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HRVATSKA CROATIA

Sunčani sat Sundial
HARLEQUIN ART
COLLECTIVE



LJETNIKOVAC BUNIĆ-KABOGA
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KOMORNI SASTAV *CHAMBER ENSEMBLE* HARLEQUIN ART COLLECTIVE

MARTA SCHWAIGER sopran *soprano*
DANI BOŠNJAK flauta *flute*
ŠIMUN MATIŠIĆ vibrafon *vibraphone*
STJEPAN VUGER harmonika *accordion*
ALAN BOŠNJAK trombon *trombone*

OLIVIER MESSIAEN:

POÈMES POUR MI / PJESME ZA MI / POEMS FOR MI
(OBR. ARR. ŠIMUN MATIŠIĆ)

ACTION DES GRÂCES | DJELO ZAHVALE | THANKSGIVING

PAYSAGE | KRAJOLIK | LANDSCAPE

LA MAISON | KUĆA | THE HOUSE

ÉPOUVANTE | STRAVA | TERROR

L'ÉPOUSE | SUPRUGA | THE BRIDE

TA VOIX | TVOJ GLAS | YOUR VOICE

LES DEUX GUERRIERS | DVOJE RATNIKA | THE TWO WARRIORS

LE COLLIER | OGRLICA | THE NECKLACE

PRIÈRE EXAUCÉE | USLIŠANA MOLITVA | A PRAYER GRANTED



Komorni sastav *Harlequin Art Collective* osnovan je u Zagrebu početkom 2018. godine na inicijativu Danija Bošnjaka, s ciljem da publici ponudi neobičan i novi zvukovni kolaž. Činili su ga Dani Bošnjak (flaute), Alan Bošnjak (tromboni), Šimun Matišić (vibrafon) i Stjepan Vuger (harmonika). Sastavu se potom pridružuje i sopranistica Marta Schwaiger. Rezultat netipične kombinacije instrumenata i glasa, koji bi se isprva mogli činiti nespojivima, kompaktan je i stabilan *total zvuka* kojemu ne nedostaje niti mase niti mogućnosti za delikatno nijansiranje boja. Ovako predstavljaju svoj repertoar:

„Tri ciklusa Oliviera Messiaena, (*Poèmes pour Mi, Chants de terre et de ciel, Harawi*) te *Glazbena žrtva* J. S. Bacha čine repertoar te najbolje predstavljaju interese ansambla *Harlequin Art Collective*. Instrumentarij ansambla, iako na prvi pogled neobičan, međusobno je vrlo skladan te jako kompatibilan i bogat zvukovnim mogućnostima. Zvuk ansambla i pristup aranžiranju na neki je način orguljaški, a s obzirom na to da su i Messiaen i Bach, osim skladatelji, bili

jednako genijalni orguljaši, njihova glazba u ovom ansamblu zvuči vrlo prirodno i kao da mu pripada.“

Šimun Matišić prihvatio se naoko nemogućeg zadatka da sva tri Messiaenova ciklusa aranžira za njihov sastav i glazbala. Kada je čuo za njihov projekt, za mlade hrvatske glazbenike zainteresirao se norveški pijanist Håkon Austbø, jedan od najvećih autoriteta za glazbu Oliviera Messiaena i jedan od rijetkih ljudi – ljudi koje se može nabrojiti na prste jedne ruke – koje je introvertni francuski genij za života pripustio u svoju blizinu i u posvećeni krug svoje mistične umjetnosti. Austbø je u više navrata dolazio u Hrvatsku, upućivao članove *Harlequina* u tajne Messiaenove glazbe i načine na koji je treba pjevati i svirati i na koncu dao svoj blagoslov onome što su postigli.

