TIBOR SZIROVICZA

Pavamana

za klavir i elektroniku

for piano and electronics

PARTITURA — *SCORE*

HDS ars croatica

CANTUS

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Naslov skladbe ***Pavamana*, za klavir i elektroniku**, potječe iz sanskrta te nosi duboko duhovno i ritualno značenje. Pavamana označuje mantru, vedsku molitvu koju nalazimo u dijelovima najopsežnije drevne indijske filozofske rasprave, Brihadaranyaka upanišade, točnije u Brahma-sutrama, temeljnom tekstu filozofske škole vedante. Pojam pavamana upućuje na „pročišćivanje", znači „biti pročišćen", a izravno je povezan sa Somom, božanstvom i ritualnim pročišćujućim napitkom, dok s filozofskog aspekta označuje proces duhovnoga čišćenja, protoka energije i oslobađanja uma. Kao mantra značajna za duhovno buđenje, pripada nizu jogijskih i meditacijskih praksi, a Tiboru Szirovicziu bila je nadahnućem za istoimenu elektroakustičku skladbu skladanu 2019. godine za pijanisticu Miju Elezović.

Ona ju je u izvornoj inačici izvela na kongresu o temi duhovnosti u suvremenoj glazbi 20. i 21. stoljeća, održanome u Cieszynu, u Poljskoj, a ta je verzija ušla u uži izbor djela domaćih skladatelja za plasman na Svjetske dane nove glazbe 2021. u Kini, u organizaciji ISCM-a. Skladba je zabilježena i na diskografskome izdanju *MSGSRV32*, u izvedbi Mije Elezović (HDS, Cantus, 2020.). Elektronika je u skladbi djelomično fiksirana, granularna, a pokreće se ručno uz pomoć Max/MSP *patcha* ili uz pomoć MIDI pedale. Dionica klavira donosi ekspresivne, nerijetko ponavljajuće ili minimalističke teksture, koje sežu od delikatnih tonova do moćnih, rezonantnih akorada, predstavljajući opipljiv, trenutačni impuls oblikovanja zvuka i opis različitih stanja uma. Skladno isprepletena s klavirom u meditativnome ugođaju, elektronika ga nadopunjuje, preuzimajući akustičke impulse i oblikujući fluidne zvučne krajolike, pritom u prvi plan stavljajući bezvremenski prostor sa stalnim protokom zvuka i predstavljajući univerzalnu svijest. O tome skladatelj piše: „Dakako, cilj procesa jest ulazak u meditativno stanje, spoj dviju svijesti, otvaranje prostora višoj inteligenciji, božanskoj energiji. Nije riječ o glazbenoj aluziji na bilo koju religiju, iako koristim mantru kao inspiraciju, a ne primjerice kršćansku molitvu ili židovski molitveni napjev." Stapajući suvremeni elektroakustički izričaj s introspekcijom i kontemplacijom, djelo teži biti hipnotičkim putovanjem zvukovnim prostranstvima, potičući slušatelja na povlačenje u tišinu i samorefleksiju.

The title ***Pavamana* for piano and electronics** derives from Sanskrit and carries profound spiritual and ritual significance. Pavamana refers to a mantra, a Vedic prayer found in parts of the most extensive ancient Indian philosophical treatise Brihadaranyaka Upanishad; more precisely in the Brahma Sutras, the fundamental text of the Vedanta philosophical school. The term *pavamana* signifies "purification" or "that which has been purified" and is closely associated with Soma – both the Vedic deity and the sacred ritual drink believed to possess purifying properties. In a philosophical sense, it denotes the process of spiritual purification, the flow of energy, and the liberation of the mind. As a mantra significant for spiritual awakening, it belongs to a series of yogic and meditation practices, and it was the inspiration for Tibor Szirovicza for the electroacoustic composition of the same name, written in 2019 for pianist Mia Elezović.

Elezović gave the premiere of the original version at a conference devoted to spirituality in twentieth- and twenty-first-century contemporary music, held in Cieszyn, Poland. That rendition was subsequently shortlisted among Croatian compositions for presentation at the 2021 ISCM World New Music Days in China. This piece was also recorded on the *MSGSRV32* CD, performed by Mia Elezović (HDS, Cantus, 2020). The electronic component is partly fixed and partly granular in nature, activated manually either through a Max/MSP patch or by means of a MIDI pedal. The piano part brings expressive, often repetitive or minimalist textures, ranging from delicate tones to powerful, resonant chords – representing a tangible, momentary impulse of sound shaping and an evocation of different states of mind. Seamlessly interwoven with the piano within a meditative atmosphere, the electronics complement the acoustic instrument by capturing its sonic impulses and transforming them into fluid soundscapes. In doing so, they foreground a timeless sonic space characterised by the uninterrupted flow of sound, symbolising a universal consciousness. The composer writes about this: "Of course, the goal of the process is to enter a meditative state, a union of two consciousnesses, opening space for higher intelligence, divine energy. This is not intended as a musical allusion to any particular religion; even though I use a mantra as my source of inspiration rather than – for example – a Christan prayer or a Jewish liturgical chant." By fusing a contemporary electroacoustic idiom with introspection and contemplation, *Pavamana* aspires to become a hypnotic journey through expansive sonic landscapes, inviting the listener to withdraw into silence and engage in profound self-reflection.

