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Borić / Čop / Kiš

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- |  |       |   |       |
|--|-------|---|-------|
| 1. <b>Tena Ivana Borić:</b><br><i>Playtime</i> , za puhački kvintet / for wind quintet<br><br>Puhački kvintet Cantus Ansambla /<br>Cantus Ensemble Wind Quintet  | 08:05 | 4. <b>Viktorija Čop:</b> <i>Taba</i> , za flautu, klarinet, violinu, violu, violončelo,<br>klavir, harfu i udaraljke / for flute, clarinet, violin,<br>viola, violoncello, piano, harp and percusson<br><br>Cantus Ansambl / Cantus Ensemble<br>Berislav Šipuš, dirigent / conductor        | 12:07 |
| 2. <b>Tena Ivana Borić:</b><br><i>Snovitost</i> , za sopran, klarinet i klavir /<br><i>Dreaming</i> , for soprano, clarinet and piano<br><br>Marija Lešaja, sopran / soprano<br>Bruno Philipp, klarinet / clarinet<br>Srebrenka Poljak, klavir / piano | 10:59 | 5. <b>Viktorija Čop:</b> <i>Tabata</i> , za obou, udaraljke i ansambl /<br>for oboe, percusson and ensemble<br><br>Cantus Ansambl / Cantus Ensemble<br>Berislav Šipuš, dirigent / conductor<br>Branko Mihanović, oboa / oboe<br>Marko Mihajlović i Hrvoje Sekovanić, udaraljke / percussion | 6:38  |
| 3. <b>Tena Ivana Borić:</b><br><i>A-D-H-D</i> , za klarinet solo / for clarinet solo<br><br>Bruno Philipp, klarinet / clarinet   | 07:50 | 6. <b>Ivana Kiš:</b> <i>Unreparable 7-minute study</i><br><i>(about the possibility of not getting to</i><br><i>the right place in the righ time)</i> , za ansambl / for ensemble<br><br>Cantus Ansambl / Cantus Ensemble<br>Berislav Šipuš, dirigent /conductor                            | 8:10  |
|  |       | 7. <b>Ivana Kiš:</b> <i>Lamentation (is when grief pours out)</i> ,<br>za ansambl / for ensemble<br><br>Cantus Ansambl / Cantus Ensemble<br>Berislav Šipuš, dirigent /conductor   | 7:36  |
|  |       | Ukupno trajanje / Total time:   | 61:52 |



**Ciklus autorskih koncerata** koji već godinama organiziraju Hrvatsko društvo skladatelja i Cantus d.o.o. na poseban način obilježava rođendanska slavlja i generacijske obljetnice domaće skladateljske scene, ali, još važnije, održava i potiče istraživanje posebnosti glazbe pojedinih skladateljica i skladatelja te uvijek iznova poziva na – slušanje. Ovom prilikom u toj se misiji ide dalje te se snimka jednog od recentnih autorskih koncerata u cijelosti donosi i na nosaču zvuka. Uza studijski nedirnutu interpretacijsku gestu izvođača, snimke koncerata uživo čuvaju – a slušateljima takvoga *live* izdanja donose – i dio koncertne atmosfere koja povezuje različite autorske poetike, ideje i glazbene forme skladbi na programu. Ovo izdanje ujedno donosi i praižvedbe novih djela triju autorica, njihove osvrte na interpretaciju te povratnu refleksiju nekih od interpreata. Za tri skladateljice čijoj je glazbi, u povodu njihova 40. rođendana, bio posvećen autorski koncert održan 15. listopada 2019. godine u Koncertnoj dvorani *Blagoje Bersa*, zabilježen na ovome diskografskom izdanju – Tenu Ivanu Borić, Viktoriju Čop i Ivanu Kiš – moglo bi se reći da osim godine rođenja ne dijele brojne druge zajedničke nazivnike. Sve tri autorice različiti su izdanci zagrebačke skladateljske škole te pripadaju skupini koja je bila lišena egzistencijalnih umjetničkih pitanja generacije koja im je prethodila. Gradeći na prethodno postavljenim temeljima, koje su oblikovale tri skladateljske klase zagrebačke akademije, svaku je od njih autorski odredio kasniji obrazovni, glazbenički i osobni životni put koji su odabrale, nadogradile suradnje te začinili umjetnički ambijenti i svjetovi u koje su zaranjale ili odlazile. Nenametljivo ali jasno ocrtavaju se ove odluke i u skladbama s koncerta zabilježenim na ovome izdanju.

