



DISTURBIA

SIMFONIJSKI ORKESTAR HRVATSKE RADIOTELEVIZIJE
CROATIAN RADIOTELEVISION SYMPHONY ORCHESTRA

Aleksandar Marković (1.), Pierre-André Valade (2.-4.),
Pascal Rophé (5.-7.), Pavle Zajcev (8.), dirigenti | conductors

ΔΙΣΤΟΠΙΑ

DYSTOPIA JELASKA — TARBUK — SELETKOVIĆ — IVIČEVIĆ

— **OLJA JELASKA** (*1967.)

1. **Modri val** — 14:24

— **MLADEN TARBUK** (*1962.)

Sinfonia

2. *Tumultuoso, ma pesante* — 13:58

3. *Andante sostenuto* — 07:14

4. *Vivo* — 07:47

— **KREŠIMIR SELETKOVIĆ** (*1974.)

Dystopia, koncert za orkestar | concerto for orchestra

5. *I.* — 08:49

6. *II.* — 08:07

7. *III.* — 05:36

— **MIRELA IVIČEVIĆ** (*1980.)

8. **Black Moon Lilith** — 12:35

Ukupno trajanje | Total time — 78:44



Od 2013. godine, uz Simfonijski orkestar ali i druge svoje ansamble, Hrvatska radiotelevizija provodi program skladateljskih rezidencija s ciljem kontinuiranog poticanja domaće glazbene produkcije te obogaćivanja repertoara hrvatske klasične glazbe, a posebice onoga namijenjenog velikim sastavima. Ovim se nosačem zvuka predstavljaju dvije autorice i dva autora, a koji su do sada nosili uloge rezidencijalnih skladatelja Hrvatske radiotelevizije u spomenutom razdoblju. Olja Jelaska, Mladen Tarbuk, Krešimir Seletković i Mirela Ivičević četverolist su koji, osim što stoji u rodnom ekvilibrijumu, također generira i četiri vrsna autorska rukopisa – međusobno dispartatna, no opet na stanovite načine komplementarna. Nazivom *Distopija*, posuđenom iz naslova koncerta Krešimira Seletkovića, težilo se stvoriti smislen konceptijski luk, a koji se, vjerujemo, pronalazi u sjecištu osobne doživljajnosti i kolektivnog iskustva, u djelima svih četiriju autora. Simfonijska pjesma Olje Jelaske, *Modri val*, više je od posvete vodi; ona je kontemplacija o stalnom ciklusu razaranja i obnove, moćna metafora za ljudski život i elementarne sile koje ga oblikuju. Neprestano gibanje valova odraz je mikrokozmosa i makrokozmosa, ali i veze između najmanje kapi i golemog oceana, između sebe i beskonačnog. Bremenite misli o prošlosti i sadašnjosti, između onoga što je bilo i onoga što tek postaje, u srži su distopijske ideje. Njezina dualnost, gdje destrukcija i očaj supostoje s potencijalom za pomirenje i obnovu, utisnuta je u sam identitet *Sinfonije* Mladena Tarbuka. Njegovo je pak pitanje mogućnost opstanka svijeta koji se neprestano bori na razmeđu dviju perspektiva, stalno razapet između kretanja naprijed i opresivne privlačnosti povijesti. A slična dinamika prošlosti i sadašnjosti motivirala je i *Dystopiju* Krešimira Seletkovića. Riječ je o skladbi koja i glazbenim sredstvima nastoji

reflektirati destabiliziranost sustava – inspirirana, s jedne strane, povijesnim razvojem glazbenih oblika, ali fragmentirana i suštinski narušena kao odraz suvremene krize, s druge. *Black Moon Lilith* Mirele Ivičević u koncept distopije unosi feminističku, mitološku perspektivu, oslanjajući se na lik Lilit, taj snažan simbol (ženskog) buntovništva, senzualnosti i transformacije. Zmija, slika koju Ivičević evocira i riječju i zvukom, utjelovljuje i strah i fascinaciju nepoznatim – mračnim, iskonskim silama koje žive u svima nama. U ovom je komadu distopijski krajolik onaj unutarnji, on je odraz bitke između pojedinca i društva, između individualnih želja i kolektivnih očekivanja, a njezina je Lilit nepatvorena sila preobrazbe, poput distopije same. Jer, kao što autorica kazuje, ono čega se najviše plašimo jedino je što nas može dovesti do oslobođenja.

A ovaj nosač zvuka, jednako tako, ne nudi samo crnu viziju svijeta; on također slavi ljudsku otpornost i imaginaciju. U trenutcima najveće tame, umjetnost je ta koja nam opcrtava teren za istraživanje i refleksiju pa, na kraju, i mogućnost promjene. Kao katalizator za bolje razumijevanje toga što znači biti ljudskim bićem u svijetu koji se neprestano mijenja, distopija nam otvara prostor za akciju, za stvaranje boljeg sutra, ali i za prepoznavanje ljepote koja može proizaći iz kaosa.