Glazbenici *Harlequina* aktivni su na mnogim poljima. **Šimun Matišić** je pri kraju studija udaraljki i kompozicije na Muzičkoj akademiji u Zagrebu, a još kao dvanaestogodišnjeg dječaka, legendarni Boško Petrović proglasio ga je jamcem budućnosti *jazza* u Hrvatskoj. Diplomski

koncert na kojem je **Stjepan Vuger** trebao dirigitirati *Petrušku* Stravinskog i Klavirski koncert Šimuna Matišića otkazan je proljetos zbog pandemije i još se uvijek čeka novi termin, ali Vuger je već i sada vrlo aktivan pedagog i dirigent, a harmoniku je diplomirao u klasi Boruta Zagoranskog na Odjelu za glazbu Sveučilišta u Puli. **Marta Schwaiger** diplomirala je pjevanje na Bečkom konzervatoriju klasi Roberta Fontane i, uz ostale honorarne angažmane, često nastupa u zagrebačkom HNK, a **Dani** i **Alan Bošnjak** su, osim svojih stalnih poslova u Zagrebačkoj filharmoniji, odnosno u Orkestru Opere HNK, svirali i u brojnim drugim ansamblima i komornim kombinacijama. Međutim, kao *Harlequin Art Collective* izvode, barem do sada, glazbu samo dvojice velikana koji su za sve njih alfa i omega sve glazbe: Bacha i Messiaena.

Olivier Messiaen (O. Eugène Prosper Charles Messiaen; Avignon, 1908. – Pariz, 1992.) skladao je od osme i studirao na Pariškome konzervatoriju od 11. godine te dobio pet tamošnjih Prvih nagrada, u kontrapunktu, korepeticiji, orguljama s improvizacijom, povijesti glazbe i kompoziciji. Više od 40 godina bio je glavnim orguljašem Crkve Svetoga trojstva u Parizu. Tridesetih je godina počeo podučavati, a 1936. suosnovao skupinu *La jeune France / Mlada Francuska*, koja se okrenula „glazbenom humanizmu“ kao suprotnosti dominantnom neoklasicizmu. Nakon Drugoga svjetskog rata i zatočeništva u njemačkome logoru u Görlitzu (Zgorzelec) – u kojem je nastalo njegovo čuveno djelo *Kvartet za kraj vremena* – predavao je na Konzervatoriju i davao satove Boulezu i drugim mladim skladateljima.

Za Messiaenovu glazbu važno je nekoliko izvanglazbenih tema: katoličanstvo (naročito u orguljaškim i zbornim djelima), tema ljubavi (npr. *Harawi*, simfonija *Turangalila*) i interes za prirodu,

naročito ptice, čije je glasanje nastojao notirati i potom rabio u skladanju. Proučavao je i indijsku i drugu nezapadnu glazbu, kao i ritam u ranoj glazbi. Rabio je ritmičku tehniku „dodane vrijednosti“ (kojom se remeti klasičan čvrsti ritam unutar takta), kao i poliritamske teksture. Pri skladanju se služio predsređenjem građe u moduse („ljestvičnu“ sustavnost umjesto klasičnih ljestvica): Modusi ograničene transponiranosti (kod kojih se nakon nekoliko transpozicija pojavljuje izvorni niz) bitni su za njegov harmonijski i koloristički izričaj, a njegovi *Modusi vrijednosti i intenziteta* (*Modes de valeurs et intensité*, naslov druge od Četiriju ritamskih etida) pionirski su rad serijalne tehnike koji je utjecao na Bouleza, Stockhausena, Xenakisa. Neka se djela se ističu i neobičnom, monumentalnom strukturom, primjerice čak deset stavaka *Turangalile*, ili velika opera *Sv. Franjo Asiški*.

Pjesme za Mi prvi je veći vokalni ciklus koji je Messiaen napisao, 1936. godine. Posvetio ga je prvoj supruzi, Claire Delbos, violinistici, koju je Messiaen zvao *Mi* i s kojom je bio u braku od 1932. Napisao ga je za sopran i klavir, a godinu poslije orkestrirao. Ciklus se sastoji od devet pjesama o duhovnim aspektima braka, podijeljenih u dva dijela. Messiaen je uglazbio vlastite tekstove, ponegdje posuđujući iz Novog zavjeta i iz nadrealističke poezije. Robert Sherlaw Johnson, skladatelj i stručnjak za Messiaena, ocijenio je da je prva knjiga *Pjesama za Mi*, odnosno prvih pet pjesama, o duhovnom putovanju prije braka, a završne četiri o braku kao sakramentu, duhovnoj zajednici. Dramatične deklamacije o iskušenjima zemaljskog života u ciklusu se izmjenjuju s intimnim trenucima i promišljanjem odnosa osobne i Božje volje. U ciklusu *Chants de terre et de ciel*, temama braka i vjere Messiaen će dodati i roditeljstvo, a devet godina nakon *Pjesama za Mi* napisat će još jedan „ljubavni“

ciklus, *Harawi*: u to se vrijeme njegovoj supruzi Claire pogoršavalo već načeto neurološko i psihičko stanje te je novi ciklus bio svojevrsno opraštanje od ljubavi i braka opisanih u *Pjesmama za Mi*.

