ANTIPHONUS

MIXTAPE

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MONIKA CEROVČEC
sopran | soprano

ANABELA BARIĆ
sopran | soprano

MARTINA BORSE
alt | alto

FRANKO KLISOVIĆ
alt | alto

MATIJA FORTUNA
tenor

SINIŠA GALOVIĆ
tenor

JURICA PETAR PETRAČ
bariton | baritone

TOMISLAV FAČINI
bas, umjetnički voditelj | bass, artistic director

1. **ŽELJKO BRKANOVIĆ**
   Intimni madrigali | Intimate Madrigals
   1. *Samoća | Loneliness* — 02:57
   2. *Nemoj plakati | Don't cry* — 03:35
   3. *Šala | Jest* — 02:58
2. **ANTE KNEŠAUREK**
   Lux aeterna — 04:50
3. **MARKO RUŽDJAK**
   Ubu — 09:18
4. **KREŠIMIR SELETKOVIĆ**
   Oče naš | Our Father — 06:29
5. **DAVOR BRANIMIR VINCZE**
   Atargatis II — 07:21
   za sopran i violinu | for soprano and violin
   Monika Cerovčec, sopran | soprano
   Vlatka Peljhan, violina | violin
6. **BERISLAV ŠIPUŠ**
   Cruda Amarilli | Cruel Amarillys — 14:15
   za peteroglasni vokalni ansambl | for five-part vocal ensemble
7. **SARA GLOJNARIĆ**
   Mixtape — 03:44
   za glas i violončelo | for voice and cello
   Tomislav Fačini, glas | voice
   Vid Veljak, violončelo | violoncello

Ukupno trajanje
Total duration
— 55:30



ANTIPHONUS | Bez žanrovskih granica — i bez zadrške

Od osnutka 2008. godine, ansambl **ANTIPHONUS** daje sve od sebe da osvoji i oduševi svoju publiku, na svim hrvatskim festivalima, u brojnim gradovima i inozemstvu, dovitljivim koncertnim programima u rasponu od srednjeg vijeka do suvremenih autora. Madrigali, moteti, opere, pastorale, organumi, oratoriji, gregorijanika i svi mogući žanrovi lûk su kojim Antiphonus, poput muzikalnog Amora, odapinje strelice u srca svoje publike.

Antiphonus se osluškuje i diše u komornom duhu i kada se radi o složenim vokalno-instrumentalnim kombinacijama, a put njegova razvoja oblikovale su *Muka po Ivanu* Johanna Sebastiana Bacha, *Prikazanje duše i tijela* Emilia de' Cavalierija, *Didona i Eneja* Henryja Purcella, *Lametacije* i *Suze svetog Petra* Orlanda di Lassa, gotovo sve knjige madrigala i *Vespere* Claudija Monteverdija, responzoriji Carla Gesualda da Venose, Françoisa Couperina i Cavalierija, Bachovi moteti, scenski oratorij *Opći potop* Michelangela Falvettija, njemački vokalno-instrumentalni barok, obilje suvremenih djela, niz hrvatskih praizvedbi i djela naručenih za Antiphonus. Nema svečanosti rane ili suvremene hrvatske glazbe bez Antiphonusa; za Muzički biennale Zagreb uprizorio je i opernu produkciju, a hrvatsku glazbu predstavljao u inozemstvu na turnejama po Njemačkoj, Finskoj, Sloveniji, Srbiji i Francuskoj. Antiphonus je nastupao na ključnim kulturnim događajima vezanim za noviju političku povijest, kao što su svečanost ulaska Hrvatske u Europsku uniju, inauguracija hrvatskog predsjedanja EU u Bruxellesu ili pak otvaranje Muzeja Apoksiomena u Malom Lošinju i proslava osnivanja Sveučilišta u Zadru. Više je puta nastupao na Dubrovačkim ljetnim igrama, vraćao se dragim prijateljima i publici na Osorskim glazbenim večerima, korčulanskom festivalu Korkyra Baroque, koncertnoj sezoni u Zadru, Slavonskom Brodu i Splitu, gdje je osvojio i Nagradu Judita Splitskog ljeta 2018. godine. Među sjajnim glazbenicima s kojima surađuje u svojoj koncertnoj sezoni i na gostovanjima su Krešimir Stražanac, Dmitry Sinkovsky, Pavao Mašić, Edin Karamazov, Krešimir

Špicer, Petrit Çeku, Danijel Detoni, Filip Fak, Luca Pianca, Monika Leskovar, Vlatka Peljhan, Pavle Zajcev, Jan Niković i Karolina Eyck, kao i tvorci čudesnih instrumenata *viola organista*, Slawomir Zubrzycki i *yaybahara*, Gorkem Şem. Lijep izbor rane hrvatske glazbe ansambl je objavio na diskografskom izdanju *Ne le tue braze. U tvoje ruke – glazba hrvatskog seicenta* (Lumaudis, 2018.).

I na kraju – Antiphonus već petnaest godina iznenađuje publiku pikantnim i promišljenim programima u ciklusu *Triade* za koji je nagrađen Nagradom Milka Trnina Hrvatskog društva glazbenih umjetnika za 2015., ostajući i dalje vjeran premisi iz prve rečenice ovog teksta.

Antiphonusovo hodočašće hrvatskom vokalnom glazbom

Album ansambla Antiphonus ponio je naslov ***Mixtape*** prema istoimenoj, najmlađoj i posljednjoj skladbi u njegovu sadržaju, najmlađe skladateljice u odabiru autora na izdanju, Sare Glojnarić. Činjenica da je riječ o ranom djelu hrvatske skladateljice koja danas žanje najveće međunarodne uspjehe, dopušta nam da odabrani program suvremene hrvatske zborske *a cappella* i vokalno-instrumentalne glazbe nastale između 1986. i 2015. godine promatramo ne kao isključivo retrospektivu, zaokruženi presjek sa zaključnom točkom, već kao repertoar otvoren prema obogaćivanju novim skladateljskim prinosima. Naslov *Mixtape* na prikladan način opisuje odabrani program koji je „mješavina“ raznolikih autorskih izričaja i pristupa vokalnom slogu iz hrvatske skladateljske pjesmarice reprezentativnoga hrvatskog vokalnog ansambla koji se predstavlja ovim albumom. Antiphonusov odabir i odabir njegova umjetničkog voditelja **TOMISLAVA FAČINIJA** odnosi se na program koji je na različite načine povezan s ansamblom, bilo da su pojedine skladbe, ranije nastale, glazbenici Antiphonusa prigrlili, bilo da su nove i za njih pisane pa su ih oni praizveli i zadržali na repertoaru. Ima tu starijih autora i akademika koji nisu više s nama (Brkanović, Ruždjak), zatim aktivnih autora hrvatske scene starije i srednje generacije (Šipuš, Seletković, Knešaurek) te naposljetku mlađih i međunarodno potvrđenih (Vincze, Glojnarić). Potonji se upravo predstavljaju djelima koja iskaču iz Antiphonusova višeglasnoga formata te izdvajaju solista unutar ansambla (Cerovčec u skladbi Vinczea, Fačini u skladbi Glojnarić) u srazu s po jednim gudačkim instrumentom (violinom u izvedbi Peljhan u prvoj, violončelom u izvedbi Veljaka u drugoj skladbi).