Prštav i maestrozan, **Modri val OLJE JELASKE** još je jedna faseta u njezinu akvarelu posvećenu moru, valovima, tom uzburkanom i tajnovitom univerzumu. Nakon skladbi *Na dnu mora* (1996.), *Poljubac mora* (2009.), *Pjesme o valovima* (2009.) te *Jutro na moru* (2009.), pisane za komorne sastave (i soliste), velikom se plavetnilu Jelaska vraća 2013. godine, kada njezino

nadahnuće morem stasa u monumentalnije instrumentalne okvire i kada kist i boje povjerava velikom simfonijskom orkestru. Formalna i koncepcijska putanja koju pritom odabire jest simfonijska pjesma, platno koje joj dopušta prenijeti vlastitu izvanglazbenu ideju, a koje istovremeno olabavljuje glazbenu strukturu, puštajući narativnom razvoju, emocijama i slikama da govore o čemu već žele. Njezina jednostavačnost i primat dojma cjeline – a koji autorica postiže prvenstveno sustavnim provođenjem tematskog materijala kroz različite instrumentalne grupe – stvaraju kohezivno glazbeno iskustvo. Vrhunac, odnosno, više manjih zaleta koje jedan val može imati, pršću platno šarenilom boja, u maniri kakvog poentilističkog majstora, dok ulančani tematski odsječci, umješan polifoni slog – različiti postupci imitacije – ali i pjevna, *tijardovičevska* melodioznost, kako to tumači Koraljka Kos, daju ovoj vibrantnoj slici i potreban smiraj. Za svoj je *Modri val* Olja Jelaska inspiraciju ponovno pronašla u vodi, kao „nositeljici nove energije i promjene, koja iz trenutka u trenutak ruši ono prethodno, a zatim ponovno gradi i tako u krug“ (Jelaska).

U opusu **MLADENA TARBUKA** idejno zanimanje za klasičan žanr nije nepoznanica, a u svojoj se rezidencijalnoj kreaciji – nastaloj 2017. godine – još jedanput okrenuo vrelu povijesnih glazbenih formi. Riječ je, ipak, o jednom od onih pojmova koji su kroz zapadnu povijest glazbe prolazili kroz mnogo značenjskih i uporabnih postaja. Tarbukova **Sinfonia**, jednako teško jednoznačno određiva kao svoje ranije, historijske ‘varijante’, u gradbenom smislu ipak donekle otkriva uzorke vlastita identiteta. Operna *sinfonia* ili talijanska uvertira iz razdoblja baroka, one su formalne instance koje su

Tarbuku poslužile u izgradnji jasne trostavne dispozicije življeg uvodnog stavka, zatim sporijeg, lirskog te brzog finala. S druge strane, organski rast jednog žanra koji je rezultirao orkestralnom klasicističkom vrstom *najvišeg reda*, simfonijom, može se dovesti u vezu i s autorovim nastojanjem da kroz Fibonaccijeve brojeve motiv trublji provodi kao uzorak po kojemu se grade teme kroz *Sinfoniju*, ali i njezina makroforma.

Potka međusobne kontrastnosti triju stavaka, prema riječima autora, leži u težnji da se pripovijedi priča o „vlastitoj generaciji“. Prvi stavak, *bučan i težak*, tako evocira težinu borbi koju jedan naraštaj kroz pojedinačne, mikropovijesti podnosi i nosi, napose u mračnim *tutti* odsječcima i prijetećim grmećim brzacima. On se nadalje kroji i kroz sjećanja na one kojih više nema, njihovi duhovi progovaraju kroz usamljen, intiman pjev flaute i umirenih gudača, no on nestaje, kao i svako sjećanje, bilo toplo ili užasavajuće. Tarbukova reminiscencija čupa se nasilno iz svijesti, briše se nesmiljenim timpanima i rascjepkanom melodijom koja jasno pred nama otvara *put za nigdje*. A to *nigdje* panorama je drugog stavka, *Andante sostenuto*, u čijem su živom pjesku bijeg i borba uzaludni. „Stalno vraćanje uzbuđenog recitativa solo viola“, a koje neprestano propada i surva se u bezdan, „utvrđuje beznađe vraćanja u nepopravljivu i neizmjenjivu prošlost“, reći će autor. Pa ipak, ta su vraćanja i oni hrabri proboji u distopiju, pokušaji da se promoli i pokoja zraka sunca, koju zavodljivo i možda lažno predvodi raslojena dionica harfe. Treći stavak, *Vivo*, nastoji pomiriti prošlost i sadašnji trenutak; zov trublji koji prirodno, ciklički zatvara krug s istim motivom iz prvog stavka jasno ističe autorovu želju da podcrta organskost koja je, kao najsavršenija ideja, svuda oko nas: u glazbi, životu, sjećanju. U rekombinaciji motiva prošlosti, kroz ‘sjećanja’ na žustri

prvi stavak, ali i polifone postupke, te promolima sadašnjosti, uobličanima blues suzvučjima, Tarbuk nas i kroz formalnu sintezu podsjeća da je – u najorganičijoj od premisa, bez onog što je minulo, teško širom otvorenih očiju gledati budućnosti ususret.

Sezona rezidencijalnog skladatelja 2021./2022. povjerena je **KREŠIMIRU SELETKOVIĆU**, koji u prvoj fazi svoje rezidencije piše djelo ***Dystopia***, zamišljeno kao svojevrsan koncert za orkestar u tri stavka. Sam naziv kompozicije još jedanput podcrtava činjenicu da je Seletković prije svega skladatelj duboke intimne ali i kolektivne introspekcije, autorska figura čije se spoznajne kao i imaginativne ideje snažno isprepliću s materijom zvučanja, njihovom organizacijom, ali i onime što one *moгу* značiti. Sve se te instance ponovno okupljaju i u *Dystopiji*, u njezina *klasična* tri stavka koji su rezultat, reći će autor sam, „tradicionalnih promišljanja i pogleda unatrag, s ciljem da arhitektonika djela ne stoji na putu razvoju muzičke misli“. Ideje tradicionalne formalne izgradnje i postupaka ogledaju se u skladbi i na mikro i na makro planu, međutim su one uvijek do određene mjere destabilizirane, interpretirane kroz druga, suvremena i snažno autorska očišta Krešimira Seletkovića. Okvir koji proporcijama stavaka gotovo savršeno prati klasicističku formu koncerta, unutar sebe, partikularno, sadrži tri kontrastna univerzuma, od kojih svaki na sebi svojstven način tumači vlastitu historijsku genezu. Prvi stavak tako slijedi obrise sonatnosti, sukobivši u početnom dijelu dva – uvjetno rečeno – tematska materijala, međusobno različita u karakteru i atmosferi. Očekivani postupak provođenja poznatog ali i novog sadržaja, sususret je središnjeg dijela, dok se repriza, s obrnutim redoslijedom nastupa tema, od monumentalnog i