U doba pisanja *Pjesama za Mi*, Messiaen je već počeo eksperimentirati ritmovima – proučavao je indijske i druge nezapadne ritmove, a klavirsku je dionicu ispisao bez oznake tempa i taktnih crta, čime je omogućio ritamsku fleksibilnost. Nad njom lebde vokalne melodijske linije, pokazujući velik utjecaj gregorijanskih napjeva i s melizmima na kraju rečenica. Neke teme u tekstovima Messiaen podcrtava „Borisovim motivom“, preobraženim motivom iz opere *Boris Godunov* Musorgskog. Ovaj ciklus, kao i *Harawi* i *Chants de terre et de ciel*, napisan je za sopranisticu Marcelle Bunlet, za koju je Messiaen rekao da ima vrlo fleksibilan glas i *tessitura* velikog raspona, što se otad traži od svake izvođačice ovog ciklusa. Iako relativno rano djelo, ciklus već pokazuje značajke tipične i za skladateljeve kasnije skladbe: teme ljubavi i vjere, poetsku i numeričku simboliku, asimetrične i nezapadne ritmove, boje i harmonije, polimodalnost.

Dina Puhovski

Sopranistica Marta Schwaiger prevela je tekstove Messiaenovih pjesama:
Soprano Marta Schwaiger is the author of the Croatian translation of Messiaen's poems:

1. Djelo zahvale

Nebo, i voda koja prati promjene oblaka, i zemlja, i planine koje zauvijek čekaju, i svjetlo koje se transformira...

I oko blizu moga oka, misao blizu moje misli, i lice koje se smije i plače zajedno s mojim, i dva stopala iza mojih stopala... kao što je val s valom ujedinjen.

I duša nevidljiva, puna ljubavi i besmrtnosti, i odjeća od mesa i kostiju koja će propupati za uskrsnuće.

I istina, i Duh, i milost sa svojom naslijeđenom svjetlošću.

Sve to si mi Ti dao.

Dao si i sebe, u pokornosti i u krvi svoga križa, i u kruhu slađem od svježine zvijezda. Bože moj! Aleluja!

1. Thanksgiving

Sky, and water, following the changes of cloud, and earth, and mountains, ever waiting, and light, transforming...

And an eye close to my eye, a thought close to my thought, and a face that smiles and weeps with mine, and two feet behind my feet... as wave to wave is joined.

And a soul, invisible, full of love and immortality, and garments of flesh and bone to germinate for the resurrection.

And Truth, and Spirit, and Grace with its luminous heritage.

All that, you have given me.

And you have given yourself too, in the obedience and the blood of your Cross, in Bread sweeter than the coolness of stars, my God. Alleluia!

2. Krajolik

Jezero kao veliki dragulj plavi.

Cesta puna tuge i pukotina.

Moja stopala koja oklijevaju u prašini...

Jezero kao veliki dragulj plavi.

I evo nje, zelene i plave poput pejzaža.

Između pšenice i sunca vidim njeno lice: smije se, rukom prekriva oči...

Jezero kao veliki dragulj plavi.

2. Landscape

The lake like a big blue jewel.
The road full of sorrows and pot-holes.
My feet faltering in the dust...
The lake like a big blue jewel.
And there she is, green and blue like the
landscape.
Between corn and sun I see her face: she
smiles, one hand shading her eyes...
The lake like a big blue jewel.

