



ČETVRTAK  
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BEOGRADSKO  
DRAMSKO  
POZORIŠTE

# HAJNER GEBELS

SONGS  
OF WARS  
I HAVE SEEN

srpska premijera

45.

Beogradske  
muzičke  
svečanosti

od 12. do 21. oktobra 2013.

**ANSAMBL  
STUDIO 6**

Umetničko vođstvo:  
MILANA ŽARIĆ  
NENAD MARKOVIĆ  
ŠAN EDVARDS, dirigent

# Studio 6 i Hajner Gebels Heiner Goebbels

SONGS OF WARS I HAVE SEEN (2007)

Zbirka “pesama” u formi svite sa tekstovima Gertrude Štajn (Gertrude Stein)

Dirigent Šan Edvards / Sian Edwards

Dizajner tona Jan Dirden / Ian Dearden

Sound Intermedia

## Hajner Gebels: Songs of Wars I Have Seen

1. (“It is funny about honey”); 2. ♩ = 138; 3. (The Tempest/ Conclusion); 4. (“Just like that”); 5. The Tempest/The Conclusion; 6. (“Well anyway”); 7. (“Did it really happen”); 8. (The Tempest/Lilk); 9. (“The Sirens”); 10. ♩ = 120; 11. ♩ = 175; 12. (“Of course there are a good many times”); 13. (“Of course there are a good many times”); 14. (“On the road...”); 15. (“To come back to Shakespeare” The Tempest/ Curtain Tune); 16. (“How Kansas differed from Iowa”); 17. (“On the radio”); 18. (The Tempest/ Curtain Tune); 19. (“And anyway it is evening”); 20. (“Every Night”); 21. (Medieval means); 22. ♩ = 138; 23. ♩ = 106; 24. (“There are so many ends”); 25. (The Tempest/ Curtain Tune); 26. (“Sometime and every one is hoping”)



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## Ansambli Studio 6

Umetnički rukovodioci:

Milana Zarić i Nenad Marković

Karolina Bäter, flauta traverso / pikolo

Borislav Čičovački, oboa

Miloš Mijatović, klarinet / bas klarinet

Sava Đurić, fagot

Nenad Marković, truba

Nenad Vasić, horna

Lilla Major, trombon

Darko Karajić, teorba

Milana Zarić, harfa

Teodora Štepančić, klavir / čembalo

Milena Pavlović, sempler

Miona Backović, perkusije

Ivan Marjanović, perkusije

Katarina Aleksić, barokna violina

Katarina Popović, barokna violina

Nataša Petrović, barokna viola

Tijana Milićević, barokno violončelo

Srđan Đorđević, kontrabas

Program i kompozitora predstavlja muzikolog  
Ksenija Stevanović

## Iz partiture Hajnera Gebelsa:

Ova zbirka "pesama" je zasnovana na izboru tekstova Gertrude Štajn koji su nastali tokom Drugog svetskog rata u Francuskoj i koje je objavila Random House 1945. godine.

Reč "pesme" u naslovu ne podrazumeva pevanje teksta već one samo odgovaraju na laku, opuštajuću, repetitivnu i pesmoliku formu ovog ciklusa sa 26 stavova.

Tekstove čitaju sami muzičari, ali isključivo ženski deo ansambla. Tekstovi su podeljeni među umeticama na osnovu zahteva njihovih instrumenata i slobodnog vremena kojim raspolažu tokom izvođenja. Pored nekoliko delova koji podsećaju na horsko deklamovanje, kompozitor preporučuje da se što veći broj članica ansambla uključi u čitanja.

Iako je kompozicija originalno napisana za dva orkestra (London Sinfonietta i Orchestra of the Age of Enlightenment) postavka scene ne prati ovaj koncept i muzičari uobičajeno sede tako što su muški članovi ansambla, obučeni u crno, pozadi unekoliko uzdignuti na podijumu, dok žene formiraju polukrug u prednjem delu scene i obučene su u jednobojne bluze različitih boja, uz crne suknje ili pantalone. Pored žena nalaze se lampe iz ranijih vremena, iz 40-ih ili 50-ih godina 20. veka ili još ranije. To su stojeće lampe ili one koje stoje na stolovima, komodama, noćnim stolićima...