masivnog, odmiče prema rahlijim, rasplnutijim strukturama. Ova inverzija tema pruža jači dojam kontrasta kako nastupi drugi stavak, koji se možda i ponajviše udaljuje od svojih historijskih predložaka, granajući se poglavito u rukavce suzvučja, mnogo više negoli u kakav organiziran model, poput trodijelnosti ili teme s varijacijama. U rastresitim se i heterogenim zvučnim skupinama drugog stavka Seletković otkriva kao tumač čulnog i ezoteričnog, ali i još više kao istraživač glazbeno-konceptualnog. U toj panorami *neodredivog*, kontrapunktski se principi passacaglie i fuge rastaču u segmente koje još mjestimično spajaju dodekafoni postupci i ritamska kombinatorika. Na tračnice prema *nekuda* skladatelj nas vraća trećim stavkom, u orijentaciji koja ipak nije jasno teleološka, već se njegova tematska materija razrađuje u kapsulama, prema rondoističkim principima.

Za svoju rezidencijalnu narudžbu, skladbu ***Black Moon Lilith***, praizvedenu na Muzičkom biennalu Zagreb 2019., **MIRELA IVIČEVIĆ** pojašnjava kako je naslov preuzet iz astronomije, odnosno astrologije: „Riječ je o pojmu koji označava najudaljeniju točku u Mjesečevoj orbiti oko Zemlje, a u brojnim mitologijama on se javlja kao epitom najskrivenijih i najsirovijih ljudskih poriva te moćne ženske energije.“ Feministička pa i aktivistička misao jedna su od okosnica skladateljskog pisma Mirele Ivičević, a u kojemu se „pitanja ženske subjektivnosti kroz autoričin intimni, osobni, mikrokozmički rakurs, ali i kao društveno-politička egida, uočavaju kao crvena nit u njezinim radovima“ (Bratić, 2023.). U tom se dualizmu, u sjecištu privatnog i javnog, javljaju i neki koncepti kojima se Ivičević vraća i koje pronosi svojim djelom, tražeći im novo mjesto kroz koje mogu progovarati o, za nju, važnim temama. Jedan od

takvih koncepata jest figura Lilit, iz mezopotamske i judaističke mitologije; prema njihovu vjerovanju, prva Adamova žena i prvi ženski demon, kojoj se skladateljica posvećuje i 2017., dvije godine prije nastanka ove skladbe. *Black Moon Lilith* nastala je na idejnim principima simfonijske pjesme, pisana za veliki sastav simfonijskog orkestra, uz opsežan set udaraljki i klavir. Skladateljica pri tome sugerira i široku paletu mogućnosti generiranja zvuka i artikulacije, s iznimno detaljnim notnim uputama, no koje nisu uvijek sasvim striktno te se stanovita sloboda daje i izvođačkom tijelu. Osim posvete pokojnom profesoru, Željku Brkanoviću, kao „jednome od onih koji su poticali moju volju za ronjenjem u nepoznato“, Mirela Ivičević svojoj partituri dodaje i epigraf, koji kazuje:

Serpent. Glatka, blistava, požudna, pametna. Zmija. Žena. Prva Adamova, ne ona od rebra, ona od zemlje. Nepredvidiva, neuhvatljiva, neustrašiva. Ne zna za sram, zna za volju. Demon. Dijete. Divlje, puno mana. Iskreno. Apogej. Tamo gdje je Mjesec najudaljeniji od Zemlje. Tamo gdje smo najdalje od poznatog. More, grimizno, toplo. Zaron, dubina. Tama. Snaga. Savršena kontradikcija. Ono u nama što nas plaši = ono u nama što nas oslobađa.

Simbol preobrazbe, senzualnosti, zemlje, izlječenja i ponovnog rođenja – zmija se u pismu *Crnoga Mjeseca Lilit* uobličava izlomljenim melodijskim linijama, hrabrim harmonizacijama i lijenim *legato* frazama. Nesputan dinamički rast, neumoljivost signala udaraljki i *glisandirajući* uzleti gudača emanacija su neukrotivosti njezina duha; duha koji je nepokolebljiv, no koji i zastrašuje i umiruje. Ona je simbol dubokih procesa transformacije, pročišćavanja i obnove, kroz sve one potisnute emocije i iskustva. Suočivši se s njima, stižemo na kraj ciklusa, u gromoglasnom *tutti* urliku, u katarzi.