3. Kuća

Ostavit ćemo ovu kuću: Vidim je u tvom oku.
Ostavit ćemo i naša tijela: Vidim ih u tvom
oku.
Sve ove slike boli koje se ocrtavaju u tvom
oku...
Tvoje oko ih više neće naći... Kada budemo
promatrali istinu, u tijelu čistom, mladom,
vječnom svjetlu.

3. The house

We shall be leaving this house: I can see it in
your eye.
We shall be leaving our bodies too: I can see
them in your eye.
All these images of pain imprinted on your
eye...
Your eye shall not find them again... When we
come to gaze on Truth, in bodies pure, young,
and ever luminous.

4. Strava

Ha, ha! Ho!
Ne zakopavaj svoje uspomene pod zemlju,
nećeš ih više naći. Ne čupaj ih, ne trgaj ih, ne
kidaj ih!
Dronjci krvavi slijedit će te u tamu poput
trokutaste bljuvotine, i bučan tresak zasuna
nepopravljivih vrata dat će ritam tvom očaju
kako bi zadovoljio sile vatre.

4. Terror

Ha, ha! Ho!
Don't bury your memories in earth, you will
not find them again. Don't pull, don't crease,
don't tear!

The bloodied shreds would pursue you in the
dark like a triangular lump of vomit, and the
clanging of rings on the door beyond repair
would beat time to your despair to satiate the
powers of fire.

5. Supruga

Idi kuda te Duh vodi, ništa ne može razdvojiti
ono što je u Bogu sjedinjeno... Žena je
produžetak muža... kao što je Crkva
produžetak Krista.

5. The bride

Go whither the Spirit lead you, no one can put
asunder what God has united... The bride is the
extension of the bridegroom... as the Church is
the extension of Christ.

6. Tvoj glas

Prozor ispunjen popodnevom, koji se otvara
prema popodnevju, i prema tvom glasu
svježem. Ptica proljeća koje se budi. Ako se
vine prema vječnosti, ja ću te vidjeti još ljepšu.
Ti si sluškinja Sina i Otac će te zbog toga
voljeti. Njegovo svjetlo bez kraja padat će na
tvoja ramena. To će ostaviti znak na tvom čelu.
Ti ćeš popuniti broj bestjelesnih anđela. Na
slavu svetom Trojstvu. Vječnost sreće uzdizat
će tvoj glas svjež. Ptica proljeća koje se budi.
Ti ćeš pjevati.

6. Your voice

Window brimming with afternoon, opening
into the afternoon, and onto your fresh voice.
Awakening bird of spring. Were it to open on
eternity, I'd see you fairer yet.
You are the maidservant of the Son, and for
that the Father would love you. His unending
light would fall on your shoulders. His sign on
your brow. You would complete the number of
incorporated angels. To the glory of the Holy
Trinity. A joyous ever-after would raise up
your fresh voice. Awakening bird of spring.
You would sing.

7. Dvoje ratnika

Nas dvoje sada smo jedno. Ajmo naprijed! Kao
ratnici obučeni u željezo! Tvoje oko i moje oko
između figura koje koračaju, između krikova
mraka, rušenja napaćenih geometrija. Mi

stenjemo: ah! slušaj me, ja slijedim tvoje dvoje
djece, moj Bože!

Ajmo naprijed, ratnici sveti! Nosite radosno
svoje štitove! Bacite prema nebu strijele
posvećenja zori, doći ćete pred vrata Grada.

7. The two warriors

The two of us now are one. Onwards! Like
iron-clad warriors! Your eye and mind among
walking statues, among black shrieking,
among sulphurous geometries tumbling down.
We moan: ah! listen to me, I am your two
children, my God!

Onwards, sacramental warriors! Joyfully hold
up your shields! Cast to the heavens the arrows
of dawn devotion, you shall reach the City
gates.

8. Ogrlica

Proljeće očaravajuće, lagana jutarnja duga...
Ah! moja ogrlica! Mala živahna podrška
mojim opuštenim ušima. Ogrlica obnove,
osmijeha i zahvalnosti. Ogrlica Istoka, ogrlica
odabrana, šarena, od perla tvrdih i neobičnih!
Pejzaž krivudav, zrak vjenčani, svjež, jutarnji...
Ah! moja ogrlica!
Tvoje dvije ruke oko moga vrata, ovoga jutra.