Posvećeno mojoj dragoj prijateljici
Miji Elezović.

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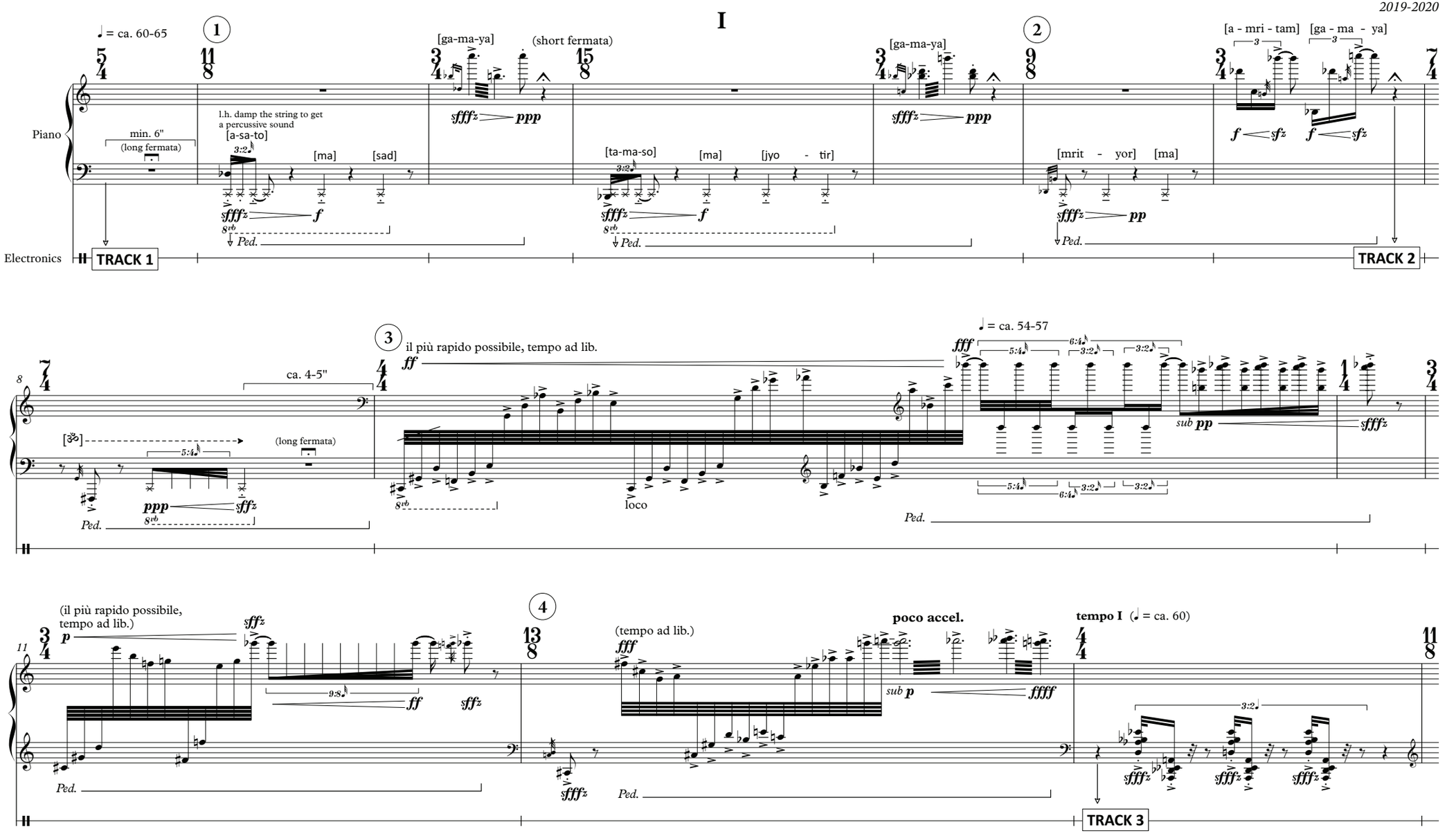
Dedicated to my dear friend
Mia Elezović.