— Skladateljski put **Olje Jelaske** (Split, 1967.) tekao je usporedno s razvitkom njezinih pedagoških afiniteta i znanja. Nakon diplome na teorijsko-nastavničkom odsjeku, na Muzičkoj je akademiji također i dvije godine kasnije diplomirala na studiju kompozicije, u klasi Marka Ruždjaka, operom *Komorni trio*. Seminari za suvremenu glazbu u Białystoku i Darmstadtu činili su važne postaje na njezinu profesionalnom putu, a kojega je kao integralan dio postao i predavački rad – od 1997. zaposlena je na Umjetničkoj akademiji u Splitu, gdje od 2014. djeluje u zvanju redovite profesorice. Olja Jelaska dobitnica je brojnih nagrada i priznanja za svoj rad; među njima su Rektorova nagrada Sveučilišta u Zagrebu, kao i ona Hrvatskog glazbenog zavoda, potom nagrade *Josip Štolcer Slavenski* i *Vladimir Nazor* te nagrada Hrvatske akademije znanosti i umjetnosti (upravo za skladbu s ovoga nosača zvuka – *Modri val*). Ovjenčana je i *Porinom* za najbolje djelo klasične glazbe te je dobitnica i nagrade *Jure Kaštelan* koju je za umjetnost dodijelila Slobodna Dalmacija. Njezina se djela izvode na programima svih važnih domaćih festivalskih manifestacija, od Muzičkog biennala Zagreb, Glazbene tribine, Osorskih glazbenih večeri i drugih, kao i na brojnim inozemnim pozornicama te u izvedbama priznatih ansambala i umjetnika. Važan aspekt njezina rada bilo je i nastojanje da djelima hrvatske glazbene baštine otvori nove perspektive te su neka važna domaća ostvarenja tako dobila svoje klavirske izvatke (u suradnji s Muzičkim informativnim centrom). Glazbeni opus Olje Jelaske obuhvaća više od pedeset skladbi, među kojima su i dvije opere, ali glavninu čine komorna djela. Do sada je objavila dva autorska nosača zvuka, 2007. i 2017. godine.

— O umjetničkom putu **Mladena Tarbuka** (Sarajevo, 1962.) potrebno je govoriti iz više autorskih i kreativnih vizura; u posljednjih je 35 godina dirigirao priznatim ansamblima kao što su ansambli Mađarske državne opere i Njemačke opere na Rajni ili Sinfonietta Cracovia, a djela su mu izvođena na prestižnim festivalima kao što su George Enescu, Wien Modern, Svečane igre u Bregenzu ili Svjetski dani nove glazbe. Velik dio svoje stvaralačke energije posvetio je mladima kao profesor kompozicije, dirigiranja, orkestra i muzičke teorije na Muzičkoj akademiji u Zagrebu, gdje je zaposlen kao redoviti profesor, a radi i kao gostujući profesor Švicarskog opernog studija. Mladen Tarbuk dobitnik je brojnih inozemnih i domaćih nagrada, a čak je pet puta primio nagradu *Josip Štolcer Slavenski*. Autor je stotinjak djela, među kojima se ističu balet *Tramvaj zvan žudnja*, orkestralna djela *Sinfonia* i *Stara hrvatska glazba* te komorna djela i ciklusi za sopran i komorni ansambl. Značajan je njegov rad na pripremi i tiskanju antologijskih djela hrvatske simfonijske i operne baštine poput opera *Ljubav* i *zloba* Vatroslava Lisinskog i *Nikola Šubić Zrinjski* Ivana pl. Zajca, *Simfonije u fis-molu*, op. 41 Dore Pejačević ili *Sunčanih polja* i *Sablasi* Blagoja Berse. Tarbukov važan doprinos domaćem glazbenom životu čine i velike operne produkcije umjetničkih akademija Zagrebačkog sveučilišta, potom višegodišnja suradnja sa Simfonijskim orkestrom HRT-a, kao i osnivanje Simfonijskog puhačkog orkestra Hrvatske vojske. Od 2002. do 2005. bio je intendantom Hrvatskog narodnog kazališta u Zagrebu; od 2013. do 2014. vodio je glazbeni program Dubrovačkih ljetnih igara, a od 2014. do 2017. u funkciji njihova intendant. Od 2020. do 2024. godine djelovao je kao predsjednik Hrvatskog društva skladatelja.

— **Krešimir Seletković** (Slavonski Brod, 1974.) autor je koji svoje skladateljsko poslanje izražava kroz različite aspekte vlastita djelovanja. Osim skladanja koje je i izvorište i odredište, Seletković je aktivan i kao jedno od najprepoznatijih domaćih imena u polju glazbene produkcije, do sada snimivši izniman broj izvedbi, što domaće, što svjetske glazbe. Potekao iz profesorske klase Davorina Kempfa, svoj je daljnji profesionalni put kalio i kroz brojne domaće i inozemne ljetne tečajeve, a svoja znanja prenosi generacijama studenata na Muzičkoj akademiji u Zagrebu u zvanju redovitog profesora, gdje je od 2013. do 2019. obnašao i dužnost prodekana za nastavu. Od 2003. do 2012. bio je urednikom edicije *Ars Croatica* Hrvatskog društva skladatelja, a od 2012. do 2018. svoje je kreativne vizije realizirao kao umjetnički ravnatelj Muzičkog biennala Zagreb. Skladateljski doprinosi Krešimira Seletkovića ovjenčani su brojnim nagradama; između ostalih su tu Rektorova nagrada Sveučilišta u Zagrebu, nagrada *Boris Papandopulo* Hrvatskog društva skladatelja, zatim nagrade *Stjepan Šulek* i *Josip Štolcer Slavenski*. Balet *Air*, praizveden na 26. Muzičkom biennalu Zagreb, za koji je skladao glazbu, proglašen je najboljom baletnom predstavom u cjelini za 2011. godinu (Nagrada hrvatskoga glumišta). Za svoj je autorski i produkcijski rad Seletković nekoliko puta nagrađen i *Porinom*, a 2019. je godine primio i odličje Reda Danice hrvatske s likom Marka Marulića. Od 2020. godine kao član suradnik, a od 2024. godine je i redoviti član Hrvatske akademije znanosti i umjetnosti. Krešimir Seletković autor je više od sedamdeset djela – orkestralnih, komornih, vokalnih i elektroničkih skladbi izvođenih diljem svijeta.