8. The necklace

Spring enchained, light rainbow of morning...
Ah! my necklace! Small living support of my
weary ears. Necklace of renewal, of smiles, of
grace. Oriental necklace, chosen,
multicoloured, with hard, whimsical pearls!
Curving landscape, espousing the fresh
morning air... Ah! my necklace!
Your two arms round my neck, this morning.

9. Uslišana molitva

Rastresite samoću, staru planinu boli... kao što
to i sunce čini gorkim vodama moga srca!
O Isuse, Kruhu koji živi i koji daje život. Reci
samo jednu riječ i ozdravit će duša moja.
Smiluj mi se! Smiluj mi se! Smiluj mi se!
Zazvoni, srce moje! Neka tvoj odjek bude jak,
dug i dubok! Udaraj, kucaj, lupaj za svog
kralja! Udaraj, kucaj, lupaj za svog Boga!
Došao je tvoj dan slave i uskrsnuća! Radost se
vratila.

9. A prayer granted

Shake up the solitary, ancient mountain of
pain... may the sun work over the bitter waters
of my heart!

O Jesus, living Bread, giver of life. Say but one
word and my soul shall be healed. Give me
your grace! Give me your grace!

Ring, my heart! May your ringing resound
hard, long and deep! Strike, knock, smite for
your king! Strike, knock, smite for your God!
Behold the day of your glory and resurrection!
Bliss has returned.

Na hrvatski prevela / Croatian translations by
Marta Schwaiger
Na engleski preveo / English translations by
Richard Stokes (iz knjige / from *A French
Song Companion*, Oxford, 2000)

The Harlequin Art Collective chamber ensemble was founded in Zagreb in early 2018 at the initiative of Dani Bošnjak, with the goal of creating unusual, new sound. It was composed of Dani Bošnjak (flutes), Alan Bošnjak (trombones), Šimun Matišić (vibraphone) and Stjepan Vuger (accordion), while soprano Marta Schwaiger joined later. This atypical combination of instruments and voice, which might at first seem incompatible, has produced a compact and stable sound, lacking neither in mass nor ability of producing fine colour nuances. This is how the members of the ensemble describe their repertoire:

‘The three song cycles by Olivier Messiaen (*Poèmes pour Mi*, *Chants de terre et de ciel*, *Harawi*) and *Musical Offering* by J. S. Bach comprise the repertoire and best represent the affinities of the Harlequin Art Collective. The ensemble’s combination of instruments, although seemingly unusual, is in fact very harmonious, compatible and capable of producing a variety of sounds. The ensemble’s sound and approach to arranging may be described as organ-oriented and, considering that both Messiaen and Bach were brilliant organists, their music sounds very natural in this ensemble, like it belongs to it.’ Šimun Matišić took on a seemingly impossible mission to arrange all three Messiaen’s cycles for their ensemble and instruments. After hearing about their project, the Norwegian pianist Håkon Austbø, one of the greatest authorities on Olivier Messiaen’s music and one of the very few people allowed to get close to the introverted French genius and the sacred circle of his mystical art, became interested in these young Croatian musicians. Austbø came to Croatia on several occasions and introduced the members of the Harlequin Art Collective to the secrets of Messiaen’s music and the way it should be sung and played, after which he gave his blessing to everything they achieved.

The members of the Harlequin Art Collective are active in many fields. Proclaimed the future of jazz in Croatia by the jazz legend Boško Petrović when he was only twelve years old, **Šimun Matišić** is completing his studies in percussion and composition at the Zagreb Academy of Music. **Stjepan Vuger**’s graduation concert, where he was supposed to conduct the performance of Stravinsky’s *Petrushka* and Šimun Matišić’s Piano concerto, was cancelled last spring due to the COVID-19 pandemic and the new date is yet to be announced, but he is already very active as an educator and conductor. He graduated in accordion under Borut Zagoranski at the Department of Music, University of Pula. **Marta Schwaiger** graduated in singing at the Vienna Conservatory under Robert Fontane and, besides her other engagements, often performs at the Croatian National Theatre Zagreb. **Dani** and **Alan Bošnjak** have, in addition to their permanent engagements with the Zagreb Philharmonic Orchestra and the Croatian National Theatre of Zagreb Opera Orchestra respectively, performed in numerous other ensembles and chamber combinations. However, as part of the Harlequin Art Collective, they have exclusively performed, at least up to this moment, the music of the two great composers considered the alpha and omega of all music by the members of the ensemble: Bach and Messiaen.

