award for Young Composers of the *Rudolf and Margita Matz* Fund, the *Milka Trnina* Diploma, the Grand Prix at the 3rd International Music Competition in Berlin and five Porin awards. He currently teaches the international saxophone class at the Academy of Arts in Split (UMAS) and is the artistic director of the Academy's ensemble for contemporary music S/UMAS, which he also founded. He often holds masterclasses in Croatia and abroad and is a regular member of the jury panels at international music competitions. He premiered about forty new compositions by Croatian and foreign authors, while as a composer, he tried his hand at various genres and combinations of instruments, and his music has been performed on all continents. He spent the summer of 2011 as part of the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art (North Adams). In addition to this, he is an exclusive Selmer Paris and D'Addario Woodwinds Artist.

The two-movement electroacoustic play for piano and electronics by Gordan Tudor **Soft and Slight** was written for Mia Elezović, and was composed at the end of 2018. The initial impulse for the selection of sound material and the relationship between electronic sound and piano is twofold, and it arises from the ideas the composer derived from the methods used in musique concrète. Digital sound is produced on Tudor's favorite Yamaha DX7 II synthesizer that uses FM sound synthesis. The second model used in this work comes

from the art of dance, so the relationship of the two materials is largely imagined in the so-called parallel imitation.

“This is popular exercise that I ‘borrowed’ from colleagues who deal with contemporary dance and movement. This is roughly how they define it: the simultaneous imitation of a partner in unison.”

Composer, pianist and writer **Dubravko Detoni** (1937) received his education and specialization in Zagreb, Siena, Warsaw, Darmstadt and Paris. He is the author of 147 opuses of orchestral, chamber, solo, vocal and electronic music, a series of multimedia and experimental projects, realized in composition, but also author-performer work through the work of the ensemble ACEZANTEZ. He has tried to implement new musical tendencies in the broadest sense, and in the most radical way, through an uncompromising approach to all previously clearly defined musical givens. He translated the experience of the Polish school into his own creative compositional solutions, with the use of electroacoustic, improvisational and experimental techniques as well as the ingenious use of graphic scores. He is the author of twelve books of poetry, prose, essays, diaries and travelogues, a series of radio and television shows and numerous comments for concert booklets and monographs, in addition to sheet music and discography editions. He has won a number of awards and accolades at home and abroad (*Vladimir Nazor*, *Josip Štolcer Slavenski*, *Porin* discography award for lifetime achievement, *The Lotrščak Bell* (Večernji List Award for a Best Concert in Zagreb Season), two SKOJ (League of Communist Youth of Yugoslavia) Awards, *Matica Hrvatska* (Matrix Croatica) Award, eight JRT (Yugoslavian Radio-Television) Awards for the Best Composition of the Year, Grand Prix of the 6th Paris Youth Biennale, *Premio Italia* – Venice, UNESCO – Paris, *Bedřich Smetana* – Prague, etc.) His works have been performed on all continents, at the world’s most important festivals, printed in Croatia and abroad and published in about sixty discography editions. In his music, he uses both classical instruments and electronics, and often strives to combine both sound sources in an effort to enrich the sound and expand the possibilities of expression.

After finishing his concrete-electronic music piece *Phonomorphia I* in 1967, while staying at the legendary Experimental Studio of Polish Radio in Warsaw, back in the studio of Radio-Television Zagreb in 1968, Dubravko Detoni composed an electro-acoustic dedication to his instrument called ***Phonomorphia II***. It was premiered by Detoni himself at the author’s concert held on March 22 of the same year, and the following year, along with *Figures and Planes* and *Graphie I*, this composition won him a Grand Prix at the 6th Paris Youth Biennale. About this work, first released as a record in 1980, performed by the author himself, Detoni wrote: “(...) it takes place on three levels and in three layers, using a classical, mechanically prepared and electrified piano. In the process, it remains faithful to the task set before it by the very title of the cycle: the exploration of some as yet unknown sound forms in space and time, that is, the examination of the coping of spatiality in music and musicality in space. Both essential components of sound are present in this triologue: an electronically transformed piano as a line function and a traditional or a prepared piano in point defense. In the persistent filling and emptying of space with sound, there is a constant fragmentation and amplification of the original sound, or more precisely, accumulation and scattering around a single tone. The end asks me a hitherto unsolvable question: how to stop the sound while still allowing it to stay?”

