

**Tamara Obrovac
Stefano Battaglia**



**APOXYOMENOS
recomposed**

Tamara Obrovac glas / voice
Stefano Battaglia klavir / piano

Apoxyomenos recomposed

1. Pain _____ 05:46
2. Destiny _____ 07:34
3. Grief _____ 06:49
4. Joy _____ 06:08
5. Hope _____ 06:15
6. Revolt _____ 06:44
7. Nostalgic _____ 08:14
8. Restless _____ 07:11
9. Apoxyomenos _____ 06:56

Ukupno trajanje / Total time: 61:41

Autorica svih skladbi / All songs written by: **Tamara Obrovac**
Fragmente stihova iz Euripidovih *Trojanki* izabrala / The
fragments of the verses from the *Trojan Women* by Euripides
chosen by: **Lada Kaštelan**

Glazbeni projekt Apoxyomenos recomposed

temelji se na kompozicijama koje je Tamara Obrovac skladala za plesnu predstavu *Apoksiomen* Hrvatskoga narodnog kazališta u Zagrebu 2017. godine.

Skladbe je reharmonizirao Stefano Battaglia, a konačnu formu dobile su tijekom Tamarina i Stefanova zajedničkoga rada u Sieni na Accademia musicale Chigiana 2022. i 2023. godine, kada su i snimljene.

Tekstovi pjesama sastavljeni su od fragmenata stihova Euripidove tragedije *Trojanke*, na starogrčkome, koje je izabrala dramaturginja Lada Kaštelan.

Tragedija *Trojanke*, koja svojom temom rata i izgnanstva nažalost korespondira i sa suvremenošću, evocira osjećaje kao što su tuga, očaj, bol, odustajanje, nada, nostalgija, rezignacija, nemir i pobuna.

Umjetnička vizija projekta počiva na Apoksiomenu (brončanom kipu mladoga atleta koji je nakon 2000 godina pronađen pod morem pored Maloga Lošinja) kao svjedoku iščezle civilizacije, simbolu potonuloga svijeta, izumrloga jezika, brodoloma, te metafizici mora kao grobnice, ali istodobno i izvora i nastavka života.

Melodioznost, ali i oporost starogrčkoga dali su novu dimenziju kreativnomu radu ovoga dvojca, čije su filigranske izvedbe otvorile novi spektar izričaja i potaknule transformaciju skladbi u drugačiju glazbenu formu koja u njihov rukopis, koji karakterizira spoj suvremenoga jazza i improvizirane glazbe, donosi i elemente klasične glazbe.

The music project Apoxyomenos recomposed

is based on the pieces which Tamara Obrovac composed for the Croatian National Theatre in Zagreb's ballet *Apoksiomen* in 2017. Stefano Battaglia reharmonised Tamara's compositions which acquired their final form during their team work in Siena, at the Accademia Musicale Chigiana in the autumn of 2022 and 2023, when they were also recorded.

The tragedy the *Trojan Women* which, with its theme of war and exile, unfortunately also corresponds to the modern times, evokes emotions such as sorrow, hopelessness, grief, abandonment, hope, nostalgia, resignation, unrest and revolt.

The artistic vision of the Project rests on Apoxyomenos (a young athlete's bronze statue, found in the sea near Mali Lošinj after 2,000 years) as a witness of a vanished civilisation, a symbol of a sunken world, an extinct language, a shipwreck and the metaphysics of the sea as a tomb, but at the same time also a source and continuation of life.

The melodiousness, but also the austerity of the Ancient Greek, have provided a new dimension to the creative work of this tandem, whose filigree interpretations opened a new spectrum of expression and also inspired a transformation of compositions into a different musical form, which also brings the classical music elements into their signature, characterised by a combination of contemporary jazz and improvised music.

Fragmenti u moru

Fragment. Dio neke veće cjeline, od koje je otkinut, odlomljen ili razbijen. Tekstovi pjesama satkani su od fragmenata Euripidovih *Trojanki*, koji u sebi zadržavaju cjelinu od koje su odvojeni i koji zajedno stvaraju neku novu cjelinu. Katkad je to stih, dio stiha, riječ ili uzvik, katkad nekoliko stihova za redom.

Odvojeni su od situacije i likova kojima pripadaju. Njihovo zvučenje i značenje premještanje je u novi kontekst, u melodije Tamare Obrovac. Katkad su riječi dozvale melodije, katkad su melodije dozvale riječi, u oba je slučaja došlo do dubokog prepoznavanja i pretvaranja u energiju i emociju, koje su potom kao struje i valovi uronile u more klavirskih varijacija Stefana Battaglie.

