

International Rostrum of Composers 2017 — Palermo



RTS — Radio Belgrade 3

Hilandarska 2 • 11000 Belgrade • Serbia

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Aleksandar Savić (1991) was born in Leskovac, Serbia. He spent his childhood in Lebane (Serbia), where he had finished elementary music school (piano). He attended secondary music school “Stanislav Binički” in Leskovac, first music theory class and then piano class with professor Sofija Graočankić. He enrolled in composition program in 2012 at the Faculty of Music in Belgrade working with professor Tatjana Milošević where he graduated in 2016. His compositions are regularly performed at student festivals “Koma” and “Festum” from 2013 to 2016 in Belgrade, as well as on the concerts during composers’ workshops. He participated in “Percussion workshop symposium Trstenice 2015” in the Czech Republic and in workshops organized during the “Summer Art School” in Smederevo (2015) and in Belgrade (2016). He also participated in ‘Palendriai International Composers’ Course in Lithuania in 2016. He has collaborated with composers: Ivo Medek, Dimitris Andrikopoulos, Ruta Vitkauskaitė, with the composer and percussionist Jeff Beer. He worked with performers: Tomas Ondrusek, Gorka Hermosa, Maris Rozenfelds among others.

Planet IX (2016)

CHAMBER ENSEMBLE (FLUTE, VIBRAPHONE, TIMPANI, ACCORDION,
VIOLIN 1, VIOLIN 2, VIOLA, VIOLONCELLO, DOUBLE BASS) AND ELECTRONICS
DURATION: 16:11

This composition was made on the fourth year of undergraduate studies as the final work written for 9 musical instruments and electronics.

The composition combines different types of aleatoric structures with fixed notation. *Planet IX* sounds different each time because every performer chooses the sequence of musical fragments. However, musical materials always remain the same, which enables recognition regardless of the interpretation. The electronic part uses recording of electromagnetic waves made by NASA’s Voyager which are converted into sound and collected from all eight (official) planets of the Solar System. These signals are then combined with composed sounds.

Planet IX represents an imaginary scene and a contemplation on the mysterious ninth planet and on the Solar System as a whole.

PERFORMERS: Danica Ilić (FLUTE) • Miloš Branislavljević (VIBRAPHONE) • Marija Jevtić (TIMPANI) • Aleksandar Stefanović (ACCORDION) • Šerin Mansouri (VIOLIN 1) • Violeta Ćirić (VIOLIN 2) • Vojin Mladenović-Stanić (VIOLA) • Sonja Marjanović (VIOLONCELLO) • Boban Stošić (DOUBLE BASS)

DIRECTION: Bojan Kljajić

DATE AND VENUE: 25/12/2016 — KoMA 13 — Belgrade Philharmonic hall

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Aleksandar Savić (1991) je rođen u Leskovcu. Odrastao je u Lebanu (Srbija) gde je i završio nižu muzičku školu (klavir). Završio je srednju muzičku školu „Stanislav Binički“ u Leskovcu, najpre teoretski a zatim i instrumentalni odsek (klavir) u klasi Prof. Sofije Graočankić. Upisao je studijski program kompoziciju 2012. godine na Fakultetu muzičke umetnosti u Beogradu u klasi Prof. Dr. Tatjane Milošević. Diplomirao je 2016. godine. Njegove kompozicije redovno su izvođene na studentskim festivalima „Koma“ i „Festum“ od 2013. do 2016. godine u Beogradu, kao i na koncertima u okviru kurseva i radionica za kompozitore u zemlji i inostranstvu. Učestvovao je na kursu za kompozitore „Percussion workshop symposium Trstenice 2015“ u Češkoj, zatim na radionicama za kompozitore u okviru „Letnje umetničke škole“ u Smederevu 2015. godine i u Beogradu 2016. godine. Učestvovao je i na kursu za kompozitore „Palendriai International Composers' Course 2016“ u Litvaniji. Sarađivao je sa kompozitorima: Ivom Medekom, Dimitrisom Andrikopulosom, Rutom Vitkauskaite, sa kompozitorom i perkusionistom Džefom Berom. Sarađivao je sa izvođačima: Tomášem Ondrušekom, Gorkom Hermosom, Marisom Rozenfeldsom, i sa mnogim studentima kompozicije i izvođačkih umetnosti.