Pavamana

for piano and electronics

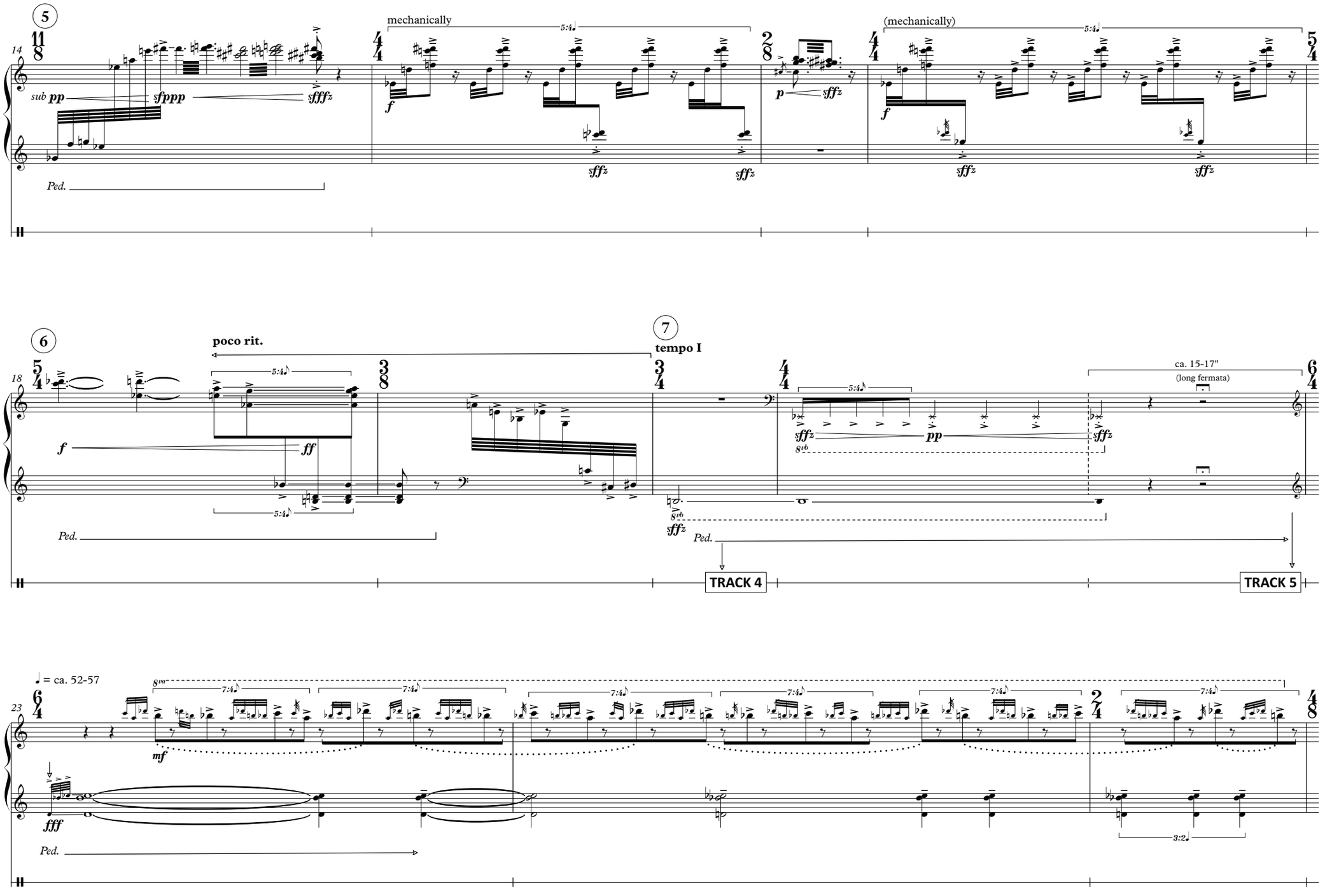
Tibor Szirovicza
2019-2020

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5
14
sub pp
sfppp
sffffz
mechanically
5:4
f
sffz
sffz
p
sffz
(mechanically)
5:4
f
sffz
sffz
Ped.
6
18
poco rit.
5:4
f
ff
5:4
7
tempo I
sffz
8vb
pp
sffz
ca. 15-17"
(long fermata)
Ped.
TRACK 4
TRACK 5
♩ = ca. 52-57
23
8va
7:4
mf
fff
3:2
Ped.