Fragmentiranje je i metoda kojom su tekstovi nastali, ali i njihova tema. Fragmenti razorenih života. Života koji, zauvijek uništeni, ne mogu ponovno uskrsnuti, kao što je to uspio, nakon

dva tisućljeća pod morem, brončani kip mladog atleta. Izgubio je samo strugaljku kojom se s tijela čisti prljavština poslije vježbanja. U more ga je bacio slučaj, ne vrijeme u kojem se zatekla lađa kojom je plovio prema jadranskoj obali, ne vrijeme koje ga je, premda već tada dragocjenog, učinilo suvišnim teretom, bačenim s palube.

Čemu je sve svjedočio u morskoj dubini, gdje ne postoji vrijeme, gdje se taloži i odjekuje sve što je ikad potonulo, kakve je sve priče čuo?

More je misaoni i poetski prostor ovih pjesama, granica između svijeta živih i mrtvih, stvarnog i imaginarnog. Iz njega je izronio i Apoksiomen, iz njega izranja i mitska priča o opsadi i razaranju Troje, u kojoj se uvijek iznova ogleda sadašnjost. A u ovih devet pjesama Tamare Obrovac mit i sadašnjost odzvanjaju istodobno.

Lada Kaštelan

Fragments in the sea

A fragment. A part of a larger whole, from which it is broken off, detached or shattered. The texts of the songs are woven out of fragments of the Euripides' *Trojan Women*, which themselves contain the whole from which they are separated and which, together, make a new whole. Sometimes it is a verse, a part of a verse, a word or a call, sometimes several verses in a row. They are separated from the situations and characters they belong to.

Their resonating and meaning are transferred to a new context, to Tamara Obrovac's songs. Sometimes lyrics called out for songs, sometimes songs called out for lyrics; in both cases, deep recognition and turning into energy and emotion occurred, which then, like currents and waves, plunged into the sea of Stefano Battaglia's piano variations.

Fragmenting is a method used to create lyrics, but also their theme. The fragments of wrecked lives. Lives which, forever destroyed, cannot be resurrected again as did a bronze statue of a young athlete,

after two thousand years under the sea. He only lost the strigil, with which grime from the body is removed after exercising. An accident threw him into the sea, a storm the ship found itself in while on its way towards the Adriatic coast, a storm which, although already then precious, made him an excessive load, thrown from the deck.

What did he witness in the depths of the sea, where time does not exist, where everything that has ever sank is depositing and echoing, what stories did he hear?

The sea is a mental and poetic space of these songs, a boundary between the world of living and the dead, real and imaginary. From there, Apoxyomenos emerged; from there emerges also a mythological story about the siege and destruction of Troy in which, over and over again, the present is reflected. In these nine songs of Tamara Obrovac, the myth and the present resound together.

Lada Kaštelan

ἀλλ', ὦ ποτ' εὐτυχοῦσα, χαῖρέ μοι, πόλις	45
•	
Τροία Τροία δύσταν', ἔρρεις,	173
δύστανοι δ' οἱ σ' ἐκλείποντες	174
καὶ ζῶντες καὶ δμαθέντες	175
•	
οὐκέτι Τροία	99
•	
ἦ νῦν καπνοῦται	8

*zbogom, nekada sretni grade / Trojo, Trojo, jedna li si,
jadni oni koji te napuštaju, i oni živi i oni mrtvi / nema
više Troje / ona je samo dim*

*farewell, once prosperous city / wretched are those
who are leaving you / and those who are alive / and
those who are dead / Troy exists no more / she is
turned into smoke*



com

μεταβαλλομένου δαίμονος άνέχου _____	101
πλεΐ κατά πορθμόν, πλεΐ κατά δαΐμονα, _____	102
μηδέ προσΐστη πρῶραν βΐότου _____	103
πρὸς κῶμα πλέουσα τύχαισιν _____	104

promijenio se usud, izdrži, plovi niz struju, plovi niz usud, ne okreći protiv struje pramac života, na valovima sudbine plovi

fortune has changed, accept it, sail with the stream, sail after God's will, do not steer your ship of life against the stream, float on the waves of destiny

desti
ny

ιώ μοί μοι	281
•	
μελέα μάτηρ	1251
•	
βέβακ' ὄλβος, βέβακε Τροία	582
•	
οἱ ἄγὼ τάλαινα	1272
•	
δεινῷ θανάτῳ διόλωλας	1255
•	
ὀλόμενος	1312
•	
ἄταφος ἄφιλος	1313