Planeta IX (2016)

KAMERNI ANSAMBL (FLAUTA, VIBRAFON, TIMPANI, HARMONIKA,
VIOLINA 1, VIOLINA 2, VIOLA, VIOLONČELO, KONTRABAS) I ELEKTRONIKA
TRAJANJE: 16:11

Ova kompozicija je nastala na četvrtoj godini studija kao završni rad osnovnih akademskih studija, pisana je za 9 muzičkih instrumenata i elektroniku.

U kompoziciji se kombinuju različite vrste aleatorike sa fiksnom notacijom. Svakim izvođenjem *Planeta IX* zvuči drugačije zahvaljujući mogućnosti da svaki izvođač sam bira redosled muzičkih fragmenata, međutim, tematski materijali ostaju uvek isti što omogućava prepoznatljivost bez obzira na interpretaciju. U elektronici su upotrebljeni snimci elektromagnetnih talasa sa Nasinih vojadžera koji su pretvoreni u zvuk, prikupljenih sa svih 8 (zvaničnih) planeta sunčevog sistema, ovi zvukovi su kombinovani na različite načine kako međusobno tako i sa komponovanim zvukovima.

Planeta IX predstavlja imaginarni prizor ali istovremeno i kontemplaciju o misterioznoj devetoj planeti i sunčevom sistemu.

IZVOĐAČI: Danica Ilić (FLAUTA) • Miloš Branislavljević (VIBRAFON) • Marija Jevtić (TIMPANI) • Aleksandar Stefanović (HARMONIKA) • Šerin Mansouri (VIOLINA 1) • Violeta Ćirić (VIOLINA 2) • Vojin Mladenović-Stanić (VIOLA) • Sonja Marjanović (VIOLONČELO) • Boban Stošić (KONTRABAS)

DIRIGENT: Bojan Kljajić

MESTO I DATUM: 25/12/2016 — KoMA 13 — Dvorana Beogradske filharmonije

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Nemanja Radivojević (1981) was born in Novi Sad, Serbia. After graduating in guitar at the Academy of the Arts in Novi Sad, he pursued his studies first in Geneva (MA in theory of music) and then in Bern where he obtained his MA in Composition, with the professor Xavier Dayer.

Sound world of Radivojević's music is based on quasi-baroque formal construction, where the carnal pleasure is (re)discovered and the ideals of purity are rejected. Liberated from the fear of materiality and of the corporality, his music is engaged in playful artifice in which *masks seem to be more truthful than the faces they hide*.

Radivojević's music has been presented at the festivals such as *Festival Archipel* in Geneva, *Lucerne Summer Festival*, *Opening Festival* in Trier, *Cluj Modern Festival*, *Belgrade International Review of Composers*, *Musikfestival* in Bern, *Les rencontres d'été* in Villeneuve-lès-Avignon.

His compositions have been performed by *Ensemble Contrechamps*, *Ensemble Proton Bern*, *Lucerne Festival Alumni Ensemble*, *Matka*, *Hodiernis*, *Ensemble Recherche*, *Asko/Schönberg*, *Ensemble Interface*, *AdHOC Ensemble*, *Ensemble Studio 6*, *Gradilište Ensemble*, clarinetist Richard Haynes and guitarist Ruben Mattia Santorsa.

He is the author of music for ten theater pieces directed by his father Ratko Radivojević.

Courants II: Unreality of all things (2015)

FLUTE, BASS CLARINET, TAM-TAM, DRUM SET, PIANO, VIOLIN AND VIOLONCELLO

DURATION: 11:29

Courants II: Unreality of all things is the second of five pieces that deal with possible co-existence of parallel narratives. The piece is a result of crystallization achieved by montage. I composed three different pieces for the same instrumentation on the same page. In the second phase I decided which elements of those three piece-flows would be kept for the final version.