Gotovo (ponegdje i doslovno) filmski karakter sažetih glazbenih formi **Tene Ivane Borić** predstavljenih na ovome izdanju izvire iz samoga života. Ne opterećujući se nepremostivim zvukovnim ili kompozicijsko-tehničkim zadacima koje bi istraživala kroz vlastita djela, Borić sklada izravno se obraćajući, odnosno nadovezujući na temu, fenomen ili poeziju koji su joj se nametnuli kao poticaj za pisanje. U slučaju studentske skladbe **Playtime**, nastale 2010. godine, nadahnuće i idejno polazište ponudio je istoimeni film Jacquesa Tatija. Beskompromisna vizija izražena kroz nekoliko velikih misli skrivenih u jednostavnim dijaloškim okvirima i legendarnim scenama Tatijeve filmske uspješnice bio je početni impuls za prenošenje upravo takvog, iskonskog humora u glazbeno tkivo skladbe *Playtime* i među glavne aktere glazbeno-humoristične priče, članove puhačkoga kvinteta Cantus Ansambla, na čiju bi muzikalnu, a prije svega duhovitu interpretaciju „i sam Jacques Tati bio ponosan“, kako je zaključila sama skladateljica.

Dugo iščekivana praižvedba skladbe **Snovitost** odgovorila je na pitanja i ispunila sva autoričina očekivanja u interpretaciji zabilježenoj na ovome izdanju. Polazište za skladbu pjesnički je predložak Josipa Pupačića, sada uglazbljeni stihovi njegove pjesme *Nemirno srce*. Muzikalnost teksta te dramaturški karakter glazbe prenosi protagonistička sopranska dionica, ovdje povjerena izražajnoj Mariji Lešaji, čijoj interpretaciji oslonac i interpretativnu potporu pružaju klavir i klarinet. Skladba je nastala 2016. godine na narudžbu ansambla Solenza, sastava klarinetista Brune Philippa, koji je nakon uspješne praižvedbe skladbe *A-D-H-D* na Glazbenoj tribini u Opatiji predložio suradnju. „Dugo sam razmišljala o odabiru poezije, razmatrajući pjesme Jure Kaštelana, budući da sam i diplomirala uglazbljenjem njegova *Krilatog pjevača*,“ rekla je skladateljica, odlučujući se ipak za Pupačića. U odnosu prema

tekstu posebnu je pozornost posvetila dramaturgiji. Kaleidoskop emocija koje su sažete u razmjerno kratkoj formi skladbe postavlja niz izazova pred glazbenike, koji preuzimaju ulogu „živih udaraljki“, a osobito pred vokalnu solisticu, kako je primijetila pijanistica Srebrenka Poljak: „*Pierrotovski* karakter valcera, elementi *Sprechgesanga* te onomatopejski elementi izraženi kroz ritmičke obrasce koje izgovaraju glazbenici, kreiraju svojevrsno putovanje kroz proteklih stotinu godina glazbe“.

### Nemirno srce

Imati frulu i zelen sag  
pa bježat šumom noći  
Potokom ronit krepak i nag  
i nikad nigdje ne doći.

S vodama tako teći i teći  
izgubiti za sobom trag  
postati mlađi, bolji i veći  
Suncu i pticama drag.

I sresti negdje dobrog brata  
s Mjesecom na dlanu  
tjerati s njime guravu jesen  
zaboravit ozeblu ranu.

Imati srce i zvjezdan let  
pa bježat šumom noći,  
obići tako čitavi svijet  
i nikad nigdje ne doći.

Josip Pupačić

Neizostavnu, važnu, a ponegdje i definirajuću ulogu za konačni identitet većine ovih skladbi imaju interpreti. Potpuno povjerenje kao korak prema obostranome razumijevanju zalog je i za izvedbenu budućnost partitura na koncertnim repertoarima. Tena Ivana Borić svoju je nagrađivanu skladbu za klarinet solo, **A-D-H-D**, razradila upravo u suradnji s klarinetistom Brunom Phillipom, premda je inicijalno 2014. godine bila napisana za njegova mlađeg kolegu, Marka Zavišića. Inspiracija ovim instrumentom četiri godine kasnije rezultirat će tako novim solističkim djelom za klarinet, *Trafficoso ma non pericoloso*. Motorički nemir, stalna potreba za kretanjem u skladbi *A-D-H-D* proizlaze iz skladateljičine želje da dočara asocijativnost i razigranost misli osobe s poremećajem pozornosti. Ekspresivna gesta ove solističke skladbe dovela je Borić među prvih šest finalista međunarodnog natjecanja skladatelja ALEA III u Bostonu, a mladi klarinetist Abdul-Aziz Hussein, tadašnji interpret kojemu je izvedba ujedno donijela i pobjedu na natjecanju, za svoju je interpretaciju osvojio i posebnu nagradu Hrvatskoga društva skladatelja.