— Nakon studija kompozicije na Muzičkoj akademiji u Zagrebu, u profesorskoj klasi Željka Brkanovića, **Mirela Ivičević** (Split, 1980.) svoju je stvaralačku i istraživačku znatiželju i strast dalje poticala kroz poslijediplomske studije kompozicije, medijske kompozicije i primijenjene glazbe u Beču i Grazu, u klasama Klause-Petera Sattlera i Beata Furrera. U fokus vlastita umjetničkog interesa Mirela Ivičević smješta subverzivnost zvuka, dok će joj djela nerijetko imati konceptualnu i interdisciplinarnu perspektivu, a kroz nastojanje da rekontekstualizira zvučne i druge (nus)pojave suvremenog društva. Ivičević je surađivala s brojnim priznatim ansamblima i umjetnicima iz različitih umjetničkih područja u Europi i šire. Višestruka je dobitnica nagrade *Josip Štolcer Slavenski* za najbolje glazbeno djelo (2013. za glazbeno-scensku suitu *Planet 8* u produkciji Muzičkog salona Studentskoga centra u Zagrebu, 2018. za djelo *CASE WHITE* za ansambl, te 2023. za skladbu *How to Fly*, za trubu i orgulje) nagrade za kompoziciju Erste Bank, nagrade zaklade *Ernst von Siemens* za mlade skladatelje, kao i stipendije za rezidencijalni program DAAD Artists-in-Berlin za 2019. godinu. Uz svoj skladateljski rad, Mirela Ivičević djeluje i u području glazbene produkcije te je bila aktivna i kao producentica festivala Dani Nove glazbe Split, a jedna je i od osnivačica te članica Black Page Orchestra – „ansambla za radikalnu i beskompromisnu glazbu suvremenoga doba“.

— Martina Bratić

Since 2013, alongside its in-house Symphony Orchestra, but also its other ensembles, Croatian Radiotelevision has been running a composer-in-residence program with the aim of continuously promoting domestic music production and enriching the repertoire of Croatian classical music, particularly that intended for large ensembles. This record features two female and male authors who have thus far worked as composers-in-residence at the Croatian Radiotelevision over the aforementioned time period. Olja Jelaska, Mladen Tarbuk, Krešimir Seletković, and Mirela Ivičević form an artistic quaterfoil that not only exemplifies gender balance but also generates four exquisitely distinctive authorial voices – stylistically disparate, but still complementary in their own specific way. Therefore, the title *Dystopia* (itself borrowed from the eponymous concerto composed by Krešimir Seletković) seeks to create a meaningful conceptual arch which, we believe, is found at the intersection of personal experientiality and collective experience in all four works. Olja Jelaska's symphonic poem *Modri val* is more than a mere dedication to water; it is a contemplation of the constant cycle of destruction and regeneration, a powerful metaphor for human life and the elemental forces which shape it, where the constant motion of the waves represents a reflection on the microcosm and macrocosm, as well as the connection between the smallest drop and the vastness of the ocean, between oneself and infinity. Burdensome musings on the past and the present, between what *was* and what is *yet to become*, constitute the core of the dystopian idea. Its dual nature, where destruction and despair coexist with the potential for reconciliation and renewal, is imprinted in the very identity of Mladen Tarbuk's *Sinfonia*. His question, however, is about the possibility of survival for a world perpetually

struggling between two perspectives, constantly torn between moving forward and the oppressive lure of history. A similar dynamic of past and present also motivates Krešimir Seletković's *Dystopia*, for it is a piece which attempts to reflect the destabilisation of a system through musical means – inspired, on one hand, by the historical development of musical forms, but fragmented and fundamentally eroded as a reflection of the contemporary crisis on the other. *Black Moon Lilith* by Mirela Ivičević brings forth a feminist, mythological perspective to the concept of dystopia by relying on the character of Lilith as a potent symbol of (female) rebellion, sensuality and transformation. The snake, an image evoked by Ivičević in both word and sound, embodies not only fear, but also a fascination with the unknown – the dark, primaeval forces inherent to us all. This piece offers an inner dystopian landscape; a reflection of the struggle between individual desire and collective expectation where the character of Lilith shines as an unadulterated force of transformation, not unlike dystopia itself. By the author's own account, what we fear most is the only thing which may lead us to liberation.

Of course, this record offers not merely a bleak vision of the world; it also celebrates human resilience and imagination. In moments of utmost darkness, it is art which outlines the ground for us to explore, reflect and, ultimately, contemplate the possibility of change. As a catalyst for a better understanding of what it means to be a human being in an ever-changing world, dystopia opens up space for action and endeavour to create a better tomorrow while also recognising the beauty which may emerge from chaos.

Bold and majestic, **OLJA JELASKA's *Modri val*** is yet another facet in her musical aquarelle dedicated to the turbulent and mysterious universe of the sea and the waves. Having already penned the pieces *Na dnu mora* (1996), *Poljubac mora* (2009), *Pjesme o valovima* (2009) and *Jutro na moru* (2009), written for chamber ensembles (and soloists), 2013 marked Jelaska's return to the 'deep blue', channelling her maritime inspiration into more monumental instrumental frameworks and entrusting her brush and colour palette to a large symphony orchestra. Her formal and conceptual path of choice here is a symphonic poem, a canvas allowing the composer to convey her own extra-musical idea, while concurrently loosening the musical structure by letting the narrative development, emotions and images express whatever they wish. The piece's one-movement structure, as well as the primacy of the impression of a whole – which the author achieves primarily by means of systematic implementation of the thematic material across different groups of instruments – creates a cohesive musical experience. The climax – or rather, several small surges which can form a single wave – spatters the canvas with a colourful burst in the manner of a pointillist master. Meanwhile, the mutually tied thematic sections, skilful polyphonic phrases utilising various forms of imitation, and the lyrical, Tijardović-like melodiousness as interpreted by Koraljka Kos provide this radiant image with a well-needed sense of serenity. For this *blue wave* (the literal English translation of the composition's title), Jelaska once again finds inspiration in water, for it is “the bearer of new energy and change, which perpetually demolishes what had come before it, only to build (and destroy) it again” (Jelaska).