Svi instrumenti se posebno ozvučavaju, kao i glasovi umetnica koje izgovaraju tekst.

Kompoziciju je poručio Southbank Centre za ansamble London Sinfonietta i Orchestra in the Age of Enlightenment, a premijerno je izvedena 12. jula 2007. Ansamblima je dirigovala Šan Edvards.

Jedan intervju s Hajnerom Gebelsom:

"Kada jednom personalizujete tekst on se čini kompletnim, završenim, zatvorenim, hermetičnim. Ali, ukoliko onaj koji čita tekst jednog trenutka pogreši, razumećete tekst još bolje... Prvi takav ekseprimant sam uradio sa tekstom Hajnera Milera koji sam jedva razumevao. On je sasvim misteriozan i komplikovan. Bolje sam ga razumeo kada sam slušao ljude koji su njegove tekstove izgovarali i grešili!"

Za Gebelsa je ova tenzija između teksta i njegovog odraza u ogledalu pitanje ličnog i političkog nasleđa Getrude Štajn i u osnovi služi kao prevashodna estetska dimenzija kompozicije *Songs of Wars I Have Seen*. Tenzija se nadalje produbljuje i u kontrastu između semplovane i muzike koju instrumentalisti izvode uživo na sceni.

“Volim taj sukob. Volim da u mojoj muzici imam taj element koji pokazuje muzičarima da nisu sami na svetu i da ne mogu da čine šta hoće. Postoji sistem koji se mora poštovati, koji ih kontroliše, odnosno postoji neka spoljna sila koja opstojava izvan udobnog muziciranja u jednom ansamblu. Postoje dakle neke sile sa kojima se tek morate suočiti i kojih morate biti svesni. Sa tim silama se morate suočiti ili delati protiv njih. Zato volim taj stalni konflikt između onog strogog i nečega čime želim da izrazim vlastiti stav.

To se ogleda i u tenziji između ličnog opstanka i političkog iskustva i grubo postavljeno možemo reći da je ovde reč o odnosu između, recimo, klik-trakova semplovanih delova i životnosti izvođača. Toga ima mnogo u mom delu”.

Druga važna komponenta Gebelsovog dela je njegovo prizivanje uverenja Štajnove koja istoriju posmatra kao niz ponavljajućih događaja. Ovo se nalazi u srži njenih sećanja – rat i nasilje kao repetitivna komponenta istorije. Da bi prizvao u sećanje ovo osećanje, Gebels u kompoziciju inkorporira elemente partiture “Oluje” Metjua Loka koja potiče iz 17. veka.

“Gertruda Štajn stalno govori o Šekspiru, o nasilju koje se u njegovim delima ponavlja. Reč je o istorijskom ponavljanju perioda nasilja i moći. U suštini tragao sam kako da ovo moje saznanje pretočim u muzičku konfrontaciju u odnosu na Šekspira. Tome služi ‘Oluja’.

Jeremy M. Barker  
The Sunbreak, Sijetl, 3. mart 2010.



## HAJNER GEBELS (1952)

Hajner Gebels živi u Frankfurtu. Studirao je sociologiju i muziku. Krajem sedamdesetih godina nastupao je u duu sa kompozitorom, saksofonistom i multi-medijalnim umetnikom Alfredom Hartom, a krajem osamdesetih i početkom devedestih u art-rok triju Cassiber; istovremeno se bavio i filmskom muzikom i pisao komade za Frankfurtski balet.

Sredinom osamdesetih počinje da komponuje i da diriguje vlastita dela često bazirana na tekstovima Hajnera Milera. Bavi se “koncertima u pozorištu” i “koncertima za igrače” i od tada ostaje trajno vezan za muzički teatar.

1994. nastaje 90 minuta dugačka kompozicija *Surrogate Cities* za simfonijski orkestar koju je poručila Alte opera u Frankfurtu. Slede orkestarske kompozicije *Industry & Idleness* i *Walden*, delo za prošireni orkestar koji je izveo Ansambl Modern pod upravom Petera Etvoša.