Svijest o važnosti predanosti skladanju koje proizlazi iz vlastita unutarnjeg *impetusa* za življenje i stvaranje kroz potragu za različitim bojama, linijama i energijom, oblikuje skladateljski izraz **Viktorije Čop**. Vrijedno i posvećeno razvija svoj „široki i topli skladateljski kist“, zaključuje pijanistica Srebrenka Poljak. Dosadašnje skladbe praižveli i izvodili su upravo istaknuti interpreti, propulzivni ambasadori suvremene glazbe te njezini ponajbolji predstavnici na međunarodnoj sceni. Posebnost njihova izraza, zajednički rad na pristupu djelima, kao i njihove interpretacije, poticaj su i nadahnuće za skladanje.

Skladba **Taba** Viktorije Čop nastala je na narudžbu Muzičkog biennala Zagreb 2015. godine, kada ju je praižvela portugalska Grupa za novu glazbu iz Evore. Dvije godine poslije Cantus Ansambl izveo ju je na Glazbenoj tribini u Opatiji, te se u povodu skladateljičina rođendanskoga koncerta ponovno susreću s ovom partiturom, u drugome, zrelijem čitanju. Taba je naziv igre drvenim igračkama. Riječ je o igri izbora u kojoj paran broj igrača „naslijepo“, iz zatvorene torbe, bez gledanja bira/traži/prepoznaje te naposljetku slaže dijelove kakvoga geometrijskog tijela kako bi ih spojili u odgovarajuću cjelinu. Nadmetanje je tim zanimljivije jer je vrijeme igre ograničeno, mogućnosti početnih položaja su brojne, oblika je mnogo, a prema „zadanim pravilima“ dijelovi oblika moraju međusobno odgovarati, čak i bojom. Igru, međutim, mogu (smiju) igrati igrači različite dobi (od 4 do 99 godina), pa se postavlja pitanje: što ako ne igramo prema „zadanim pravilima“? To, i brojne druge nedoumice, izazovi i mogućnosti, sličnosti su koje autorica nalazi istodobno u tabi i u skladanju: „Za vrijeme pisanja ove skladbe zamjećujem neke sličnosti između ove zanimljive i uzbudljive igre te tijeka procesa skladanja.“

Odvojeno od *Tabe*, samostalno i postojano stoji tek nazivom slična skladba **Tabata**, za obou, udaraljke i ansambl, koja je praižvedbu doživjela upravo na svečanom autorskom koncertu, kada je Berislav Šipuš ususret praižvedbi istaknuo kako skladba kroz odnos oboe i udaraljki gotovo djeluje kao dvostruki koncert. Pri tome su oboa i udaraljke tretirani virtuozno, no istodobno klasično: „ponekad dijalog, suglasje, a ponekad borba i nesuglasje izviru iz solističkih dionica, često praćeni, a ponekad prekidani intervencijama *tutti* ansambla“, govori Šipuš i nastavlja: „Ponekad tu sudjeluju odlučni, čvrsti, ponekad grubi udarci vertikalnih grozdova tonova, akorada, poput nekog odjeka rukopisa naših skladatelja – učitelja prijašnjih generacija. Ipak, uho i oko mogli bi pronaći i neku poveznicu između *Tabe* i *Tabate*. Intervalski odnosi u akordima u skladbi *Taba*, u kojima dominira konstantna pojava tritonusa, sada se u novoj skladbi projiciraju u solističkim nastupima oboe kao melodijska kategorija, pa se inzistiranje u melodijskim kretanjima na tonskim visinama e-b ili fis-c, i obratno, vrlo jasno može uočiti i kao melodijski gradbeni materijal, ali i kao ‘građevinski’ materijal za izgradnju vertikalnih struktura, suzvučja – u obje skladbe. Naslovi su skladbi misterij, meni jako drag, jer u sebi nose i sumnju da je riječ o ritamskim modelima, ili pak skrivenim odnosima tonskih visina, ili pak nešto treće. Ali, iako nam glazba Viktorije Čop možda i neće pomoći da doznamo značenje tih naslova, ona će nas sigurno povući u jedinstven i originalan svijet nove glazbe...” Skladateljica je pak otkrila kako naslov dolazi od imena za „intervalni trening visokog intenziteta, a referira se na proces nastanka ove skladbe, djelomično na njezinu formu, ali i na proces ‘vježbanja’ i pripreme glazbenika za nastup i praižvedbu.“



Razvijanje autorsko-izvođačkog povjerenja **Ivana Kiš** u svojoj glazbi vodi korak dalje, ostavljajući mnogo slobode za odlučivanje, za dodavanje važnog interpretova sloja tumačenja i razumijevanja glazbe, koji je ponekad pri recepciji i odlučujući. Tako istu glazbu zamisliti, čutjeti i čuti na različit način mogu autorica, interpret(i) i publika. Kiš je s namjerom odabrala da se uz novo djelo izvede i skladba napisana gotovo dvadeset godina ranije, slušajući tako dva djela s različitih krajeva stvaralačkog puta.