Krešimir Seletković (1974) graduated in composition at the Academy of Music in Zagreb in the class of Davorin Kempf. He attended summer master classes in Austria, Poland, Germany, Hungary and Croatia. He is employed at the Academy of Music in Zagreb as a full professor and from 2013 to 2019 he was vice dean for student affairs. From 2003 to 2012 he was the editor of the *Ars Croatica* edition of the Croatian Composers’ Society, and from 2012 to 2018 he was the artistic director of Music Biennale Zagreb. He won a Rector’s Award of the University of Zagreb, the *Boris Papandopulo* Award of the Croatian Composers’ Society, the Award for Best Music for a Children’s Play at the 19th Meeting of Puppeteers and Puppet Theaters in Osijek, as well as the *Stjepan Šulek* and *Josip Štolcer Slavenski* Award. His ballet *Air* premiered at the 26th Zagreb Music Biennale and was named the best ballet performance in 2011 (Croatian Acting Award). In addition to this, he is a multiple

winner of the *Porin* Award. In 2019, he was awarded the Order of the Croatian Danica with the effigy of Marko Marulić.

Improvisations II, a composition written for piano and electronics, is based on the relationship between the electronics section containing electronically processed piano sound and live piano sound. While the music of the electronic part is fixed, the piano part is completely free. The performance, therefore, depends solely on the performer. Elezović accepted this challenge with an improvisational approach in open-form composition, i.e. using elements taken from the redundancy of the author's compositional-technical solutions. A kind of mirroring image of the relationship between the instrument and live electronics is at the center. Placing itself in a collaborative musical relationship with the electronics section, in finding a musical answer through which the composer's language will be used, the piano part here reflects the possible echo of the his musical poetics, thus assuming in its improvisation the intelligent and uncertain character usually carried by live electronics when opposed to a fixed instrumental part.

Davor Branimir Vincze (1983) studied composition in Graz and Stuttgart, after which he completed a one-year program at IRCAM ("Institute for Research and Coordination in Acoustics/Music") in Paris. Some of the most prominent performers of his works are renowned ensembles Klangforum Wien, JACK Quartet, Ictus, Talea, Ensemble Modern, Ensemble Intercontemporain, Secession Orchestra, No Borders Orchestra and many others which performed at festivals such as Summer Courses in Darmstadt, Présences, MATA, Manifeste, Music Biennale Zagreb, etc. Vincze is also a winner of numerous awards and scholarships such as Città di Udine, the *Boris Papandopulo* Award of the Croatian Composers' Society, and the *Impuls*, *Pre-Art*, *Nadia et Lili Boulanger*, etc. In May 2021 he will have completed his doctorate at Stanford University, where he is currently studying composition with Brian Ferneyhough and conducting with Paul Phillips.

The Six Miniatures for a Desperate Housewife represents a series of interludes with different characters and different techniques of playing and/or preparing the instrument.

Emphasizing the immanent performative character of electroacoustic music, Vincze goes a step further in the miniatures, and in addition to extended performance techniques, he introduces the character aspect of a protagonist, performed by a pianist who in this case emphasizes an ironic departure from the theme at the core. Thus, in the stage performance we witness the pianist ironing, scrubbing, etc. By extrapolating the sound part of the performance, the listener is left to some kind of radio-drama sound performance that brings more than six different situations sound-wise. In parallel or despite the diversity that the author wants to create in this way, metadata remains as a link of all six parts: grand piano as the main instrument, same duration, aphorism, simple tension relations and multiple performance tasks, such as playing, singing, speaking, etc.