Usledili su pozivi na skoro sve značajne festivale – pozorišne,

savremene muzike, džeza. Naročito sa Ansamblom Modern, gostovao je u protekle tri decenije u više od 50 zemalja sveta i ostvario više od 20 CD izdanja. Za ovaj sastav komponuje u kontinuitetu od 1988.

Godine 1993. sam je režirao u Parizu svoje pozorišno delo *Or the hapless landing*; 1995. je na frankfurtsku scenu postavljena kompozicija *The Repetition*, a sledeće godine delo *Black on White* kreirano je za TAT Frankfurt i 18 muzičara Ansambla Modern. Kompozicija je snimljena za Arte kanal i prikazana na svim kontinentima.

Septembra 1997. Gebels učestvuje na manifestaciji Documenta X u Kaselu sa muzičkim skečom *Landscape with man being killed by a snake*, a u Atini i Volosu postavlja teatarsko delo *Schliemann's Scaffolding*. Kompozicija *Max Black* premijerno je izvedena aprila 1998. u Lozani, a *Eislermaterial* je prvi put postavljen na scenu u Minhenu maja iste godine.

Godinu 2000. obeležile su instalacije *Timeios* i *Fin de Soleil* za Centar Pompidu u Parizu, scenska muzika *Hashirigaki* u Teatru Vidi i koncert *...même soir.*- sa Perkusionistima Strazbura.

Sva Gebelsova scenska dela su izvedena između 50 i 150 puta u svim značajnim muzičkim centrima i na renomiranim festivalima u Evropi, SAD, Južnoj Americi, Australiji, u Aziji...

Uveliko zainteresovan za unapređenje edukacije u oblasti savremenog pozorišta, Hajner Gebels je osnivač i koosnivač brojnih akademija, škola i radionica, kao što su Hessian Theatre Academy, Hessian Film and Media Academy, tanzlabor\_21 ili Frankfurt LAB, a od 2006. je predsednik Teatarske akademije u Hesenu.

Kompozitor je 2002. predstavio svoju prvu operu - *Landscape with distant relatives*, a povodom 50-og rođendana izdao je knjigu pod naslovom *Komposition als Inszenierung*.

Njegovo orkestarsko delo *From a Diary* nastalo je kao porudžbina Berlinske filharmonije i Sajmona Retla 2003. kada je ovaj eminentni ansambl izveo 10 koncerata posvećenih muzici Hajnera Gebelsa. Programi su realizovani u Berlinu, Lozani, Salzburgu, Londonu, Njujorku i San Francisku.

U 2004. premijerno je izvedeno proslavljeno i višestruko nagrađivano Gebelsovo delo *Eraritjaritjaka*. Kompozicija je izvedena više od 100 puta šitom sveta.

Autor je 2007. premijerno predstavio instalaciju *Stifters Dinge* – pozorišnu produkciju bez izvođača, muzičara ili glumaca. Iste godine koncertno su izvedene u Londonu *Songs of Wars I Have Seen*, a sledeće godine delo *I went to the house but did not enter* na Festivalu u Edinburgu sa Hilijard ansamblom i na tekstove T.S.Eliota, Morisa Blanšoa i Semjuela Beketa.

Prošle godine premijerno su izvedene pozorišne produkcije *When the Mountain changed its clothing* i *John Cage: Europeras 1 & 2*.

Umenik je 2012. dodeljen počasni doktorat Univerziteta u Birmingemu, a poslednje dve sezone deluje i kao umetnički direktor Međunarodnog trijenalea u Ruru.

Hajner Gebels je dobitnik bojnih međunarodnih priznanja, posebno onih koja se dodeljuju vrhunskim stvaralocima u oblasti muzičkog pozorišta. Ovde pominjemo samo neka: (2001) European Theater Prize 2001 - New Theatrical Realities, Grammy nominacija i Nagrada Festivala u Edinburgu; (2002) Srebrna medalja New York Festivals, Goethe-Plakette u Frankfurtu, nagrada nemačkih kritičara časopisa "Musik" (2005) Grand Prix i Nagrada Politike za najbolje rediteljsko ostvarenje na Bitefu, Grand Prix u Parizu za najbolju inostranu produkciju; (2006) Nagrada Međunarodnog pozorišnog instituta; (2008) Grand Prix Bitefa; (2009) Nagrada Muzičkog magazina BBC, Edison nagrada u oblasti savremene muzike; (2010) Specijalna nagrada Bitefa za životno delo; (2012) Ibzenova nagrada, Grand Prix Messa u Sarajevu; (2013) Nagrada Karl Orf...