Album otvaraju ***Intimni madrigali* ŽELJKA BRKANOVIĆA** (1937. – 2018.), kasno skladateljevo ostvarenje iz 2003. godine. „Za *Intimne madrigale* najteže mi je nešto napisati, jer naprosto nemam riječi kojima bih opisao ono što se u meni zbivalo prilikom rada“, piše skladatelj. „To su svakako razmišljanja o životu, smrti, ljubavi…“ Pritom je ostavio skrivenim odgovor na pitanje tko su autori tekstova koje je uglazbio. Pojasnio je tek sljedeće: „Kao literarni predložak djelomično su mi poslužili razni tekstovi naših pisaca povezani u kompilaciju s mojim komentarima – razmišljanjima.“ S obzirom na tekstovni predložak, *Intimne madrigale* također bismo mogli na stanovit način smatrati mixtapeom. Još je u jednom detalju autor bio zagonetan: ciklus na naslovnici partiture nosi moto „Riječi ostaju svemir ispunjen nadama“ u kojemu su istaknuta slova koja tvore ime *Rosina*, bez daljnjeg pojašnjenja o tome. U tradiciji klasičnoga madrigala skladatelj je izgradio četveroglasni vokalni slog, oblikovavši zaokruženu, čvrstu i homogenu skladbu u odnosu riječi i glazbe. Glasovi se melodijski i ritamski kreću poštujući jezičnu sintaksu, ulazeći u suptilne harmonijske zvukovne boje podudarne suvremenom glazbenom jeziku. Djelo su 29. travnja 2005. praizveli Solisti sv. Marka (ansambl u kojemu su djelovali i neki od članova Antiphonusa) koje je također predvodio maestro Fačini na Festivalu sv. Marka u Zagrebu.

Dvije skladbe u nastavku mogle su se naći i u obrnutom redoslijedu. U tome slučaju direktnija bi bila poveznica između Marka Ruždjaka i njegovoga učenika iz kompozicije **ANTE KNEŠAUREKA** (1978.), čija je kompozicija ***Lux aeterna*** posvećena upravo cijenjenom profesoru Ruždjaku. Podnaslovljena kao *Utjeha*, skladba je

nastala 2013. kao Knešaurekov odgovor na Ruždjakov odlazak, *Lux aeterna* (*Vječna svjetlost*) za tekstovni predložak uzima dijelove teksta iz mise za mrtve. Početnu riječ „Lux“ glasovi donose na različitim tonskim visinama koje ostaju zvučati, a potom zbor iznosi nastavak teksta u homofonom, harmonijski bogatom slogu. No znakovitiji dio je onaj koji slijedi, uz kojega skladatelj piše „igra svjetla“. U njemu se glasovi razvijaju u polifonom slogu, u kojem tri glasa pjevaju melodiju na vokal „a“, stvarajući zvukovnu podlogu za tekst „Requiem aeternam dona eis, Domine“ („Pokoj vječni daruj im, Gospodine“) koji će tenori donijeti jednostavnijim kretanjem. Nakon kratkog povratka pjevanja teksta „Lux aeterna“ u harmonijski postavljenim svim glasovima i potom zvučnoga trajanja riječi „lux“, tekst se potpuno rasplinjuje u vokalu „a“, u repetiranju maloga intervala u sopranu te u harmonijskoj zvukovnoj podlozi ostalih glasova u vrlo tihoj dinamici. U tim ulomcima „odterećena“ od teksta i značenja, gotovo nalik čestoj ruždjakovskoj kompozicijskoj „igri“, može se na stanovit način prepoznati istinski trenutak spomena na jedinstvenog skladatelja i pedagoga Ruždjaka, za koji više nisu bile potrebne riječi već je čisti pjev dostatan za završnu utjehu. Djelo je nastalo na narudžbu Muzičkog biennala Zagreb, u okviru kojega ga je 9. travnja 2013. praizveo Antiphonus pod Fačinijevim ravnanjem.

Skladateljska igra rasplamsala se u skladbi ***Ubu*** **MARKA RUŽDJAKA** (1946. – 2012.), u odnosu prema zborskom mediju i glasovima, tekstovnom predlošku i jeziku, ritmu i zvučanju. Ovo antologijsko djelo skladano 1985. godine zaslužilo je Godišnju nagradu Vladimir Nazor 1986. i diskografsku nagradu Porin 2000. godine. Skladba se temelji na tekstovnoj građi bez značenja, na ponavljanju, variranju, dopunjavanju i mijenjanju slogova, pojedinih glasova – vokala i konsonanata, a okupljene nesemantičke složenice mogu na trenutak stvoriti dojam kako jezik bez značenja ipak nešto znači. (Nije daleka od toga asocijacija na istoimeni naslov drame apsurda *Kralj Ubu* Alfreda Jarryja, premda Ruždjak nije dao argumente za izvanglazbena tumačenja pa su njegove zamisli ostale obavijene zagonetnošću.) Glasove je



skladatelj poistovjetio s udaraljkama te je zborsko pjevanje pretvorio u vokalnu perkusionističku bravuru, pri čemu glasove artikulira u ritmičnom govornom pjevu ili oduženom pjevanju intervalskih suzvučja. Skladba se razvija kroz nekoliko odsjeka, makar oni stvaraju kontinuiranu cjelinu. Različitim kombinacijama slogova i glasova, samoglasnika i suglasnika, gradi se dramaturgija djela. Početni odsjek temelji se na slogovima „to“, „tu“, „ba“, „te“ koje uporno ponavljaju i kombiniraju muški glasovi u odrješitom ritmu govornog pjeva. Drugi odsjek donosi kontrast: ženski glasovi pjevaju fraze na pojedine samoglasnike i suglasnike, dok teksturu povremeno obogaćuju tonske visine izvođene govornim pjevom, *glissandi* i slogovi. U trećem odsjeku cjelokupni se ansambl vraća ritmičnoj građi govornog pjeva, koji sada polazi od slogova u kojima dominira glas „p“, da bi u četvrtom odsjeku skladba prešla u polifonu teksturu pjevanih glasova – pretežno vokala. Zaključak skladbe vraća se početku, no sada u cjelokupnom ansamblu; tekstura je obogaćena novim slogovima, koji skladatelj „okuplja“ oko svih pet samoglasnika hrvatskog jezika. Zvučanje je ishodište i cilj ove skladateljske igre postignute s minimumom skladateljskih sredstava, a koja završava zajedničkim izdahom na „h“. *Ubu* je kroz godine postala jedna od neupitnih uspješnica Antiphonusova repertoara. Možda prije svega zato što oni u tom djelu doživljavaju upravo igru, koju prepoznaje i publika. Skladba je napisana za Mješoviti pjevački zbor RKUD-a Đuro Salaj iz Slavonskog Broda pod vodstvom Josipa Jerkovića, amaterski zbor koji je u svoje vrijeme postigao zavidnu razinu zborskog muziciranja, te ju je 1986. praizveo na Jugoslavenskoj zborskoj svečanosti u Nišu.