*jao meni / nesretna majko / nestade sreća,
nestade Troja / jedna ja / strašnom si pao
smrću / mrtav, bez groba, bez prijatelja*

*alas / unhappy mother / joy is gone, Troy
is gone / miserable me / you died a terrible
death / dead, without grave, without friends*

εὐάν, εὐοῖ _____ 325

•

βοᾶτε τὸν Ὑμέναιον _____ 335

μακαρίαις ἀοιδαῖς _____ 336

•

ἄνεχε, πάρεχε· φῶς φέρω, σέβω, φλέγω _____ 308

λαμπάσι τὸδ ἱερόν _____ 309

•

ἄναγε χορόν _____ 325

*ehej, hej / opjevajte Himeneja blaženim pjesmama /
ustaj, dođi, svjetlo nosim, štujem, svetinju bakljama
obasjavam / povedi kor*

*hey hey / sing about Hymenaios with blessed songs
/ hold, lift up, I am bringing honouring, making the
sacred glow with the torch / lead the chorus*

ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς συμμαχοὺς _____ 469

ὄμοσ δ' ἔχει τι σχῆμα κικλήσκειν θεοὺς _____ 470

ὄταν τις ἡμῶν δυστυχῆ λάβη τύχην _____ 471

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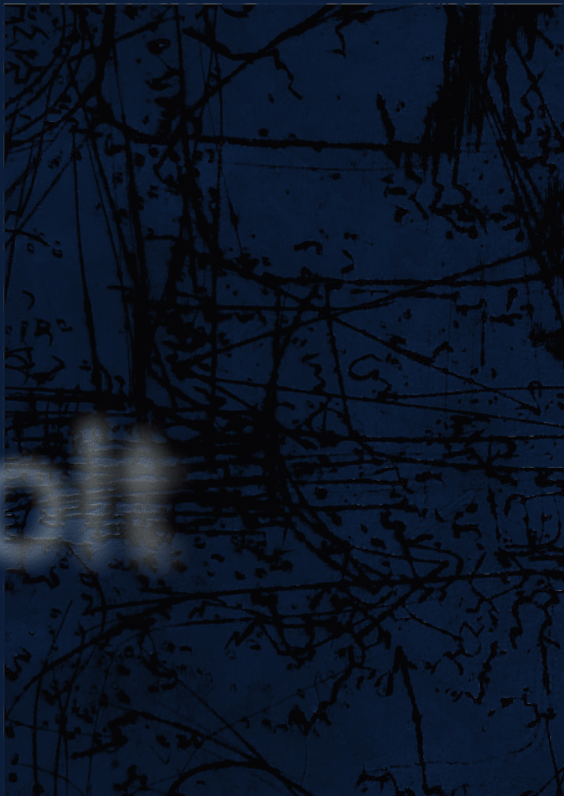
ἀλλ', ὦ φίλη παῖ, τὰς μὲν Ἑκτορος τύχας _____ 697

ἔασον· οὐ μὴ δάκρυά νιν σώσῃ τὰ σά _____ 698

*bogovi, loše saveznike zazivam, ali ipak ima smisla zvati bogove
kad se netko zatekne u nevolji / dijete drago, pusti Hektorovu
sudbinu, neće ga tvoje suze spasiti*

*o gods, I am invoking bad allies, but still there is something in in-
voking gods when one is in trouble / dear child, let go of Hector's
fate, your tears won't save him*

revolt



ἄνα, δῦσδαιμον, πεδόθεν κεφαλή: _____	98
ἐπάειρε δέρην _____	99
•	
τί με χρή σιγᾶν; τί δὲ μὴ σιγᾶν; _____	110
τί δὲ θρηγῆσαι; _____	111
•	
μῶρος δὲ θνητῶν ὅστις ἐκπορθεῖ πόλεις, _____	95
ναοῦς τε τύμβους θ', ἱερὰ τῶν κεκημηκότων, _____	96
ἐρημίᾳ δοῦς αὐτὸς ὠλεθ' ὕστερον. _____	97

digni, nesretnice, s poda podigni glavu i vrat / što da prešutim, što da ne prešutim, što da oplakujem / lud je onaj od smrtnika tko pljačka gradove, hramove i sveta mjesta pokojnih, pustoš napravi, sam poslije nastrada

lift your head, unhappy one, from the ground, raise up your neck / what must I suppress, or what declare? what dirge shall I awake / a fool is he who sacks the towns of men, with shrines and tombs, the dead man's hallowed home for at the last he makes a desert around himself and dies