***Unreparable 7-minute study (about the possibility of not getting to the right place in the right time)***, u prijevodu: *Nepopravljiva sedmominutna studija (o nemogućnosti dolaska na pravo mjesto u pravo vrijeme)* skladba je nastala 2006. godine, a temelji se na različitim kratkim motivima koji uglavnom nemaju organiziranu unutrašnju strukturu, koji nisu povezani jedan s drugim, a ako i jesu, onda ne uspijevaju 'sjesti' u pravo vrijeme. Konzistentan proces svojevrsnog postupnog raspadanja ujedinjuje formu u cjelini, odnosno, skladateljičinim riječima: „Svi ti motivi na neki se način 'drže skupa' u čvrstoj namjeri da se kompozicija ne raspadne prije kraja.” Interpretacija ove skladbe bila je i pravo iznenađenje, napisala je skladateljica nakon izvedbe, „ali ne toliko zbog interpretacije glazbenika, koliko zbog mojih vlastitih promjena. Čudesno je iskustvo susresti samu sebe otprije dvadeset godina, a onda odmah poslije opet biti sadašnja ja. Upravo je takvo bilo iskustvo izvedbe ovih dvaju djela.”

U slučaju skladbe ***Lamentation (is when grief pours out)*** otvorenost prema interpretima rezultirala je bliskošću s originalnom (za)misli skladateljice. „Rijetko kada dogodilo se da je koncertna praižvedba toliko slična onome djelu koje sam bila zamislila, budući da u svojim

skladbama glazbenicima ostavljam velik prostor za interpretaciju. U tome je smislu praižvedba *Lamentacije* bilo mirno ali katarzično iskustvo, baš onakvo kakvo pristaje atmosferi kompozicije i kakvo je bilo zamišljeno. Ususret praižvedbi, o ovoj skladbi je zapisala: Izrazito mi je teško izbaciti duboke emocije, zaplakati, zavrištati, slomiti se, slomiti nešto drugo... Imam osjećaj da bih trebala, a ne znam kako. Dala sam instrumentima da zaplaču umjesto mene, i to je to.” Demistificirajući ideju u pozadini skladbe – odmičući se tako još jednom od ustaljenih suvremenoglazbenih praksi gdje glazba nerijetko slijedi kakav metasadržaj, filozofiju ili temu, autorica ističe kako nikakva komplicirana filozofija nije idejna pozadina skladbe *Lamentation*. Nasuprot tome, sve kazivanje prepustila je samoj glazbi, u partituri čije je zvukovno i emocionalno napojeno tkivo obogatilo glazbenu literaturu, a sada i diskografiju, te dalo snažan odzvuk koncertnom slavlju triju skladateljica.

Karolina Rugle

**Tena Ivana Borić** godine 2001. upisuje studij glazbene teorije na Muzičkoj akademiji u Zagrebu. S osnovama kompozicije susreće se na trećoj godini studija na istoimenom kolegiju kod Željka Brkanovića, a 2007. upisuje klasičnu kompoziciju u klasi Frane Paraća, diplomiravši 2013. godine. Osim skladanjem, bavi se pedagoškim radom u Glazbenoj školi Vatroslava Lisinskog u Zagrebu, gdje vodi zbor i predaje teorijske predmete. Napisala je niz solističkih, komornih te orkestralnih djela, koja su izvođena u Hrvatskoj i inozemstvu (Ljubljana, Beč, Boston). Tijekom studija surađivala je s ansamblima Muzičke akademije u Zagrebu, Cantus Ansamblom i kvartetom Papandopulo. Djela su joj, među ostalim, praizvedena na koncertima *Code:New* u sklopu HR Projekta, u sklopu Pasijske baštine te na Glazbenoj tribini u Opatiji. Sudjelovala je na nekoliko međunarodnih skladateljskih natjecanja. Skladba *Piece for Amy*, za kvartet saksofona, uvrštena je na diskografski prvijenac kvarteta Papandopulo koji je bio nominiran za diskografsku nagradu Porin.