Sljedeća postaja na albumu – skladba ***Oče naš*** (2012.) **KREŠIMIRA SELETKOVIĆA** (1974.) – ponovno je duhovnog karaktera, napisana upravo za Antiphonus. Uglazbljeni je tekst temeljna kršćanska molitva, a glazbeno ishodište silazni postupni melodijski niz u četvrtinkama. Na toj skladateljskoj ideji zasnivaju se i daljnje tekstovne cjeline molitve, a potom se molitva neprestano ponavlja u varijantama osnovne

glazbene građe. Značenje teksta sve se više kroz kompoziciju „gubi“ u silaznim zapjevima i afektivnim motivima plača koje skladatelj pretpostavlja tekstovnom sadržaju. Skladateljeva je namjera jasna: tekst je ovdje samo polazište iz kojega se emanira ekspresivni naboj skladbe. Glazba tako ubrzo preuzima primat i sam tekst postaje tek molitveno mrmorenje, sklonjeno u drugi plan. Uporno puneći vokalni slog, glas za glasom, počevši od jednoga, redom od najvišeg prema najdubljem, stalno istom gestom, Seletković stvara nešto poput muzičkog slapa koji se spušta s visina na slušatelja i sve ga više obuzima. Dodatni efekt događa se pomakom dionica u vremenu, što pridonosi općem dojmu. Nije stoga neobično da su članovi Antiphonusa, tada kada im je prostor za izvedbu to dopuštao, ovu Seletkovićevu kompoziciju izvodili s galerije, iz visine, pojačavajući upravo takav dojam. Skladba je koncipirana kao osmeroglasni kanon u tri dijela zasnovan na skladateljevu vlastitom devettonskom modusu. Prvi dio temelji se na zazivu „Oče naš, koji jesi na nebesima“, drugi karakteriziraju triolski pokreti kruženja oko tonova modusa počevši od dijela teksta „kruh naš svagdanji daj nam danas“, a završni je označen dugim silaznim kretanjem na riječ „Amen“.

Onako kako se skladba puni, tako se prema kraju i prazni. Djelo naizgled pokazuje jednostavnu građu, ali je u stalnom insistiranju na spuštajućoj gesti te ultimativnim zahtjevom da se održi veliki ekspresivni naboj izvedbeno jako zahtjevna. Seletkovićeva glazba djeluje poput neke goleme sile koja, spuštajući se sa nebesa, pritišće i tako propituje samu bit naše krhke duhovnosti. Djelo su praizveli članovi ansambla Antiphonus 6. srpnja 2012. na nastupu u Eufrazijevoj bazilici u Poreču.

Atargatis II za sopran i violinu **DAVORA BRANIMIRA VINCZEA** (1983.) prva je od dvije solističke skladbe na albumu. Djelo je napisano 2011. u sklopu programa Voix Nouvelles Zaklade Royaumont u Francuskoj, posvećenog istraživanju nove glazbe i vokalnosti te radu na novoj kompoziciji s mentorima i izvođačima, u kojem je Vincze bio stipendist. U glavnoj dvorani u Royaumontu, poznatoj kao Le Réfectoire

des Moines, skladbu su praizvele Amandine Trenc (sopran) iz ansambla Les Cris de Paris i Melise Mellinger (violina) iz ansambla Recherche. O djelu Vincze piše sljedeće: „Atargatis je bila sirijska božica ljubavi i plodnosti koja je, prema legendi, zbog neuzvraćene ljubavi htjela skokom s litice u more okončati život. Taj je čin završio njezinim pretvaranjem u sirenu koja je kasnije pjevala o svojoj nesretnoj ljubavi. Ova skladba za sopran i violinu govori o pokušaju komunikacije oko stvari koje nam je teško izreći, bilo to iz straha da ne ostanemo povrijeđeni, srama, osude od drugih i slično. Ova dva filigranska i moćna instrumenta smatrao sam idealnima za prikaz problema otvorene i neposredne komunikacije. Glazbeni materijal baziran je na pjevu grbavih kitova.“ S jedne je strane poticaj u temi o komunikaciji među ljudima i neuzvraćenoj ljubavi. S druge strane stoji tema komunikacije između dva, kako Vincze piše, filigranska, a opet moćna instrumenta (pri čemu je znakovito da i glas drži instrumentom). Glas i instrument pokušavaju stupiti u međusobni odnos. U vokalnoj dionici javljaju se krhotine riječi i fraza na francuskom jeziku. Partitura je gusta u svojoj zvukovnoj građi i „opterećena“ brojnim, doista filigranskim uputama za izvedbu koje moraju ispoštovati oba izvođača. I glas i instrument predstavljaju se u suvremenim artikulacijama, proširen im je tonski prostor sve do mikrointervala i različitih vrsta zvukova te su im zadani raznoliki načini produciranja tona. Prvu izvedbu skladbe u Hrvatskoj upriličile su sopranistica Monika Cerovčec, stalna članica ansambla Antiphonus, i violinistica Vlatka Peljhan, na nastupu ansambla Antiphonus u okviru 57. Glazbene tribine u Hrvatskom glazbenom zavodu u Zagrebu 21. veljače 2021. godine.

Stihovi *Cruda Amarilli (Okrutna Amarilis)* Giovannija Battiste Guarinija, iz njegove najpoznatije pastoralne tragikomedije *Il pastor fido* (*Vjerni pastir*) objavljene 1590., u svijetu glazbe poznati su kao tekst madrigala niza skladatelja s kraja 16. te 17. stoljeća. Antiphonus ih je predstavio u ciklusu Triade 20. listopada 2014. godine u Zagrebu, kada je praizveo i madrigal ***Cruda Amarilli*** za peteroglasni vokalni ansambl (2014.)