The harmonic-temporal structure was pre-established and is entirely based on a five-note sequence, its permutations, multiplications and symmetries distributed through loose isorhythmic patterns for each instrument. Harmonic fields as a result of the form structured in this way, permit a relatively high degree of liberty in the final choice of gestures. The gestural character of the piece invokes my fascination with rock music and my attempt to reconcile it with the phenomenon of rhythm.

Despite its pre-meditated structure *Courants II: Unreality of all things* was created in a dimmed atmosphere, partially unconsciously, with the haunting image of my father's dead body seen on computer screen, with his smell in my nostrils and with an intense feeling of his soul leaving. Is this real?

PERFORMERS: Ensemble Interface

DIRECTION: Maurice Donnet-Monay

DATE AND VENUE: 13/09/2015 — Musikfestival Bern — Dampfzentrale

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Nemanja Radivojević (1981) je rođen u Novom Sadu. Posle diplomiranja na odseku gitare na Akademiji umetnosti u Novom Sadu, nastavio je studije prvo u Ženevi (MA iz teorije muzike), a onda u Bernu gde je dobio MA iz kompozicije, u klasi profesora Gzavijea Dajea.

Zvučni svet koji neguje Radivojević baziran je na gotovo baroknoj formalnoj konstrukciji, gde se karnalno zadovoljstvo ponovo otkriva, dok se ideali čistoće odbacuju. Oslobođena od straha spram materijalnosti i telesnosti, njegova muzika se okreće zaigranoj artificijelnosti u kojoj *maske bivaju istinitije od lica koje kriju*.

Dela Nemanje Radivojevića su prezentovana na festivalima poput festivala *Archipel* u Ženevi, Letnjeg festivala u Lucenu, *Opening* festivala u Triru, festivalu *Cluj Modern*, na Međunarodnoj tribini kompozitora u Beogradu, na manifestaciji *Musikfestival* u Bernu, na *Les rencontres d'été* u Vilnev-lez-Avinjonu.

Njegove kompozicije su izvodili ansambli *Contrechamps*, *Proton Bern*, *Lucerne Festival Alumni Ensemble*, *Matka*, *Hodiernis*, *Recherche*, *Asko/Schönberg*, *Interface*, *AdHOC*, *Studio 6*, *Gradilište*, te klarinetist Ričard Hejns i gitarista Ruben Matija Santorsa.

Nemanja Radivojević je autor muzike za deset pozorišnih komada koje je režirao njegov otac Ratko Radivojević.

Courants II: Unreality of all things (2015)

FLAUTA, BAS KLARINET, TAM-TAM, BUBANJ, KLAVIR, VIOLINA I VIOLONČELO

TRAJANJE: 11:29

Courants II: Unreality of all things je drugi od pet komada koje se bave mogućnošću koegzistencije u paralelnim narativima. Ova kompozicija je rezultat kristalizacija putem montaže. Komponovao sam tri različita komada za istu instrumentaciju na istoj stranici notnog papira. U drugoj etapi odlučio sam koji elementi od ova tri *piece-flowa* će ostati u završnoj verziji.

Harmonsko-temporalna struktura je predodređena i potpuno bazirana na sekvenci od pet tonova, na njenim permutacijama, multiplikacijama i simetrijama raspoređenim u slobodnim izoritmičkim paternima za svaki instrument. Harmoniska polja koja nastaju kao rezultat ovako strukturisane forme dozvoljavaju visok nivo slobode u konačnom odabiru gestova. Gesturalni karakter dela evocira moju fascinaciju rok muzikom i moj pokušaj da je dovedem u vezu sa fenomenom ritma.

Uprkos svojoj predodređenoj strukturi *Courants II: Unreality of all things* je stvorena u zamračenoj atmosferi, delimično nesvesno, sa opsedajućom slikom mrtvog tela moga oca viđenog na kompjuterskom ekranu, sa njegovim mirisom u mojim nozdrvama i sa snažnim osećajem da nas njegova duša napušta. Da li je ovo stvarno?

IZVOĐAČI: Ensemble Interface

DIRIGENT: Maurice Donnet-Monay

MESTO I DATUM: 13/09/2015 — Musikfestival Bern — Dampfzentrale