**Viktorija Čop** diplomirala je kompoziciju 2003. godine na Muzičkoj akademiji u Zagrebu u klasi Željka Brkanovića. Godine 2005. završila je dvogodišnji poslijediplomski studij iz kompozicije na Hogeschool Hoog School voor de Kunsten u Utrechtu, a u akademskoj godini 2004./2005. nagrađena je stipendijom HUYGENS koju dodjeljuje Nuffic – Nizozemska organizacija za međunarodnu suradnju u visokome školstvu. Za svoj umjetnički rad primila je više nagrada i priznanja, među kojima su: 3. nagrada u Reichenauu za skladbe *Out of mind* za solo flautu i *Per quattro mani* za bas-klarinet i klavir (2001.); Rektorova nagrada za orkestralnu skladbu *Sjene potonulih boja* (2003.), koju je iste godine praizvela Zagrebačka filharmonija pod ravnanjem Klausu Arpa; nagrada Fonda *Stjepan Šulek* (2007.)

za orkestralnu skladbu *Adieu*, koju su Simfonijski orkestar HRT-a i Nikša Bareza praizveli na 29. Muzičkom biennalu Zagreb; nagrada Fonda *Rudolf i Margita Matz* (2010.). Godine 2016. skladba za klavir *Makapaka* izabrana je za predstavljanje hrvatske sekcije ISCM-a na Svjetskim danima glazbe u Južnoj Koreji. Notna izdanja nekoliko skladbi Viktorije Čop objavili su hrvatski i strani izdavači (Donemus, MuziekGroep Nederland; MIC; Cantus d.o.o. / HDS – Ars Croatica). Autorski nosač zvuka, *Musical moments*, u izdanju Cantusa d.o.o. nominiran je za diskografsku nagradu Porin u kategoriji najboljeg albuma klasične glazbe u godini 2012. Skladbe Viktorije Čop izvođene su na svim festivalima u Hrvatskoj te na nizu renomiranih festivala u inozemstvu, a kao skladateljica surađuje i na kazališnim i filmskim projektima. Uz pedagoški rad, od 2007. godine surađuje kao glazbena producentica i glazbena voditeljica televizijskih snimanja koncerata klasične glazbe za Hrvatsku radioteleviziju te kao urednica notnih izdanja. Od 2019. u zvanju izvanrednog profesora predaje glazbenoteorijske predmete na Institutu za crkvenu glazbu Katoličkog bogoslovnoga fakulteta Sveučilišta u Zagrebu. Iste je godine bila voditeljicom umjetničko-istraživačkog projekta *Skladbe Ivana pl. Zajca posvećene pjevačkom društvu Vijenac* Instituta za crkvenu glazbu KBF-a, u suradnji s Muzičkom akademijom Sveučilišta u Zagrebu, što je bila prva suvremena izvedba navedenih skladbi ujedno zabilježena na diskografskome izdanju.

Nakon završene gimnazije i Glazbenog učilišta Elly Bašić (teorijski odjel), **Ivana Kiš** upisuje studij kompozicije na Muzičkoj akademiji u Zagrebu u razredu Marka Ruždjaka. Diplomirala je 2002. godine izvedbom skladbe *Zaljubljeni akrobat* za alt-saksofon i orkestar. Od 2003. godine na poslijediplomskom je studiju na Kraljevskom

konzervatoriju u Den Haagu, gdje su joj profesori Louis Andriessen, Gilius van Bergeijk i Diderik Haakma Wagenaar. Godine 2006. magistrirala je koncertom *Sell yourself in the marketplace*. Za kazalište Korzo u Den Haagu napravila je nekoliko djela u suradnji s umjetnicima iz drugih područja (vizualna umjetnost, drama). Za nekoliko produkcija muzičkog teatra napisala je glazbu (*After the Breakdown, Robe of feathers, Look at her Look at her Look at her*). U svim svojim djelima uvijek povezuje glazbu s dramom i/ili vizualnim elementima. Glazbu su joj diljem Europe izvodili renomirani solisti i ansambli (ansambli ASKO Schönberg, Marten Altena, Cantus Ansambli i ansambli Nederlands blaazers, kao i Zagrebačka filharmonija te Simfonijski orkestar HRT-a). Živi u Izraelu, gdje predaje teorijske predmete i kompoziciju na glazbenom odsjeku škole Hof HaSharon i na Muzičkom konzervatoriju u Kiryat Onu.



