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**Клавијски трио у српској музици:
Ватрења. Удружење композитора
Србије [Serbian Music for Piano Trio:
Fieriness. Composers Association of
Serbia, 2015]**

The CD release titled “Klavirski trio u srpskoj muzici: *Vatrenja*” presents chosen compositions for piano trio by Serbian composers written since the 1970s, performed by eminent artists gathered for this project: Katarina Radovanović Jeremić (piano), Julija Hartig (violin) and Goran Mrdenović (violoncello). It was initiated by Katarina Radovanović Jeremić as part of her doctoral artistic project, since the pianist was dedicated to chamber music through her previous studies, but also with her teaching and performing activities. Thus, the CD release is offered as a specific completion of the research conducted for the doctoral thesis, since it is a recording of the works previously theoretically examined and presented to the public in concert performance. Compositions chosen for research and performance included in this edition are: *Stara pesma i igra*, op. 79 [An Old Song and Dance, op. 79] by Dejan

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Despić, *Vatrenja* [Fieriness] by Enriko Josif, *Sarabanda* [Sarabande] by Isidora Žebeljan, *Fantazija* [Fantasia] by Dušan Radić, *Passion Revisited* by Aleksandra Vrebalov, *Spyro* by Tatjana Milošević and *Tango per tre* by Milana Stojadinović Milić. The CD release is provided with a booklet containing informative texts by Katarina Radovanović Jeremić on musical works and the editor of the release Ivana Trišić’s comments on the concept of the edition in general.

As Ivana Trišić explains, there were two criteria upon which the selection of the works was conducted, the first being the dissimilitude of the basic elements of their form and the other being the personal experience of the compositions since “each one of them features a kind of energy and suggestiveness that entirely consume the performers”¹. Judging by this comment, one may guess that the title of the Josif piece was chosen as the caption of the release not only on account of its poetic quality and attractiveness, but also because it calls to mind the precise expression aimed for by the performers.

Going back to the first criterion mentioned, the true contribution of this project can be understood, since the selected compositions present the variety of the authors’ treatment of the formal challenges of writing for the piano trio and stylistically diverse approaches to the genre. These approaches are generally placed in the domains of modernism and postmodernism since the works are dated from 1970s onwards. Also worth noting is that the com-

¹ „Sve one se odlikuju energijom i sugestivnošću kojima u potpunosti zaokupljaju izvođača”.

positions recorded include those which have not been performed for over four decades (*Vatrenja*), transcriptions premiered for Radovanović Jeremić's doctoral project (*Sarabanda*, *Fantazija*) and the work ordered for the same project and dedicated to Radovanović Jeremić (*Tango per tre*). Thus, the edition results with a fresh look at the genre and further contributions to it.

The "overview" of the different takes on the piano trio genre starts with Dejan Despić's *Stara pesma i igra* (1984). This diptych (with two movements meant to be played *attaca*) evokes folklore tunes, but also brings to mind a similar formal and conceptual approach by another prominent composer in this area, Josip Slavenski. The model of "singing and dancing" was presented through the melodic *sevdalinka*-like tune of the *Stara pesma* and lively *Igra* reminiscent of the rondo, with the harmonic language orientated towards modes of folklore origins. The title piece by Josif follows, bringing an ecstatic rhythm and wild musical flow, developed from the thematic material of Scriabin's *Ninth Piano Sonata*. Composed in 1972, the work was not performed for 40 years, probably due to its complicated rhythmical notation, as indicated in the booklet. While *Vatrenja* confronted performers with the challenge of a thick polyphony texture and extreme expressiveness, *Sarabanda* by Isidora Žebeljan poses a contrasting challenge, with its graceful character of a renaissance dance and clear, transparent texture. It was created as the author's take on the questions of essence, being primarily composed as music for the staging of Jean-Paul Sartre's *Prljave ruke* (*Les Mains sales/Dirty Hands*) in the Yugoslav Drama Theatre in Belgrade (2000) and later, in 2013, tran-

scribed for the piano trio. *Fantazija* by Dušan Radić (2013) is another revised musical piece, originally composed as *Sonata za violinu i klavir* in 1995 (first incomplete version dated in 1952) and presented in a version for piano trio in Radovanović Jeremić's doctoral artistic project. Neoclassical in sound, with the type of objective neoclassicism being the signature of Radić's poetics, the work is also exemplary of the postmodern transformation of a neoclassical compositional technique such as collage. Another diptych in the programme, but this time one that follows the baroque model in a postmodernist key, is Aleksandra Vrebalov's *Passion Revisited* (2006), comprising *Air* and *Fugue* meant to be performed as connected parts. With this composition, Vrebalov "revisits" the sound world of Bach's *Saint Matthew Passion*, using musical material from the aria *Erbarme dich, mein Gott*. On the other hand, Tatjana Milošević's *Spyro* (2002) deals with another musical problem – that of musical time. The musical flow here, unlike that of *Vatrenja*, explores both the static and dynamic principles while presenting the ongoing transformations of the initial thematic material. The last composition included on the CD is *Tango per tre* by Milana Stojadinović Milić (2013). In the form of a theme with variations, it draws on Astor Piazzolla's famous composition *Oblivion*, giving the performers an opportunity to explore a slightly different, more romantic and "pop" expression compared to other works, but still in line with the energy suggested by the title of the edition.

The CD release "Klavirski trio u srpskoj muzici: *Vatrenja*" is a notable contribution of both performers and the publisher to the discography of contemporary do-

mestic artistic music, especially since it brings a significant number of compositions not performed or recorded before. This is further emphasized since, as Ivana Trišić notes, no sound recordings of piano trio works were made from the time two renowned ensembles, *Beogradski trio* and *Akademski trio*, were active (from the 1960s to the 1980s). On the other hand, having in mind that thorough and broader analytical insights into the genre of the piano trio (or, in fact, chamber music in general) in the opuses of domestic composers are yet to be made,² Katarina Radova-

nović Jeremić's doctoral artistic project with this CD release being a specific conclusion to it, gives an informative and problematic turn to this question. In that sense, this project serves as exemplary artistic research, which means it shows a chosen corpus of musical works and musical problematics (e.g. composing for a particular genre) and deals with it through artistic practice and specific insights brought by the act of performance.

² Cf. Tijana Popović-Mladenović and Dragana Stojanović-Novičić, „Pregled kamerne muzike (1950–2004)”, in: Mirjana Veselinović-Hofman et al., *Istorija srpske muzike: srpska muzika i evropsko muzičko nasleđe*, Beograd, Zavod za udžbenike, 2007, 490.