BERISLAVA ŠIPUŠA (1958.). Posegnuvši za Guarinijevim tekstom, Šipuš je neizbježno povukao poveznice s madrigalskom tradicijom, koju je transponirao u suvremeni skladateljski prosede. Na početku skladbe Šipuš svjesno priziva renesansni svijet madrigala i njegovu ekspresivnost, a vraća mu se i u zaključku djela. U uvodnom odsjeku bitna mu je naslovna (i početna) fraza „cruda Amarilli“, kojom nas, kao u kakvom dramskom prologu, uvodi u temu pjesme. U prvom i trećem, repriznom dijelu skladatelj obrađuje prva tri stiha pjesme, a bitna mu je igra između riječi „amar“ i „amor“ (koje nema u izvornom tekstu). Dramaturgija kompozicije u središnjem dijelu odlazi u smjeru glazbenog teatra. Odsjek „Urlando!“ počinje glasnim uzvikom „Ha!“ izvođenim govornim pjevom i završava udarcem dlana o dlan, a unutar njega ženski glasovi izgovaraju niz brzo izmjenjivanih suglasnika. Tekst cijele Guarinijeve pjesme pojavit će se u sljedećem odsjeku, ali na engleskom jeziku (!). Pjevanje solo basa transformirano je – od pjevača se traži stavljanje „ruku oko usta poput megafona“. Ostali glasovi u pratnji vibriraju slog „om“, a potom stvaraju glazbu udarcima ruku o tijelo. U završnom odsjeku središnjega dijela tekst se gubi pred navalom neartikuliranih zvukova, šumova i uzvika. Nakon reprize madrigalske teksture, autor zaključuje skladbu zadnjim stihom Guarinijeve pjesme „I mi morò tacendo“ („Umrijet ću u tišini“) kao epilogom. Korištenje zvončića i drvenih štapića otpočetka skladbe također pridonosi dramskom karakteru izvedbe, u kojemu ansambl možemo prispodobiti starogrčkome koru, koji pjeva o ljubavi i patnji.

Album zaključuje ***Mixtape*** (2015.) **SARE GLOJNARIĆ** (1991.), još jedno djelo napisano za solo glas uz instrument. *Mixtape* je djelo nastalo na narudžbu Hrvatskog društva skladatelja i Muzičkog biennala Zagreb, na kojemu je 2015., na koncertu ansambla Antiphonus, i praizvedeno. Bio je to koncert na kojemu je prvi put predstavljeno šest kompozicija hrvatskih skladatelja naručenih za tu prigodu s idejom da svaka sljedeća kompozicija uvede glas više (od jedan od šest), a da se vokalnim dionicama dodaje po jedan, uvijek drugi instrument. Skladba Sare Glojnarić u takvom je

rasporedu zauzela prvo mjesto, a dodani je instrument violončelo. „*Mixtape* je inspiriran estetikom i formalnim procesima ranog hip-hopa, otkud dolazi slavni 'drop the beat' citat, koji je u ovom slučaju i ritmička jezgra cijelog djela", pojašnjava Glojnarić. To je ujedno jedina smisleno prepoznatljiva tekstovna cjelina; učestalo se ponavlja u zadanom glasu, kojemu se često pridružuje i glas violončelista. Obje se dionice, osim toga, sastoje od niza zvukova dobivenih različitim artikulacijama, dok je ostala tekstovna građa u solističkom glasu niz skupova glasova, često konsonanata, slogova ili pojedinih glasova koji oponašaju *beatboxing*. U podlozi cijele kompozicije leži ritmičnost. Djelo je nastalo u razdoblju skladateljičina studija kompozicije, kao jedna od prvih kompozicija pisanih nakon odlaska iz razreda Davorina Kempfa na Muzičkoj akademiji u Zagrebu u razred Martina Schüttlera na Staatliche Hochschule für Musik und darstellende Kunst u Stuttgartu. Posrijedi je jedan od „ranih, vrlo zaigranih i znatiželjnih odmaka u prostoru gdje se suvremena glazba, pop-glazba i pop-kultura isprepleću", kaže Glojnarić. Izvorno ju je zamislila za sopran i violončelo, kako navodi u partituri. No ovdje glas nije ograničen tonskim opsegom ni uobičajenim zadatostima. Skladbu su premijerno 20. travnja 2015. izveli Tomislav Fačini (glas) i Pavle Zajcev (violončelo). Ulogu Zajceva u kasnijim izvedbama, tako i na albumu, preuzeo je Vid Veljak.

Skladbom *Mixtape* zaključuje se ovaj album koji je ponio njen naslov. No mogao bi se *Mixtape* nasloviti i drukčije, recimo kao *Hodočašće*, zato što će slušatelj imati dojam, preslušavajući album, kako hodočasti glazbenom rutom hrvatske vokalne glazbe, vođen članovima ansambla Antiphonus na čelu s umjetničkim voditeljem Tomislavom Fačinijem.

— Nataša Leverić Špoljarić

ANTIPHONUS | Beyond genre boundaries — and without restraint

Since its founding in 2008, Antiphonus has consistently devoted itself to captivating and delighting audiences – at festivals across Croatia and abroad – through inventive concert programmes spanning from the Middle Ages to contemporary composers. Madrigals, motets, operas, pastorals, organa, oratorios, Gregorian chants and all possible genres are the bow with which Antiphonus, like a musical Cupid, shoots arrows into the hearts of its audience.

Antiphonus listens and breathes in a chamber spirit, even when engaging with complex vocal-instrumental combinations. Its artistic path has been shaped by works such as *St John Passion* by Johann Sebastian Bach, *La Rappresentatione di Anima, et di Corpo* by Emilio de' Cavalieri, *Dido and Aeneas* by Henry Purcell, the *Lamentations* and *Lagrime di San Pietro* by Orlando di Lasso, nearly all the madrigal books and the *Vespers* of Claudio Monteverdi, the responsories of Carlo Gesualdo da Venosa, François Couperin and Cavalieri, Bach's motets, the staged oratorio *Il Diluvio Universale* by Michelangelo Falvetti, German Baroque vocal-instrumental repertoire, a cornucopia of contemporary works, numerous Croatian premieres of new pieces, and compositions commissioned specifically for the ensemble. There is no celebration of early or contemporary Croatian music without Antiphonus; for the Music Biennale Zagreb they also staged an opera production, and have represented Croatian music abroad on tours in Germany, Finland, Slovenia, Serbia and France.

Antiphonus has performed at key cultural events tied to Croatia's recent political history, including the ceremony marking Croatia's accession to the European Union, the inauguration of the Croatian Presidency of the Council of the EU in Brussels, the opening of the Museum of Apoxyomenos in Mali Lošinj, and the anniversary celebration of the University of Zadar founding. The ensemble has been a regular guest at the Dubrovnik Summer Festival, performed repeatedly for their dear friends and audience at the Osor Music Evenings, the Korkyra Baroque Festival on

Korčula, the concert seasons in Zadar, Slavonski Brod and Split – where they also won the Judita Award of the Split Summer Festival in 2018. Among the distinguished musicians with whom they've collaborated, both in their own concert cycle and as a guest ensemble, are Krešimir Stražanac, Dmitry Sinkovsky, Pavao Mašić, Edin Karamazov, Krešimir Špicer, Petrit Çeku, Danijel Detoni, Filip Fak, Luca Pianca, Monika Leskovar, Vlatka Peljhan, Pavle Zajcev, Jan Nikolić, and Karolina Eyck; as well as the creators of extraordinary instruments such as the *viola organista*, Sławomir Zubrzycki, and the *yaybahar*, Görken Şen. The ensemble has released a beautiful selection of early Croatian music on their album *Ne le tue braze. U tvoje ruke – Music of the Croatian Seicento* (Lumaudis, 2018).