Olivier Messiaen (O. Eugène Prosper Charles Messiaen; Avignon, 1908 – Paris, 1992) began composing at the age of eight and entered the Paris Conservatory at the age of eleven, winning five Conservatory’s first prizes, in counterpoint, accompaniment, organ playing and improvisation, history of music and composition. He served as the lead organist at the Church of the Sainte-Trinité in Paris for over forty years. He started teaching in the 1930s, while in 1936 he co-founded the organisation La jeune France (Young

France), which advocated ‘musical humanism’ as opposed to the prevailing neoclassicism. After the Second World War and imprisonment in the German concentration camp in Görlitz (Zgorzelec) – where he composed his famous *Quatuor pour la fin du temps* (*Quartet for the End of Time*) – he taught at the Paris Conservatory and held classes for Boulez and other young composers. Several non-musical themes play an important role in Messiaen’s music: Catholicism (especially in his organ and choral works), the theme of love (*Harawi, Turangalîla-Symphonie*) and his interest in nature, particularly birds, whose singing he attempted to notate and used in his composing. He studied the music of India and other non-Western cultures, as well as rhythm in early music. He composed with ‘additive’ rhythms (disrupting the classical regular rhythm within a measure) and polyrhythmic textures. In his composing, he organised the material into modes (instead of using standard scales): Modes of limited transposition (where the original sequence appears after several transpositions) are relevant to his harmonic and chromatic expression, while his *Modes of Duration and Intensity* (*Modes de valeurs et intensité*, the title of the second of his *Quatre Études de rythme / Four Rhythm Studies*) are a groundbreaking work of serial technique which influenced Boulez, Stockhausen and Xenakis. Some of his pieces are noted for their unusual, monumental structure, for example *Turangalîla* with its ten movements, or his grand opera *Saint François d’Assise*.

Poèmes pour Mi is Messiaen’s first large-scale song cycle, written in 1936. He dedicated it to his first wife, violinist Claire Delbos, whom he called *Mi* and married in 1932. He wrote the cycle for soprano and piano and orchestrated it a year later. It comprises nine poems about the spiritual aspects of marriage, divided in two parts. Messiaen set his own poems to music, occasionally borrowing from the

New Testament and surrealist poetry. Robert Sherlaw Johnson, a composer and expert on Messiaen, wrote that the first five *Poems for Mi* were about the spiritual journey before marriage, and the final four about marriage as a sacrament, a spiritual union. Dramatic declamations about the temptations of earthly life alternate with intimate moments and reflection on the relation between individual and God’s will. In his cycle *Chants de terre et de ciel* (*Songs of Earth and Heaven*), Messiaen added parenting to the themes of marriage and faith. Nine years after *Poems for Mi*, he wrote another ‘love’ cycle, *Harawi*: at that time, his wife Claire’s neurological and psychological health was rapidly degrading and the new cycle was a farewell to the love and marriage described in *Poems for Mi*.

By the time he was composing *Poems for Mi*, Messiaen had already started experimenting with rhythms – he studied Indian and other non-Western rhythms and wrote the piano part without a time signature and bar lines, thus enabling rhythmic flexibility. Vocal lines hover above it, displaying a significant influence of Gregorian chants, with melismas placed at the end of the sentences. Messiaen underlines some themes in his texts with the ‘Boris motif’, a modified motif from Mussorgsky’s opera *Boris Godunov*. This cycle, as well as *Harawi* and *Chants de terre et de ciel*, was written for soprano Marcelle Bunlet, for whom Messiaen said she had a very flexible voice and wide tessitura, the features required from each performer of the cycle ever since. Although one of his relatively early works, the cycle already shows characteristics typical of his later works: the themes of love and faith, poetic and numeric symbolism, asymmetric and non-Western rhythms, colours and harmonies, and polymodality.

Dina Puhovski