Conceptual interest in the classical genre is not unknown to **MLADEN TARBUK**, since in his residential creation, composed in 2017, he once again turns to the source of historical musical forms. However, it is one of those terms that have undergone many changes in meaning and use throughout the history of Western music. In a structural sense, although still as difficult to determine unambiguously as its earlier historical ‘variants’, Tarbuk’s *Sinfonia* nevertheless reveals to some extent the patterns of its own identity. Operatic *sinfonias* or Italian overtures from the Baroque period are formal instances which served Tarbuk to construct a clear three-movement disposition consisting of a lively opening *tumultuoso*, followed by one slower and more lyrical movement before concluding with a rapid finale. On the other hand, the organic growth of a genre which went to realise its potential as a classicist orchestral musical form of the highest order (i.e. the symphony) may also be in connection with the author’s effort to implement the Fibonacci-informed trumpet motif not only as a pattern for theme-building throughout the piece, but also as its macroform.

According to the author, the thread of mutual contrast between the three movements lies in the desire to tell the story of “one’s own generation”. The *noisy and heavy* introductory movement thus evokes the weight of the struggle which a generation endures and bears through individual micronarratives, especially in its Stygian *tutti* sections and menacing thunderous runs. It is further weaved through the memory of those who are no longer here, whose spirits speak through the lonely, intimate song of the flute and tranquil strings, before vanishing like every other memory, be it warm or terrifying. Tarbuk’s reminiscence is then violently torn from consciousness, erased by merciless

timpani and a fragmented melody which clearly sets us on the *path to nowhere*, the said *nowhere* being the panorama of the second movement (*Andante sostenuto*), whose quicksand-like manner renders every flight or struggle futile. The author points to “the constant return of the excited solo viola recitative” – which perpetually collapses and plunges into the abyss – as “[confirming] the hopelessness of returning to an irreparable and unchangeable past.” Yet these returns are also brave incursions into the dystopia; attempts to let in but a few rays of sunshine led seductively – perhaps even deceitfully – by the stratified sounds of the harp. The third movement (*Vivo*) seeks to reconcile the past and present; the call of the trumpets – in circular correlation with the same motif from the first movement – clearly highlights the author’s desire to underline the organicity which encompasses us all as the most perfect of ideas, be it in music, life, or memory. Through the recombination of previous motifs as ‘memories’ of the lively first movement and incorporating polyphonic techniques, along with elements of the present influenced by blues-like sounds, Tarbuk uses formal synthesis to remind us that – as the most fundamental of principles suggests – it is difficult to face the future with fully open eyes without embracing what *has been*.

The 2021/2022 residency was entrusted to **KREŠIMIR SELETKOVIĆ**, who took the opportunity to compose *Dystopia*, a work envisioned as a sort of a concerto for orchestra in three movements. The composition’s title already underlines the fact that Seletković is first and foremost a composer of deep intimate yet also collective introspection, an authorial figure whose cognitive and imaginative concepts are deeply intertwined with the material of sound,

its organisation, and the meanings they *might* convey. These instances converge once again in ***Dystopia***, with its *classic* three-movement form thus being the result, by the author's own account, "of traditional reflections and retrospection with the aim that the architecture of the work does not obstruct the development of musical thought." The traditional formal construction and conventional compositional devices are featured throughout the piece both on a micro and macro level; however, they are always destabilised to a certain extent, interpreted through other, contemporary and potently authorial perspectives of Krešimir Seletković. Proportionally adhering to the 'classical' form of the concerto, the aforementioned frame constitutes three contrasting universes, each of which providing a unique interpretation of its own historical genesis. The first movement thus follows the contours of the sonata form, using the exposition to juxtapose two (conditionally speaking) thematic materials, mutually different in character and atmosphere. The expected compositional device of implementing familiar but also new content provides the crux of the developmental section, while the recapitulation – with its deliverance of both themes in reverse order – moves from monumental and massive to looser, vaguer structures. This inversion of themes provides a stronger impression of contrast as the second movement begins, which perhaps departs the most from its historical template by branching into backwaters of sound rather than creating any organised model such as ternary form or a theme with variations. In the loose and heterogeneous sound groups of the second movement, Seletković reveals himself not only as an interpreter of the sensual and esoteric, but also a researcher of the conceptual. In this panorama of the *indeterminable*, the contrapuntal principles of *passacaglia*

and fugue break up into segments which are only occasionally connected by dodecaphonic procedures and rhythmic combinatorics. The composer steers the listener back on track towards *somewhere* in the third movement; though not clearly teleological, its orientation elaborates the thematic material in capsules following rondo-like principles.