## Tekstovi Gertrude Štajn:

This is it. Its funny about honey, you always eat honey during a war, so much honey, there is no sugar, there never is sugar during a war, the first thing to disappear is sugar, after that butter, but butter can always be had but not sugar, no not sugar so during a war you always eat honey quantities of honey really more honey than you used to eat sugar, and you find honey so much better than sugar, better in itself and better in apple sauce, in all desserts so much better and then peace is upon us and no one eats honey any more, they find it too sweet and too cloying and too heavy, it was like this in the last war and it is like this in this war, wars are like that, it is funny but wars are like that.

We spend our Friday afternoons with friends reading Shakespeare, we have read Julius Cæsar, and Macbeth and now Richard the Third and what is so terrifying is that it is all just like what is happening now. Macbeth seeing ghosts well don't they, is not Mussolini seeing the ghost of his son-in-law, of course he is you can see him seeing the ghost of his son-in-law, his last speech showed that he did, and any of them, take the kings in Shakespeare there is no reason why they all kill each other all the time, it is not like orderly wars when you meet and fight, but it is all just violence and there is no object to be attained, no glory to be won, just like Henry the Sixth and Richard the Third and Macbeth just like that, very terrible very very terrible and just like that.

Well anyway the nineteenth century liked to cry liked to try liked to eat liked to pursue evolution and liked war, war and peace peace and war and no more.

When I was then I liked revolutions I liked to eat I liked to eat I liked to cry not in real life but in books and in real life there was nothing much to cry about but in books oh dear me, it was wonderful there was so much to cry about and then there was evolution. Evolution was all over my childhood, walks abroad with an evolutionist and the world was full of evolution, biological and botanical evolution, with music as a background for emotion and books as a reality, and a great deal of fresh air as a necessity, and a great deal of eating as an excitement and as an orgy, and now well just then there was no war no actual war anywhere.

Did it really happen, oh yes she said, it does happen and it did happen. Well so life goes on, we had just been reading Shakespeare Richard the Third, and the things they say there do sound just like that, so why not, anything is so if the country makes it so, and a century makes it so when it is so, just like that.

history does repeat itself, I have often thought that that was the really soothing that history does. The one thing that is sure and certain is that history does not teach, that is to say, it always says let it be a lesson to you but is it ? Not at all because circumstances always alter cases and so although history does repeat itself it is only because the repetition is soothing that anyone believes it, nobody wants to learn either by their own or anybody else's experience, nobody does, no they say they do but no nobody does. Yes nobody does.

The siren that warns for the bombardments is not working any more, I suppose it was worn out as they say here they have succeeded in putting it out of order, but who they they are nobody knows and now the Germans are to warn us by trumpeting but after all that does not really wake one up if one is really asleep so everybody prefers it, that is all everybody talks about is bombardments and naturally nobody is pleased, and whether the aim is good or not is hotly discussed, they say they should not fly so high, though they do admit that the precision of hitting is very great, nevertheless they say if they flew lower there would be less destruction round and about and as the defence is practically non-existent why not fly lower, others say they should not bombard at all and everybody will hate them and they did love the Americans but I said you know how they are here the French forget the past and enjoy the present yes they answer but our towns and all the dead, oh dear they say to me can you not stop them, alas I say I hate to have lovely places all smashed up and French people killed but what can I do, well they say, anyhow it is going on so long so long, and sometimes we that were most optimistic are getting kind of pessimistic it is going on so long.

Of course there are a good many times when there is no war just as there are a good many times when there is a war. To be sure when there is a war the years are longer that is to say the days are longer the months are longer the years are much longer but the weeks are shorter that is what makes a war. And when there is no war, well just now I cannot remember just how it is when there is no war.