foto / photo: Matej Grgić



**A series of portrait-concerts** that have for years been organized by the Croatian Composers' Society and Cantus Ltd., has celebrated birthdays and generational anniversaries of the national composing scene in a special way, but even more importantly, it has maintained and encouraged the exploration of the particularities of the music of specific composers and has repeatedly invited us to – listen. In addition to the interpretative gesture of performers not modified in the studio, the live recordings of the concerts preserve and convey to the listeners of such live editions some of the concert atmosphere connecting various compositional poetics, ideas and musical forms of the pieces on the program. This edition also features the recordings of three premieres by three female authors, their feedback on the interpretations and post-concert reflections from some of the interpreters. One might say that the three female composers whose music was featured on the concert held on 15 October 2019 at the Blagoje Bersa Concert Hall, on the occasion of their 40th birthday, and released on this CD – Tena Ivana Borić, Viktorija Čop and Ivana Kiš – do not share many common denominators apart from the year of birth. The three composers belong to different branches of the Zagreb Composing School and to a group that did not have to face the existential artistic issues of the preceding generation. Building on the foundations already laid by the three composition classes of the Zagreb Academy, each of them was shaped as an author by the later educational, musical and personal paths they chose, improved by collaborations they forged and embellished by the artistic ambiance and the worlds they immersed themselves in or went to. These decisions are unobtrusively but clearly reflected in the compositions performed at the concert released on this CD.

An almost (sometimes literally) film character of **Tena Ivana Borić's** compact musical forms presented on this album originates from life itself. Not burdening herself with insurmountable sound or compositional-technical tasks to explore through her works, Borić composes by directly addressing or building on a theme, a phenomenon or a poetry that asserted itself as an inspiration for composing. In the case of the student composition ***Playtime*** from 2010, the inspiration and the conceptual starting point was Jacques Tati's movie of the same name. The uncompromising vision expressed through several grand thoughts hidden in simple dialogue boxes and legendary scenes from Tati's movie hit was the initial motivation for pouring that specific, real humor into the musical fabric of the *Playtime* and among the key figures of the musical-humoristic story, the members of the Cantus Ensemble's wind quintet, whose musical, but above all humorous interpretation "would make even Jacques Tati proud," concluded the composer.

The long-awaited first performance of the composition ***Dreaming*** answered the questions and fulfilled all the author's expectations regarding the interpretation released on this album. The inspiration for the composition was Josip Pupačić's poetic template, that is the verses of his poem *Restless Heart* now set to music. The musicality of the text and the dramaturgic nature of the music are conveyed by the protagonist soprano role entrusted here to the expressive Marija Lešaja, with piano and clarinet accompanying her interpretation. The work was written in 2016 on the commission of the clarinetist Bruno Philipp's Solenza Ensemble. It was Philipp who suggested a collaboration after a successful first performance of *A-D-H-D*, for solo clarinet, at the Music Festival in Opatija. "I have thought about the

choice of a poem for a long time, and have considered the poems of Jure Kaštelan, since I graduated on the arrangement of his *Winged Singer*," stated the composer, in the end deciding for Pupačić. Special attention was paid to dramaturgy in relation to the text. A kaleidoscope of emotions summarized in the relatively short form of the composition poses a number of challenges to the musicians, who take on the role of "live percussions," and in particular to the vocal soloist, or as pianist Srebrenka Poljak noted, "The Pierrotian character of the waltz, the elements of the *Sprechgesang* and onomatopoeic elements expressed through the rhythmic patterns spoken by the musicians create a sort of a journey through the past hundred years of music."

#### Restless Heart

To have a flute and a green rug  
Run in the woods at night  
Dive in the stream strong and naked  
Never getting anywhere.

Flow and flow with water so  
Lose trace of oneself  
Become younger, better, bigger  
Precious to the sun and birds.

And meet a good brother out there  
With the moon in your palm  
Chase a stooped fall with it  
Forget the frostbitten wound.

To have a heart and a stellar flight  
Run in the woods at night  
Circle the world that way  
Never getting anywhere.

Josip Pupačić

The interpreters play an indispensable, important and sometimes even decisive role in the final identity of most of these compositions. Complete trust as a step towards mutual understanding is also a commitment for the performance future of the scores on concert repertoires. Tena Ivana Borić wrote her award-winning composition **A-D-H-D** for clarinet solo in collaboration with clarinetist Bruno Phillip, although it was initially written for his younger colleague Marko Zavišić in 2014. Inspired by this instrument, four years later she wrote another solo piece for clarinet, *Trafficoso ma non pericoloso*. Motoric restlessness and the constant need to move in the composition *A-D-H-D* come from the composer's desire to evoke the associativity and playfulness of thoughts of a person with attention deficit disorder (ADHD). The expressive gesture of this solo piece made Borić one of the first six finalists in the ALEA III International Composition Competition in Boston and it brought victory at the same competition to the young clarinetist Abdul-Aziz Hussein for his interpretation, as well as a special award of the Croatian Composers' Society.

**Viktorija Čop's** compositional expression is shaped by the awareness of the importance of a commitment to composing that flows from her own inner drive to live and create by searching for different colors, lines and energy. Pianist Srebrenka Poljak concluded that Čop develops with diligence and commitment her "large and warm composing brush". Existing compositions were performed by prominent interpreters, propulsive ambassadors of contemporary music and its very best representatives on the international scene. The distinctive nature of their expression, the joint work on the approach to the pieces, and their interpretations were used as motivators and inspiration for composing.