"I decided to show a kind of daydream in these piano intermezzi, where the six typical stereotypes of a 'housewife' (who washes, cleans, cooks, irons, vacuums...) function simultaneously as a reference and self-delimitation of these stereotypes. The Six Miniatures represent a kind of regression that a person makes over and over again, no matter how hard he or she fought for his or hers dreams or believed in a destined life path. Along with focusing on the fight against imposed traditional values, I also wanted to evoke a moment of doubt: why not give in to social pressures and a predetermined path? Will my struggle ultimately bring me what I desire?"

Pianist **Mia Elezović** studied and graduated at the Academy of Music in Zagreb as a nineteen-year-old in the class of Zvezdana Bašić. She continued her studies in 1995 at the Hochschule für Musik und darstellende Kunst in Vienna, and later further studied at the Hochschule für Musik und darstellende Kunst in Frankfurt, in the class of Herbert Seidel. Along with her studied abroad, she also prepared a master's degree at the Academy of Music in Zagreb, which she successfully completed. In February 2002, she also graduated piano in Frankfurt. From 1999 to 2004, she taught young pianists at Frankfurt International School. In 2004, the Japanese government invited her to a ten-month study visit to Kyoto, during which she devoted herself to an intensive study of works for piano by contemporary Japanese composers at the Showa Academia Musicae. From 2005 to 2006, she was an assistant professor at the Piano Department of Kyoto City University of Arts. Since 2006, she has been engaged as a solo pianist in the Spanish National Ensemble for Contemporary Music. In September 2007, she moved to New York, where she received a full scholarship to the Manhattan School of Music and began a (second) master's degree in contemporary performance, dedicated to the study and performance of works by contemporary composers. In 2008 she taught young pianists at the Summer Music School in Westfield and in 2008 and 2009 at Ross School in New York. From 2010 to 2018 she taught at the Belgian Royal Conservatory in Liège. She has given numerous solo recitals and has performed in many different chamber ensembles in Europe, North and Central America, Qatar, and Japan. As a soloist, she has performed with the Zagreb Philharmonic Orchestra, the Symphony Orchestra of the Croatian Radio and Television, the Dubrovnik Symphony Orchestra, the Croatian Chamber Orchestra and the Gaudeamus String Orchestra. Kazushi Ono, Pavle Dešpalj, Pascal Rophé, Luca Pfaff, Aleksandar Kalajdžić and Zlatan Srzić are just some of the conductors with whom she collaborated very successfully to this day. As a pianist with a refined hearing, but also a refined sense of chamber music, she gladly participated in numerous music projects such as the Summer Masterclasses of the Croatian Music Youth in Grožnjan. In Frankfurt, she worked with Marie-Luise Neunecker (horn), Reinhard Nietert (trombone), Mauro Giundani (singing) and their students. She also performed with the Zagreb Guitar Trio in Croatia. In 2013, at the Music Biennale Zagreb, she premiered Davorin Kempf's Piano Concerto accompanied by the Zagreb Philharmonic. At the invitation of a celebrated tenor William Lewis and Franco American Vocal Academy from the USA, since 2012 Elezović has spent every

summer in Salzburg, as part of the vocal program for young singers with whom she works on Lied and Mozart's arias, and is also the executive director of the organization. Since 2012, she has been also a member of the Alisios Camerata ensemble which has attracted the attention of audiences and critics, as well as the attention of Croatian composers of all generations who dedicate their works to them. The very fact that in the last 25 years, in Croatia, no piece was composed for this kind of ensemble, while now we have several compositions written specifically for Alisios, testifies to their success. Her performance of Takemitsu's Quatrain I with the Zagreb Philharmonic at the Music Biennale Zagreb in 2015 is also the first performance of this composition in Croatia.