Finally, for over fifteen years, Antiphonus has continued to surprise audiences with its piquant and thoughtfully curated programmes in its *Triade* cycle, for which it received the Milka Trnina Award of the Croatian Society of Music Artists (HDGU) in 2015 – remaining ever faithful to the premise stated in the opening sentence of this text.

Antiphonus' Pilgrimage through Croatian Vocal Music

This Antiphonus ensemble's album is titled *Mixtape* after the eponymous, newest, and last composition on its track list, written by the youngest of the album's featured composers – Sara Glojnarić. The fact that this is an early work by a Croatian composer who today enjoys remarkable international success allows us to view the selected programme of contemporary Croatian choral a cappella and vocal-instrumental music – composed between 1986 and 2015 – not merely as a retrospective or a neatly rounded survey with a definitive conclusion, but rather as a repertoire open to further enrichment through new compositional contributions. The title *Mixtape* aptly describes the selected programme, which is a "mixture" of diverse authorial expressions and approaches to vocal style from the Croatian composers' songbook presented on this album, fitted for the representative Croatian vocal ensemble. The selection made by Antiphonus and its artistic director – **TOMISLAV FAČINI** – brings together works connected to the ensemble in various ways: some compositions, written earlier, have been embraced and adopted by its musicians; while others were composed specifically for them, premiered by the ensemble, and are retained in its repertoire. We can find older authors and respected academicians who are no longer with us (Brkanović, Ruždjak); then, active composers on the Croatian scene of the older and middle generation (Šipuš, Seletković, Knešaurek); and, finally, younger and internationally recognised authors (Vincze, Glojnarić). The latter are represented by works that depart from Antiphonus' usual polyphonic texture, isolating a soloist from within the ensemble (Cerovčec in Vincze's piece, Fačini in Glojnarić's) in dialogue with a single string instrument – violin (performed by Peljhan) in the former, and cello (performed by Veljak) in the latter.

The Album opens with the ***Intimate Madrigals*** by **ŽELJKO BRKANOVIĆ** (1937 – 2018), the composer's late work from 2013. "Of all my works, these *Intimate Madrigals* are the most difficult for me to write about," the composer noted, "for I simply lack the words to describe what was taking place within me during their creation. These are certainly reflections on life, death, love..." Brkanović left unanswered the question of the authors of the texts he set, offering only the following clarification: "As the literary foundation, I partially drew on various texts by our writers, assembled into a compilation interwoven with my own commentaries – my reflections." Given its text template, *Intimate Madrigals* could also be considered a "mixtape" in a certain way. The composer was equally enigmatic in another detail: the score bears the motto "Words remain a universe filled with hope," within which certain letters are highlighted to form the name *Rosina*, without further explanation. In the tradition of the classical madrigal, the composer built a four-part vocal style, forming a rounded, solid and homogeneous piece which harmonises its words and music. The voices move melodically and rhythmically in accordance with linguistic syntax,

entering into subtle harmonic colourings aligned with a contemporary musical idiom. *Intimate Madrigals* were premiered on April 29, 2005, by the Soloists of St Mark (an ensemble in which some of the Antiphonus members also performed), also led by maestro Fačini, at the St Mark's Festival in Zagreb.

The following two works might just as well have appeared in reverse order. In that case, the more direct link would be between Marko Ruždjak (the third composer on the track list) and his college student **ANTE KNEŠAUREK** (b. 1978), whose piece ***Lux Aeterna*** is the 2nd track on this album. It is subtitled *Consolation* and is dedicated to his esteemed professor Ruždjak. Written in 2013 as Knešaurek's response to Ruždjak's passing, *Lux Aeterna* ("Eternal Light") draws on fragments of the Requiem Mass text. The voices deliver the opening word "Lux" at different pitches that remain audible, and then all singers deliver the rest of the text in a homophonic, harmonically rich melody. Yet, the more striking section follows, marked by the composer as a "play of light." In it, the voices develop in a polyphonic melody, in which three voices sing the melody on the vowel "a," creating a sound background for the line *Requiem aeternam dona eis, Domine* ("Grant them eternal rest, o Lord"), which the tenors deliver with a simpler motion. After a brief return of the text "Lux aeterna" in a harmonised full-ensemble cover, followed by the sustained resonance of the word "lux," the text dissolves entirely into the vowel "a," with a repeated small interval in the soprano and a softly sustained harmonic backdrop in the remaining voices. In these fragments, "unburdened" by text and meaning, almost resembling Ruždjak's frequent compositional "play," one can in a certain way recognise a true moment of remembrance of the unique composer and teacher Ruždjak, from whom words are no longer needed, but pure singing – that is sufficient for the final consolation.

Lux Aeterna was commissioned by the Music Biennale Zagreb and premiered there on April 9, 2013 by Antiphonus under the direction of Fačini.



The composer's play flared up in ***Ubu*** by **MARKO RUŽDJAK** (1946 – 2012), in relation to the choral medium and voices, the textual template and language, rhythm and sound. This anthology piece, composed in 1985, earned him the Vladimir Nazor Award in 1986 and the Porin Award in 2000. The composition is based on textual material without meaning, on the repetition, variation, addiction and changing of syllables, individual sounds – vowels and consonants; but the gathered non-semantic compounds can momentarily create the impression that language without meaning still means something. (The association with Alfred Jarry's absurdist play *Ubu Roi* is not far removed, though Ruždjak himself offered no grounds for extra-musical interpretation, leaving his intentions shrouded in enigma.) The composer identified the voices with percussion instruments and transformed the choral singing into a vocal percussion bravura, where he articulates the voices in rhythmic spoken chant or prolonged singing of interval harmonies. *Ubu* unfolds in several sections that nevertheless form a continuous whole. The dramaturgy of the piece is built through various combinations of syllables and sounds, vowels and consonants. The opening section is built on the syllables "to," "tu," "ba," "te;" insistently repeated and combined by the male voices in a resolute rhythm of speech-song. The second section brings contrast: female voices sing phrases on individual vowels and consonants, while the texture is occasionally enriched by pitches performed in speech-song, glissandi and syllables. In the third section, the full ensemble returns to the rhythmic fabric of speech-song, now based on syllables dominated by the consonant "p," before the fourth section transitions into a polyphonic texture of sung voices – predominantly vowels. The conclusion of the composition returns us to the beginning, but now in the entire ensemble; the texture is enriched with new syllables, which the composer "gathers" around all five vowels of the Croatian language. Sound itself is both the point of departure and the ultimate goal of this compositional game, achieved with minimal means and culminating in a collective exhalation on "h." Over the years, *Ubu* has become one of the unquestionable

successes of Antiphonus' repertoire. Perhaps, above all because the performers themselves experience it as play, an element readily perceived by audiences. This piece was written for the mixed choir of the folklore society RKUD Đuro Salaj from Slavonski Brod, under the baton of Josip Jerković – an amateur ensemble that achieved a remarkable level of choral performance in its time – and was premiered in 1986 at the Yugoslav Choral Festival in Niš.