Viktorija Čop's composition ***Taba*** was commissioned by Music Biennale Zagreb in 2015, when it was first performed by the Portuguese Group for New Music from Evora. Two years later Cantus Ensemble performed it at the Music Festival Opatija, and now again at the composer's birthday concert, in a more mature reading. *Taba* is the name of a game with wooden toys. This is a game of choice in which an even number of players "blindly", without looking, choose/look for/identify pieces of some geometrical body from a closed bag and then arrange them so that they create a matching unit. The game is all the more interesting because the playing time is limited, the possibilities of starting positions and forms are numerous, and the parts of the shapes must match each other, even in color, according to the "written rules". The game, however, may (can) be played by players of various ages (from 4 to 99), so the question arises, what if we do not play by the "written rules"? According to the author, the *taba* and composing share this and many other dilemmas, challenges and possible similarities: "In writing this composition, I noted some similarities between this interesting and exciting game and the course of the composing process."

The composition ***Tabata***, for oboe, percussions and ensemble, similar to *Taba* in name only, stands separately, independently and firmly, and was first performed at the concert. Ahead of the performance, Berislav Šipuš said that the composition almost resembled a double concerto due to the relation between oboe and percussions. Oboe and percussions are treated in a virtuoso manner but at the same time classically, "sometimes a dialogue, accord arises from the solo sections, and sometimes battle and disaccord that are often accompanied, but occasionally interrupted by the interventions of the *tutti* ensemble," said Šipuš and added, "There are sometimes decisive, firm, sometimes rough strikes of vertical clusters of tones, of chords, like an echo of the manuscripts of our composers-professors of previous generations. Still, the ear and the eye could also find some link between the *Taba* and the *Tabata*. Interval relations in chords in the composition *Taba*, dominated by the constant appearance of tritones, are now projected in the new composition in solo performances of oboe as a melodic category, so the insistence in melodic moves on the pitches e – b flat, or f sharp – c, and vice versa, can be very clearly recognized both as a melodic building material and a 'building' material for the creation of vertical structures, accords – in both compositions. The titles of the compositions are a mystery, which I very much like, because they carry the uncertainty that this is about rhythmic models or even hidden relations between pitches or something else. However, even if Viktorija Čop's music may not help us find the meaning of those titles, it will surely draw us into a unique and original world of new music..." The composer, however, revealed that the title comes from the name of "a high intensity interval workout, and refers to a process of creating this composition, in part to its form, but also to the process of "practicing" and preparing of musicians for the performance and the premiere."



**Ivana Kiš** goes a little further in developing the author-performer trust in her music, leaving a great deal of decision-making freedom to the interpreters, so that they can add an important layer to the interpretation and understanding of music, which is sometimes critical to its reception. As a result, the author, interpreter(s) and audience can envision, feel and hear the same music in different ways. Kiš deliberately chose a composition written twenty years ago to be performed along with a new piece, so that two works from different parts of her creative path can be listened to.

***Unreparable 7-minute study (about the possibility of not getting to the right place in the right time)*** is a composition written in 2006, based on various short motifs that, for the most part, do not have an organized internal structure, are not connected to one another and even when they are, they do not succeed in 'fitting' at the right time. The continuous process of a sort of a gradual breakdown unites the form on the whole or, as the composer said, "All these motifs sort of 'stick together' with a firm intention not to let the composition break down before it ends." The interpretation of this composition was also a real surprise, the composer wrote after the performance, "not so much because of the musicians' interpretation as because of my own changes. It is a magical experience to meet oneself from twenty years ago, and then immediately afterwards be the present myself. This is exactly the experience I had in listening to the performance of these two pieces."

In case of the composition ***Lamentation (is when grief pours out)***, the openness to interpreters resulted in closeness to the original ideas and thoughts of the composer. "It has rarely happened that a concert

premiere was so much like a piece I had envisioned since I leave a lot of room for interpretation to the musicians in my compositions. In this sense, the first performance of the *Lamentation* was a peaceful yet cathartic experience, perfectly suited to the atmosphere of the composition and exactly as I envisioned it. Before the first performance, she wrote the following about the composition, "It is extremely difficult for me to let out deep emotions, to cry, to yell, to break down, to break something... I have a feeling that I should do it, but I do not know how. I have let the instruments cry instead of me and that is it." To demystify the idea behind the composition – step away once again from the established contemporary music practice in which music often follows a meta content, a philosophy or a theme – the author points out that no complicated philosophy was the conceptual background of *Lamentation*. On the other hand, she entrusted the entire narrative to the music of the score, whose sound and emotionally charged body has enriched music literature and now the discography, and has given a strong echo to the concert celebration of the three composers.

