



JUG K. MARKOVIĆ

Jug K. Marković (*1987) is a Serbian, Belgrade based composer. He believes in impulsive, intuitive, passion driven composing. In Jug's music it can be heard that every piece openly and plainly draws energy from a certain source from the past not escaping the influence of role models. One could label it as an "archaeology of sound" where you, being fascinated by a certain sound object, let it overwhelm and influence you. Then (unlike in real archaeology), through a completely subjective interpretation, in the process of composing you spontaneously reshape what you have consumed. Jug was born in Belgrade where he graduated at the Faculty of Philosophy and afterwards at the Faculty of Music Art in Belgrade. Apart from his principal teachers Vlastimir Trajković and Zoran Erić, he has been tutored multiple times by the British composer Michael Finnissy. In addition, he had attended masterclasses with renowned

composers such as Enno Poppe, Georges Aperghis, Mark Andre, John Corigliano, Fabien Levy, Raphael Cendo, Jorge Sanchez-Chiong. Marković was a composer in residency at Snape Maltings, UK (supported by ENOA and Aldeburgh Music) in December 2017 where he was tutored by Mr. Finnissy on his piece "incidAnces". His music was performed within important music festivals in Europe such as "Donaueschinger Musiktage" and "Festival d'Aix-en-Provence". Marković is the winner of the TENSO young composers award 2017 and winner of the 3rd Anton Matasovsky Composers Competition in Vienna, for his piece Egon (Austria, 2017). He was also awarded the 1st prize at the Hong Kong International Percussion Convention Competition (China, 2016) for piece Hydra, the Special Prize at Busan Maru International Competition (South Korea, 2016) and Josip Slavenski prize (Serbia, 2015) for piece Magistralen. He attended Impuls Academy for Contemporary Music in Graz (2017), where he collaborated with ensemble Klangforum Wien on his piece motherTongue that was conducted by Enno Poppe. Jug was also a participant of the 47th Darmstadt Summer Course, ManiFeste academy (Ircam 2017), TENSO young composers workshop 2017 (The Professional Network of European Chamber Choirs), Britten Pears Young Artists Program (2017) and Music Academy Donaueschingen (2014). He was commissioned by the "Festival d'Aix-en-Provence" where his piece Ultraterreno (for two female voices and piano) was premiered in June 2016. In October 2014 he took part at the prestigious festival of contemporary music "Donaueschinger Musiktage" in Germany here his piece Magistralen (for septet) was performed within the "Next Generation" program. Other collaborations include Latvian Radio Choir that performed Jug's piece Nirvana (for 24 singers), "Construction Site New Music Ensemble, Chamber Choir Ireland, RTS Symphony Orchestra, St. George Strings. He is also a frequent participant of residency programs and workshops organized by ENOA (European Network of Opera Academies). Marković wrote original music for the theater play Phaedra (staged in KC REX in Belgrade), for silent movie Illusionists and for musical theater monodrama EDIT for which he won the "ArtTrema Fest" award. His current projects include the development of the chamber opera "Eurydice in the Underworld, based on the play/short story by Kathy Acker and supported by the Festival d'Aix-en-Provence and also a chamber choir piece developed in collaboration with Chamber Choir Ireland, Contemporary Music Centre in Dublin and TENSO. Marković was recently admitted to 2018 ManiFeste Academy under tutelage of Marko Nikodijević and members of Ensemble Intercontemporain and also 2018 IDEA (International Divertimento Ensemble Academy) under tutelage of Mauro Lanza and Stefano Gervasoni where he will develop new pieces for conducted ensembles and for solo instrument.

VokatiV (2016)

Duration: 14:30

Being fascinated with certain objects from the past, I let them guide me and then through deliberately and consciously subjective interpretation and experience, in the process of future composing I spontaneously re-create and re-shape what I have been fascinated with and what I passionately loved. In that manner, Vokativ (as is the case with most of my pieces) openly draws its energy from different “musics” and sources from the past that never cease to amaze me. Neither in this piece, nor before have I tried to make a distance from obvious influences (as specific composers, so entire and particular aesthetic directions and styles). Even though it may appear stylistically incoherent and eclectic, in this piece the main cohesive force is precisely its aesthetic diversity, being the main creator of the dramaturgy. That specific manipulation of aesthetic heterogeneity is the main constructor of the musical form and musical flow.

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Performers: Symphony Orchestra of Radio-Television of Serbia

Conductor: Bojan Sudić