The next stop on the album – ***Our Father*** (2012) by **KREŠIMIR SELETKOVIĆ** (b. 1974) – is, again, of a sacred nature, written specifically for Antiphonus. The text comes from the central Christian prayer, while the musical foundation lies in a descending stepwise melodic line in quarter notes. Further textual units of the prayer are based on this composer's idea; and then, the prayer is constantly repeated in variants of its basic musical material. As the piece unfolds, the semantic clarity of the text increasingly dissolves into descending vocal gestures and affective motifs of lament – which Seletković privileges over the literal meaning of the words. The composer's intention is clear: the text here is only the starting point from the which the expressive charge of the piece emanates. Music soon takes precedence, and the text recedes into something like a murmured prayer, pushed into the background. By persistently filling the vocal texture – voice after voice – starting from solo, in order from the highest to the deepest with the same gesture; Seletković creates something like a musical waterfall that descends from the heights to the listener and increasingly engulfs him. An additional effect arises from the temporal displacement of the parts, contributing to the overall impression. It is, therefore, not unusual that the members of Antiphonus – when the performance venue allowed it – sang Seletković's *Pater Noster* from a gallery high above, reinforcing exactly such an impression. This piece is conceived as an eight-part canon in three sections, based on the composer's own nine-tone modus. The first part is based on the invocation "Our Father, who art in heaven," the second is characterised by triplets

circling around the tones of his modus starting from the "Give us our daily bread" part, and the final section is marked by a long downward movement on the word "Amen." As *Pater Noster* gradually accumulates, so too does it ultimately empty itself toward the end. This piece appears to have a simple structure, but its constant insistence on a descending gesture and its ultimate demand to maintain a great expressive charge make it very demanding in terms of performance. Seletković's music operates like a vast force descending from the heavens, pressing down upon the listener and – in doing so – probing the very essence of our fragile spirituality. *Pater Noster* was premiered by members of the Antiphons ensemble on July 6, 2012 at a performance in the Euphrasian Basilica in Poreč.

Atargatis II for soprano and violin by **DAVOR BRANIMIR VINCZE** (b. 1983) is the first of the two solo works featured on this album. This piece was written in 2011 as part of the *Voix Nouvelles* programme of the Royaumont Foundation in France, dedicated to exploring new music and vocality, and inspiring new compositions with mentors and performers – Vincze was a part of this project. The work was premiered in the main hall of Royaumont – *Le Réfectoire des Moines* – by soprano Amandine Trenc of the ensemble Les Cris de Paris and violinist Melise Mellinger of the Recherche ensemble. Vincze writes the following about this piece: "Atargatis was the Syrian goddess of love and fertility who, according to legend, wanted to end her life by jumping off a cliff into the sea because of unrequited love. This act resulted in her transformation into a mermaid, who would later sing of her unhappy love. This piece for soprano and violin speaks of an attempt to communicate about things that are difficult for us to say – be it out of fear of being hurt, shame, judgment from others, and the like. I consider these two filigree yet powerful instruments ideal for portraying the problem of open and immediate communication. The musical material is based on the song of humpback whales." On one level, *Atargatis II* is inspired by themes of human communication and unrequited love; on another, it explores the interaction

between two, as the composer describes them, "filigree yet powerful" instruments – significantly including the voice as an instrument. The voice and the instrument try to enter into a relationship with each other. The vocal line features fragments of words and phrases in French, while the score itself is dense in its sonic fabric and "laden" with numerous, highly detailed performance instructions that both performers must meticulously observe. Both the voice and the instrument are presented in contemporary articulations, their tonal space is expanded to include microintervals and different types of sounds, and they are given diverse ways of producing their tone. The first performance of the work in Croatia was given by soprano Monika Cerovčec, a permanent member of Antiphonus, and violinist Vlatka Peljhan, at the ensemble's concert for the 57th music panel *Glazbena Tribina* at the Croatian Music Institute in Zagreb on February 21, 2021.

The verses of ***Cruda Amarilli (Cruel Amaryllis)*** by Giovanni Battista Guarini, from his most famous pastoral tragicomedy *Il pastor fido* ("The Faithful Shephard"), published in 1590, are known in the music world as the text of many madrigals written by a number of composers from the late 16th and 17th centuries. Antiphonus presented them within its *Triade* cycle on October 20, 2014 in Zagreb, where it also premiered the *Cruda Amarilli* madrigal for five-part vocal ensemble (2014) by **BERISLAV ŠIPUŠ** (b. 1958). Reaching for Guarini's text, Šipuš inevitably drew links with the madrigal tradition, which he transposed into contemporary compositional prose. At the outset, he consciously evokes the expressive world of the Renaissance madrigal, returning to it again at the conclusion of the piece. In the introductory section, the title (and) phrase "cruda Amarilli" is important to Šipuš – with it, as in a dramatic prologue, he introduces us to the theme of the song. In the first and third (recapitulated) sections, the composer sets the first three lines of the poem, foregrounding a play between the words "amar" and "amor" (the latter absent from the original text). The melodrama of the piece goes in the direction of

musical theatre in its central part. The subsection marked *Urlando!* Begins with a loud exclamation “Ha!” performed in speech-song and concludes with a clap of the hands; within it, the female voices articulate a rapid succession of consonants. The text of the entire Guarini poem will appear in the next section, but in English (!). The solo bass line is transformed: the singer is instructed to place “hands around the mouth like a megaphone.” The other voices accompanying him vibrate the syllable “om,” and then create music by slapping their hands against their bodies. In the final subsection of the central part, the text dissolves under a surge of inarticulate sounds, noises, and cries. After a reprise of the madrigal texture, the author concludes the piece with the last verse from Guarini’s poem “I mi morò tacendo” (“*I will die in silence*”) as an epilogue. The use of bells and wooden sticks from the very beginning further enhances the dramatic character of the performance, in which the ensemble may be likened to an ancient Greek chorus, singing of love and suffering.