Elaborating on her residential commission, which premiered at the 30th Music Biennale Zagreb, **MIRELA IVIČEVIĆ** posits that its title ***Black Moon Lilith*** is a reference to astronomy (or, more precisely, astrology): “It is a term denoting the farthest point in the Moon’s orbit around the Earth, and in numerous mythologies represents an epitome of the most obscure and rawest human urges, as well as powerful female energy.” Ivičević’s compositional oeuvre is richly informed by feminist and activist thought, where “issues of female subjectivity through the author’s intimate, personal, microcosmic perspective – but also as a socio-political aegis – are observed as a red thread in her works” (Bratić 2023). This dichotomous intersection of public and private discourse renders Ivičević’s recurring concepts all the more visible, reflecting an ever-lasting search for novel ways to address topics of importance to the composer. One such concept is the figure of Lilith, Adam’s first wife and the first female demon in Mesopotamian and Judaist mythology, who first piqued the author’s interest in 2017, two years before the creation of this piece. Based on the conceptual principles of a symphonic poem, *Black Moon Lilith* is written for a large symphony orchestra with an extensive percussion section and a grand piano. Furthermore, the composer suggests a wide range of possibilities for sound generation and articulation with extremely detailed notational

instructions, which are not always completely strict, as certain freedoms are also granted to the performers. Besides dedicating the piece to her late professor Željko Brkanović – as “one of the people who incited my will to plunge into the unknown” – Ivičević also provides the score with an epigraph:

A serpent. Smooth, radiant, carnal, brilliant. Snake. A woman. First Adam's, not the one from the rib, the one from pure earth. Unpredictable, untamable. Doesn't know shame, knows true will. Daredevil. A daemon. A child. Wild, full of flaws. Genuine. Apogee. Where the Moon is the farthest from the Earth. Where we are the farthest from what we know. A sea. Warm and scarlet. Diving deep. Feeling alive. Darkness. Power. Perfect contradiction. The things in us that scare us = the things in us that set us free.

The snake – a symbol of metamorphosis, sensuality, the earth, healing and rebirth – is moulded through broken down melodic lines, brave harmonisation, and sluggish *legato* phrasing. The unrestrained dynamic growth, the inexorability of the percussion signals and the *glissando* soars of the string section act as an emanation of the indomitability of her spirit; of a spirit which is not only unwavering, but also both intimidating and soothing. It is a symbol of the deep processes of transformation, purification and renewal through all the repressed emotions and experiences. Facing them, the listener arrives at cycle's end with a cathartic, thunderous *tutti* roar.

— To encompass it in its entirety, it is necessary to talk about the artistic path of **Mladen Tarbuk** (b. Sarajevo 1962) from several authorial and creative viewpoints; over the past 35 years, he has conducted renowned ensembles such as the ensembles of the Hungarian State Opera and the German Rhine Opera or the Sinfonietta Cracovia, and his works have been performed at prestigious festivals such as George Enescu, Wien Modern, Bregenzer Festspiele, and the World New Music Days. He has dedicated much of his creative energy to students as a professor of Composition, Conducting, Orchestral Music and Music Theory at the Academy of Music in Zagreb, where he is employed as Full Professor, while also working as Visiting Professor at the Swiss Opera Studio. Mladen Tarbuk is the winner of numerous foreign and domestic awards, as well as five-time laureate of the *Josip Štolcer Slavenski* award. He is the author of about a hundred works, some of which include the ballet *A Streetcar Named Desire*, the orchestral works *Sinfonia* and *Stara hrvatska glazba*, as well as chamber works and song cycles for soprano and chamber ensemble. His work on the preparation and printing of anthology works of Croatian symphonic and operatic heritage – such as the operas *Ljubav i zloba* by Vatroslav Lisinski and *Nikola Šubić Zrinjski* by Ivan pl. Zajc, *Symphony in F minor*, op. 41 by Dora Pejačević or *Sunčana polja* and *Sablasti* by Blagoje Bersa – is also noted for its significance. Tarbuk's important contribution to Croatian musical life also includes large-scale opera productions of the artistic academies of the University of Zagreb, continuous collaboration with the Croatian Radiotelevision Symphony Orchestra, as well as the establishment of the Symphonic Wind Orchestra of the Croatian Armed Forces. From 2002 to 2005, he worked as artistic

director of the Croatian National Theatre in Zagreb; from 2013 to 2014 he was musical director of the Dubrovnik Summer Festival, and from 2014 to 2017 he served as its artistic director. From 2020 to 2024, he acted as President of the Croatian Composers' Society.

— **Krešimir Seletković** (b. Slavonski Brod 1974) is an author who employs his compositional mission through various aspects of his work. In addition to composing, which for him is both a source and a destination, Seletković is also active as one of the most recognised names in the field of music production in Croatia, having so far recorded an exceptional number of performances of both Croatian and foreign authors. A graduate from the class of Davorin Kempf, he forged his further professional path through numerous summer courses at home and abroad, currently passing on his knowledge to generations of students at the Academy of Music in Zagreb as Full Professor, where from 2013 to 2019 he also held the position of Vice Dean for Academic Affairs. From 2003 to 2012, he was the editor of the *Ars Croatica* publication of the Croatian Composers' Society, and from 2012 to 2018, he realised his creative visions as artistic director of the Music Biennale Zagreb. Krešimir Seletković's compositional contributions have been wreathed with numerous awards; among others, the Rector's Award of the University of Zagreb, the *Boris Papandopulo* award of the Croatian Composers' Society, and the *Stjepan Šulek* and *Josip Štolcer Slavenski* awards. The ballet *Air*, which Seletković had composed the music for, and which premiered at the 26th Music Biennale Zagreb, was declared the best ballet performance overall

in 2011 at the *Nagrada hrvatskog glumišta* awards ceremony. For his work as an author and producer, Seletković has won several *Porin* discography awards, and in 2019 he also received the Order of Danica Hrvatska with the face of Marko Marulić. Since 2020 he has been an associate member, and since 2024 a regular member of the Croatian Academy of Sciences and Arts. Krešimir Seletković is the author of more than seventy works – orchestral, chamber, vocal and electronic compositions performed all over the world.