ὦ φίλος ὦ πόσι μοι, _____	1083
σὺ μὲν φθίμενος ἀλαίνεις _____	1084
ἄθαπτος ἄνυδρος, ἐμὲ δὲ πόντιον σκάφος _____	1085
αἴσσον περοῖσι πορεύσει _____	1086
ἵππόβοτον Ἄργος, ἴνα τείχεα _____	1087
λάινα Κυκλώπι' οὐράνια νέμονται. _____	1088

dragi mužu moj, ti lutaš mrtav, nepokopan, neopran, a mene će morska lađa na krilima odvesti u Arg, gdje konji pasu, a zidovi kameni kiklopski dosežu nebo

my loved husband, you are a wandering spectre, unwashed, unburied, while over the sea the ship sped by wings will carry me to Argos, land of steeds, where stand Cyclopiian walls of stone reaching to heaven



τῶν δ' εὐδαιμόνων ————— 509

μηδένα νομίζετ' εὐτυχεῖν, πρὶν ἂν θάνῃ ————— 510

πέλαγος

πρόσπολος

ἄφθογος

δύσλοφος

restless

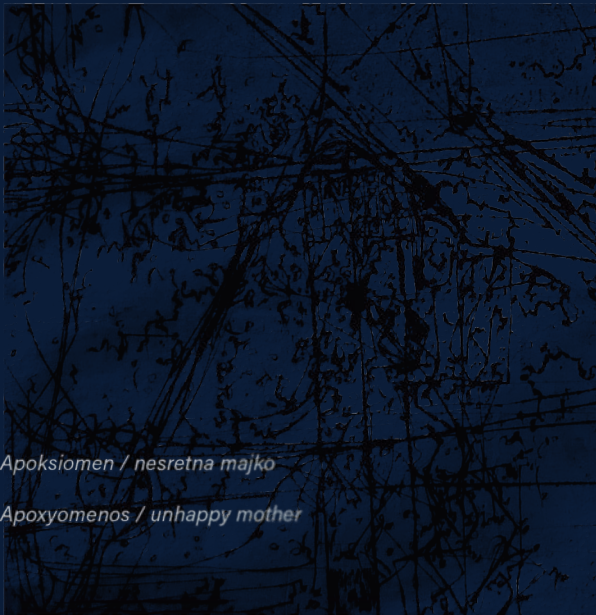
*od sretnika nikog ne smatrajte sretnim prije nego što umre /
more / sluga / bez glasa / nepodnošljivo*

*of all the prosperous crowd, count none a happy man be-
fore he dies / the sea / servant / voiceless / hard to bear*

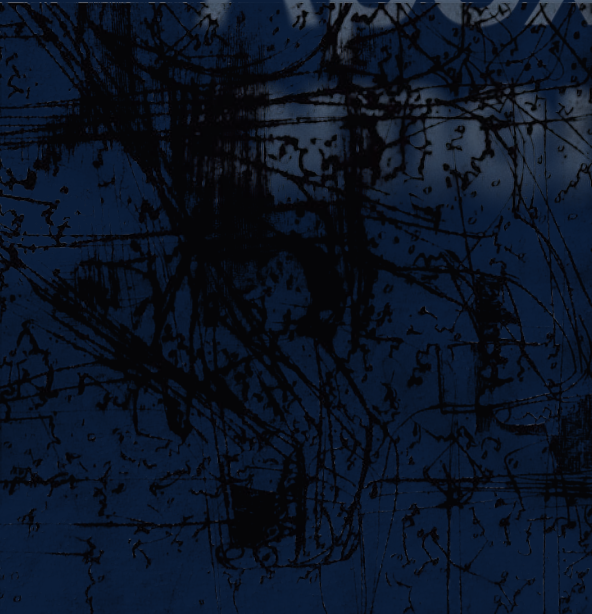
Αποξυόμενος
μελέα μάτηρ

Apoksiomen / nesretna majko

Apoxyomenos / unhappy mother



Apoxy



mos



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