The album concludes with ***Mixtape*** (2015) by **SARA GLOJNARIĆ** (b. 1991), another piece written for a solo voice and a solo instrument. Commissioned by the Croatian Composers’ Society and the Music Biennale Zagreb, it was premiered in 2015 at a concert by the Antiphonus ensemble. It was a recital that presented for the first time six works by Croatian composers commissioned for that occasion with the idea that each subsequent composition would introduce an additional voice (from one to six), and that one – always a different instrument – would be added to the vocal parts. Within this framework, Glojnarić’s piece occupied the opening position, with the cello as its accompanying instrument. “*Mixtape* is inspired by the aesthetics and formal processes of early hip hop, which is where the famous ‘drop the beat’ quote comes from, which – in this case – is also the rhythmic core of the entire piece,” explains Glojnarić. This phrase is, at the same time, the only semantically recognisable textual unit; it recurs frequently in the designated vocal line, often

joined by the voice of the cellist. Both sections, moreover, consist of a series of sounds obtained through different articulations; while the remaining textual material in the solo singer is a series of sets of voices, often consonants, syllables or individual utterances that imitate beatboxing. Rhythm underpins the entire piece. *Mixtape* was created during Glojnarić’s period as a composition student, as one of the first creations written after leaving Davorin Kempf’s class at the Zagreb Academy of Music and entering Martin Schüttler’s class at the State University of Music and Performing Arts in Stuttgart. It represents, in her words, one of her “early, highly playful and inquisitive departures into a space where contemporary music, pop music, and popular culture intersect.” She originally conceived it for soprano and cello, as is stated in the score. But the vocal part here is not confined by conventional range or expectations. The work was premiered on April 20, 2015 by Tomislav Fačini (voice) and Pavle Zajcev (cello); in subsequent performances – including the present recording – Zajcev’s role has been taken over by Vid Veljak.

Mixtape concludes this album, which bears its title. Yet, one might equally have titled it *Pilrimage*, for the listener is led, in the course of hearing it, along a musical route through Croatian vocal music – guided by the members of the Antiphonus ensemble under the artistic direction of Tomislav Fačini.

— Nataša Leverić Špoljarić



TOMISLAV FAČINI (Zagreb, 1975.) studirao je dirigiranje na Muzičkoj akademiji u Zagrebu, Akademiji Hans Swarowsky u Milanu i Hochschule für Musik u Karlsruheu. Laureat je dirigentskog natjecanja Antonio Pedrotti u Trentu, dobitnik nagrada i priznanja Milka Trnina, Jurica Murai i Judite. Posvećenost hrvatskoj glazbi svih razdoblja urodila je plodonosnom i nagrađivanom diskografijom: s ansamblima HRT-a snimio je albume *Audivi vocem* (*Parnassia i Arioni* Vinka Jelića), *Nebo i zemlja Tomasa Cecchinija*, zborske skladbe i solo popijevke Vatroslava Lisinskog, *Hrvatsku misu* Borisa Papandopula kao i njegovo *Slavoslovije*, *Osluškivanja* (suvremena hrvatska zborska glazba), *Stabat Mater* Srećka Bradića, *Kanconijer* i *a cappella* skladbe Igora Kuljerića, *Pasiju* Berislava Šipuša te autorski album varijacija hrvatskih božićnih pjesama *Mir, zlato, tamjan*. S ansamblom Antiphonus snimio je album *Ne le tue braze*, glazba hrvatskog seicenta, i *Mixtape* posvećen najrecentnijim skladbama hrvatskih autora, a na posebnom je mjestu i prvo hrvatsko izdanje Sorkočevićevih simfonija prema autografu i s povijesnim instrumentarijem. Bio je šef dirigent Oratorijskog zbora crkve sv. Marka, Orkestra oružanih snaga, Dubrovačkog simfonijskog orkestra, glazbeni ravnatelj Večeri u sv. Donatu i savjetnik za glazbu u dva mandata Dubrovačkih ljetnih igara. Trenutno je šef dirigent Zbora HRT-a, koji u protekla tri mandata bilježi živahnu diskografiju, prisutnost na svim relevantnim festivalima te gostovanja po cijeloj Hrvatskoj i inozemnim pozornicama posvećenima zborskoj i suvremenoj glazbi, uz svoja dva ciklusa: *Sfumato*, jedini ciklus zborske *a cappella* glazbe, i *Kanconijer*, koji publici sustavno predstavlja najvažnija oratorijska djela (izdvojimo rekvijeme Brahmsa, Faurea, Mozarta i Brittena, Handelovog *Mesiju*, Haydnovo *Stvaranje* i *Godišnja doba*, Pärtov *Te Deum*, Monteverdijev *Vespro della beata Vergine*, kao i niz važnih hrvatskih skladbi velikog formata (Kuljerićev *Kanconijer*, Papandopulovo *Slavoslovije* i seriju opera koji s vodećim imenima hrvatske i inozemne vokalne te dirigentske scene

doživljavaju svoje suvremene snimke i izdanja). Umjetnički je voditelj ansambla Antiphonus, koji već petnaest sezona, u svojem ciklusu *Triade*, kao i na brojnim gostovanjima, predstavlja publici glazbu u rasponu od gotovo tisuću godina, s naglaskom na kultne opuse Monteverdijevih madrigala, Bachovih moteta, misa, kantata i pasija, frankoflamanskih, njemačkih i venecijanskih majstora, uz posebnu pozornost posvećenu ranoj i suvremenoj hrvatskoj glazbi. Redoviti je profesor na Muzičkoj akademiji u Zagrebu gdje predaje dirigiranje. Gostovao je kao predavač i vodio projekte na Akademiji Sibelius u Helsinkiju, Hochschule für Musik München te na University of Houston. Uz dirigiranje, bavi se i skladanjem, instrumentiranjem i aranžiranjem.

TOMISLAV FAČINI (Zagreb, 1975) studied conducting at the Academy of Music in Zagreb, the Hans Swarowsky Academy in Milan and the Hochschule für Musik in Karlsruhe. He is a laureate of the Antonio Pedrotti Conducting Competition in Trento and the recipient of numerous awards and distinctions, including the Milka Trnina, Jurica Murai, and Judita Prizes. His dedication to Croatian music of all periods has resulted in a fruitful and award-winning discopgraphy: with Croatian Radiotelevision (HRT) ensembles he has recorded the albums *Audivi vocem* (*Parnassia and Arioni* by Vinko Jelić), *Nebo i zemlja by Tomaso Cecchini*, choral pieces and lieder by Vatroslav Lisinski, the Croatian Mass by Boris Papandopulo as well as his *Slavosovije*, *Osluškivanja* (contemporary Croatian choral music), *Stabat mater* by Srećko Bradić, *Kanconijer* and a cappella pieces by Igor Kuljerić, and the Passion by Berislav Šipuš, as well as an album of his own arrangements-variations on Croatian Christmas carols: *Mir, zlato, tamjan*. With the Antiphonus ensemble, Fačini has recorded *Ne le tue braze* (music of Croatian Seicento) and *Mixtape*, dedicated to recent works by Croatian composers; of particular significance is also the first Croatian edition of the symphonies of Luka Sorkočević, based on the original composer's sheet music and performed on period instruments. He was the chief conductor of the Oratorio Choir of the St Mark Church (*Cantores sancti Marci*), the Croatian Armed Forces Orchestra, the Dubrovnik Symphony Orchestra, the music director of the Musical Evenings at St Donatus and a two-term music advisor of the Dubrovnik Summer Festival.