— The compositional path of **Olja Jelaska** (b. Split 1967) ran parallel to the development of her pedagogical affinities and knowledge. After graduating from the theory-teaching department, she also graduated two years later in Composition at the Academy of Music under Professor Marko Ruždjak with her opera *Komorni trio*. Seminars for contemporary music in Białystok and Darmstadt served as important milestones on her professional track, of which teaching became an integral part – in 1997 she started teaching at the Academy of Arts in Split, and has been working as Full Professor since 2014. Olja Jelaska is the winner of numerous awards and recognitions for her work, among which are the Rector's Award of the University of Zagreb, as well as the award of the Croatian Music Institute, the *Josip Štolcer Slavenski* and *Vladimir Nazor* awards, and the award of the Croatian Academy of Sciences and Arts (namely, for the composition featured on this record – *Modri val*). She also received the *Porin* discography award for Best Classical Music Piece, and is also a laureate of the *Jure Kaštelan* award for art given by the *Slobodna Dalmacija* newspaper. Her works are frequently performed at

every important Croatian festival event, such as the Music Biennale Zagreb, Glazbena tribina, Osor Music Evenings and others, as well as numerous concert stages abroad by Croatian and foreign artists alike. An important aspect of her work is the effort to open new perspectives on the works of Croatian musical heritage, thus creating piano reductions for several important pieces in cooperation with the Croatian Music Information Centre. The musical opus of Olja Jelaska includes over fifty compositions, the majority of which are chamber music (but also featuring two operas). So far, she has published two records consisting of her original works, in 2007 and 2017 respectively.

— Having studied composition at the Academy of Music in Zagreb with Professor Željko Brkanović, **Mirela Ivičević** (b. Split 1980) further encouraged her creative and research curiosity and passion by enrolling in postgraduate studies in Composition, Media Composition and Applied Music in Vienna and Graz with Professors Klaus-Peter Sattler and Beat Furrer. Mirela Ivičević focuses her artistic interest on the subversive quality of sound, her works often having a conceptual and interdisciplinary perspective in an effort to re-contextualise sound and other (sub)phenomena of contemporary society. Ivičević has collaborated with numerous renowned ensembles and artists from various artistic fields, as well as on projects covering a wide range of genres in Europe and elsewhere. She has won the *Josip Štolcer Slavenski* award for Best Piece of Music multiple times (in 2013 for the stage suite *Planet 8* – produced by the Music Showroom of the Zagreb

Student Centre, in 2018 for the piece *CASE WHITE* written for ensemble, and in 2023 for the composition *How to Fly* written for trumpet and organ), as well as the Erste Bank Composition Award, the *Ernst von Siemens* Music Prize for young composers. She has also received scholarships for music from the Austrian State Office for Culture and the DAAD Artists Residency program in Berlin for 2019. In addition to her work as a composer, Mirela Ivičević is also active in the field of music production, and has worked as producer for the Days of New Music festival in Split as well. She is also one of the founders and a member of the Black Page Orchestra – “an ensemble for radical and uncompromising music of current times”.

— Martina Bratić
(Prijevod | Translation: Leo Beslać)



Edicija je nastala u suradnji Hrvatske radiotelevizije i Hrvatskog društva skladatelja. | Edition was produced in collaboration between the Croatian Radiotelevision and the Croatian Composers' Society.

HRT HDS
LIGATURA

UREDNIKE EDICIJE LIGATURA | EDITORS OF THE LIGATURA EDITION:

Ivana Kocelj (HRT),
Marija Saraga (HDS/CANTUS)

SNIMLJENO | RECORDED AT:

Koncertna dvorana Vatroslava Lisinskog,
Zagreb | Vatroslav Lisinski Concert Hall,
Zagreb 5/2014. (1.), 4/2017. (2.-4.),
3/2022. (5.-7.), 4/2024. (8.)

TONSKI SNIMATELJ | SOUND ENGINEER:

Božidar Pandurić

GLAZBENI PRODUCENTI | MUSIC PRODUCTION:

Pero Mihojević (1.), Vjekoslav Nježić (2.-7.),
Georg Draušnik (8.)

MASTERING:

Pero Mihojević

UREDNIKA IZDANJA | PUBLICATION EDITOR:

Srđana Vrsalović

LEKTURA | LANGUAGE EDITING:

Darija Šćukanec

LIKOVNO OBLIKOVANJE
NASLOVNICE | COVER ART DESIGN:

Zlatan Vehabović

KUSTOSKA SURADNICA EDICIJE LIGATURA
LIGATURA EDITION CURATORIAL ASSOCIATE:
Karla Pudar

GRAFIČKO OBLIKOVANJE | DESIGN:

Ana Nikolić Baće, Emil Šimik, Econik d.o.o.

NAKLADNIK | PUBLISHER:

Cantus d.o.o. | HRT

ZA NAKLADNIKA | FOR THE PUBLISHER:

Mirjana Matić, Cantus | Robert Šveb, HRT

BRJ IZDANJA | CD NUMBER:

88924507962

Zagreb, 2024.

Izdanje je objavljeno uz potporu Ministarstva kulture i medija Republike Hrvatske. HRT je proizvođač fonograma. | The CD has been released with the support of the Ministry of Culture and Media of the Republic of Croatia. HRT is the phonogram producer.

WWW.HDS.HR
WWW.CANTUS.HR
GLAZBA.HRT.HR