Karolina Rugle

In 2001, **Tena Ivana Borić** enrolled in music theory studies at the Music Academy in Zagreb. Her first contact with the basics of composing was on the third year of college at the course of the same name under Željko Brkanović, and in 2007 she enrolled in classical composition in the class of Frano Parać, from which she graduated in 2013. In addition to composing, she has been teaching at the Vatroslav Lisinski Music School in Zagreb, where she is also a choirmaster and teaches music theory. She wrote a number of solo, chamber and orchestral pieces that have been performed in Croatia and abroad (Ljubljana, Vienna, Boston). While studying, she collaborated with the ensembles of the Music Academy in Zagreb, the Cantus Ensemble and the Papandopulo Quartet. Her works have been premiered at the *Code:New* concerts as part of the HR Projekt, at the Passion Heritage concerts and at the Music Festival in Opatija. She took part in several international composing competitions. The composition *Piece for Amy*, for saxophone quartet, was featured on the first CD of the Papandopulo Quartet, which was also nominated for the Porin Award.

**Viktorija Čop** graduated in composition from the Music Academy in Zagreb in the class of Željko Brkanović in 2003. In 2005, she completed a two-year postgraduate program in composition at the HKU University of the Arts in Utrecht, the Netherlands, and in the 2004/2005 academic year she received the HUYGENS scholarship awarded by the Nuffic – the Dutch organization for international cooperation in higher education. Čop received numerous awards and recognitions for her artistic works, including the 3<sup>rd</sup> prize in Reichenau (Austria) for the composition *Out of mind* for solo flute and *Per quattro mani* for bass clarinet and piano (2001); the Rector's Award for the orchestral composition *The Shadows of Sunken Colors* (2003), first

performed that same year by the Zagreb Philharmonic led by Klaus Arpe; the Stjepan Šulek Foundation Award in 2007 for the orchestral composition *Adieu*, first performed at the 29<sup>th</sup> Music Biennale Zagreb by the HRT Symphony Orchestra and Nikša Bareza; the Rudolf and Margita Matz Foundation Award (2010). In 2016, the composition for piano *Makapaka* was selected to represent the Croatian section of the International Society for Contemporary Music at the World Music Days in South Korea. Sheet music of Viktorija Čop's several compositions has been published by Croatian and international publishers (Donemus, MuziekGroep Nederland; MIC; Cantus d.o.o. / HDS – Ars Croatica). The author CD, *Musical moments*, released by Cantus d.o.o. was nominated for the Porin Award in the category of the best classical music album in 2012. Her compositions have been performed at all festivals in Croatia and at a number of prominent festivals abroad. As a composer, she has also worked on theater and film projects. Since 2007, in addition to teaching, she has also worked as a music producer and music director of recordings of classical music concerts for the Croatian Radiotelevision and as an editor of sheet music. She became an associate professor in 2019 and teaches music-theory subjects at the Institute for Church Music of the Catholic Faculty of Theology of the University of Zagreb. That same year, she headed the artistic research project *The compositions of Ivan pl. Zajc Dedicated to the Vijenac Singing Society* of the Institute for Church Music of the Catholic Faculty of Theology, in collaboration with the Music Academy of the University of Zagreb, which was the first contemporary performance of these compositions, that was also featured on a CD.

Following her graduation from Comprehensive High School and Elly Bašić Music School (Music theory), **Ivana Kiš** enrolled in composition

studies at the Music Academy in Zagreb in the class of Marko Ruždjak. She graduated in 2002 with the performance of the piece *Acrobat in Love* for alto saxophone and orchestra. In 2003, she attended postgraduate studies at the Royal Conservatory in The Hague, where her teachers were Louis Andriessen, Gilius van Bergeijk and Diderik Haakma Wagenaar. Kiš earned her master's degree with the concerto *Sell yourself in the marketplace* in 2006. She wrote several pieces in collaboration with artists from other fields (visual art, drama) for the Korzo Theater in The Hague. She wrote music for several music theater productions (*After the Breakdown, Robe of feathers, Look at her Look at her Look at her*). In her pieces, Kiš always fuses music with drama and/or visual elements. Her music was performed across Europe by renowned soloists and ensembles (ASKO Schönberg, Marten Altena, Cantus Ensemble and Nederlands blaazers, as well as the Zagreb Philharmonic and the HRT Symphony Orchestra). She lives in Israel where she teaches theory and composition in the Department of Music at the Hof HaSharon School and the Kiryat Ono Music Conservatory.