He is currently the chief conductor of the HRT Choir, which – over his three mandates – has achieved a vibrant discography, regular appearances at major festivals, and performances throughout Croatia and abroad on stages dedicated to choral and contemporary music. The choir also curates two concert cycles: *Sfumato*, the only cycle devoted exclusively to a cappella choral music, and *Kanconijer*, which systematically presents major oratorio works to audiences (including the Requiems of Brahms, Fauré, Mozart, and Britten; Händel's *Messiah*; Haydn's *Creation* and *The Seasons*; Pärt's *Te Deum*; Monteverdi's *Vespro della Beata Vergine*; as well as a series of large-scale Croatian compositions such as Kuljerić's *Kanconijer,* Papandopulo's *Slavoslovije*, and a range of operatic productions realised with leading Croatian and international singers and conductors).

Fačini is the artistic director of the Antiphonus ensemble, which for fifteen seasons – in its *Triade* cycle, as well as on numerous guest appearances – has been presenting music spanning almost a thousand years to its audience, with an emphasis on the cult pieces like Monteverdi's madrigals and Bach's motets, masses, cantatas and passions; works by Franco-Flemish, German and Venetian masters, with special attention dedicated to early and contemporary Croatian music.

He is a full professor of conducting at the Zagreb Academy of Music. He has also appeared as a guest lecturer and led projects at the Sibelius Academy in Helsinki, the Hochschule für Musik in Munich, and the University of Houston. In addition to conducting, Fačini is also active as a composer, orchestrator, and arranger.



ŽELJKO BRKANOVIĆ

Intimni madrigali | Intimate Madrigals

Samoća

Samoća prede svoju paučinu
Žice sa mjeseca do zemlje šute.
Samoća moli,
da bi prestala biti sama.
Voli svoju smrt.
Zvona (srebrna) šturkova titraju
u zvijezdama.
Golemi valovi
Njišu samoću svih oceana.
Njišu samoću u svom naručju
Ona raste sve veća,
raste sve jača u snazi.
Golema samoća.
Samoća ohola i kad spava.
Plodna i kad miruje.
Hladna i kad vrije,
Gorka i kad se smije, modra i zelena,
Crna i gorka samoća.
Samoća doziva svog gospodara,
Prede svoju paučinu.
Žice sa mjeseca do zemlje šute.
U samoći šute.

Loneliness

Loneliness spins its spider-thread,
Strings from the moon to earth fall mute.
Loneliness prays
to cease from being alone.
It loves its death.
Silver bells, cricket bells
quiver among the stars.
Vast waves
rock the loneliness of all the oceans.
They cradle loneliness in their arms.
It grows ever greater,
grows ever stronger in its might –
immense loneliness.
Loneliness, proud even in sleep,
fruitful even in stillness,
cold even when it burns,
bitter even when it smiles – blue and green,
black and bitter, loneliness.
Loneliness calls out to its master,
spinning its spider-thread.
Strings from the moon to earth fall mute.
In loneliness, they are silent.

Nemoj plakati

Nemoj plakati.
Ja ću te grliti
Smrti za ljubav nema.
Ja ću te grliti, ljubiti,
Dok bude zemlje, dok bude sunca.
Breskve na granama su dozrele
i mirišu u vrtovima ljubavi i sreće.
A trajanje je vječito.
Smrti za ljubav nema,
A trajanje je vječito.
Ona je zauvijek otišla i nikad se neće vratiti.
Za nju više nema mjesta.
Nema ni vremena,
Ni prostora.
Između mene i tebe nema vremena
Ni prostora.
Ja ću te grliti, ja ću te ljubiti i grliti vječno.

Don't cry

Don't cry.
I shall hold you.
For love, there is no death.
I shall hold you, I shall kiss you,
while earth endures, while the sun burns.
Peaches upon the branches have ripened
and breathe their sweetness through
gardens.
And duration is eternal.
For love, there is no death,
and duration is eternal.
She has gone forever and will never return.
For here, there is no more place –
no time,
no space.
Between you and me there is no time,
no space.
I shall hold you, I shall kiss you,
and hold you forever.

Šala

Ukras svijeta, mala šala
na bistrini dana
Šala mala sa kovrčicama;
U polju leptirić,
U prolazu smješak ukras svijeta.
Na obali ribolov,
Na obali mala barka umješana
Šala u sve k'o sve šale
Srebroliko zvonce šume.
Malo srce starosti, srce ljubavi.
Umješana šala.
Šala lastavica.
Šala starosti
Blagoslovljena budi šalo.
Blagoslovljena budi, niz sve strmine budi.
Među kamenjem i oranicama
Pupoljće djevojko
Ukras svijeta, izvoru čuda
Ukras svijeta, mala šala,
Šala sa kovrčicama.
Izvor čuda, ukras svijeta,
mala šala.

Jest

Adornment of the world, a little jest
upon the clarity of day –
a small jest will curling locks.
In the field, a butterfly;
in passing, a smile – adornment of the
world.
Upon the shore, the fisher's craft,
upon the shore, a little boat entwined –
a jest among all things, as all jests are.
A silvery bell of the forest rings.
A little heart of age, a heart of love.
An interwoven jest –
a swallow's jest,
an old age jest.
Be blessed, O jest.
Be blessed – down every steep descent.
Among the stones and furrowed fields,
bud forth, O maiden,
source of wonder, adornment of the world.
Adornment of the world, a little jest.
a jest with curling locks.
Source of wonder, adornment of the world,
a little jest.

BERISLAV ŠIPUŠ

Cruda Amarilli | Cruel Amaryllis

Cruda Amarilli, che col nome ancora,
d'amar, ahi lasso,
amaramente insegni;
Amor, amar.
Cruel Amaryllis, who even with your name,
to love, alas,
instruct bitterly;
Amaryllis, more pure and beautiful
than the white privet,
but more deaf and more fierce and more elusive
than the asp;
since in speaking I offend you,
I will die in silence.
poi che col dir t'offendo,
i' mi morò tacendo.
Amor, amar.

—

Gian Battista Guarini

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