On the road I met a woman an oldish woman and we were going the same way and we talked as we walked. She said a little

farther along she had a house but she did not live there. She had had a sister paralysed for thirtyfive years who had lived there and she died two years ago. She now lived with her brother-in-law somewhere else, he was all she had but of course some one stayed in the paternal house to take care of the children. Oh yes I forgot I had Basket on a leash because on the road as there is a cement works there are many trucks, of course there are quite a number of automobiles, no German ones, French ones the French always keep going somehow, well anyway I said I had Basket on a leash because he having worms was a little nervous he almost was run down by an automobile, so I told her and I said a dog is so easily killed, yes she said we had one at the paternal house and he went blind and so we had to have him killed, and I said we had a little dog we loved very much and he had to be killed because he had diabetes, and is he dead she said and I said yes, and she said it is different with chickens, she said just the other day a camion came along and he ran over one of our chickens and he did not notice it he just went on but a little later another one came along and he noticed it and he stopped and got down and gathered in the chicken and went on, just then my nephew came out and saw him and as he went away he noticed the number so a little later when the camion came back again my nephew stopped him and said you have to pay me for that chicken that is to say not money I do not want money I want the chicken, and the man said not at all I will pay you but I will not give you the chicken and my nephew said he did not want payment he wanted the chicken and the man said he did not have it which was probably a lie but still perhaps he had already eaten it, but anyway my nephew said well I will take the money, no said the other I am not paying you anything, why not said my nephew, because I am not said the driver and my nephew said well suppose you give it to the Red Cross to make a package for a prisoner not at all said the driver and he drove away and said I what did your nephew do, I have no nephew she said I only have a niece that is to say I only have a father-in-law, that is not my house where I live it belongs to my brother-in-law and just then our roads parted and we said good-bye.

To come back to Shakespeare, Shakespeare which I read so much mostly the plays about wars, English kings and wars often said that nothing was anything that human beings had no meaning, that not anything had any meaning and everything was just like that.

And it did worry me even when I was seven and eight not really worried me but it was there and then well not then but all the years I was grow up it was not like that and now when here in France when we all thought th e young men were safe they are now all taken away well it is like that, Shakespeare was right it is all just like that.....And though Shakespear is right we all do hope again.

After every war, there have only been two like that but I do not think that just to say after war makes it feel as it does, no I do mean after every war, it feels like that, after every war when I talk and listen to all our army, it feels like that too, the thing I like most are the names of all the states of the United States. They make music and they are poetry, you do not have to recite them all but you just say any one two three four or five of them and you will see they make music and they make poetry.

After the last war I wanted to write a long book or a poem, I never did either but I wanted to, about how Kansas differed from Iowa and Iowa from Illinois and Illinois from Ohio, and Mississippi from Louisiana and Louisiana from Tennessee and Tennessee from Kentucky, and the rest from all the rest, it would be most exciting, because each one of them does so completely differ from all the rest including their neighbours.....

After all anybody is as their land and air is. Anybody is as the sky is low or high. Anybody is as there is wind or no wind there. That is what makes people. Makes their kind of looks, their kind of thinking, their subtlety and their

stupidity, and their eating and their drinking and their language

Everything is dangerous and everybody casually meeting anybody talks to anybody and everybody tells

everybody the history

of their lives, they are always telling me and I am always telling them and so is everybody, that is the way

it is when everything is dangerous.

Life and death and death and life.

I like to listen to the Germans talking English on the radio. There was a funny one the other day.

That is what makes it so extraordinary, everybody listens to the radio, they listen all day long because almost everybody has one and if not there is their neighbour's and they listen to the voice from any country and yet what they really believe is not what they hear but the rumours in the town, by word of mouth is always the most convincing, they do not believe the newspapers nor the radio but they do believe what they tell each other and that is natural enough, all official news is so deceiving, so why not believe rumours, that is reasonable enough, and so they do, they believe all the rumours, and even when they know they are not true they believe them, at any rate they have a chance of being true rumours have but official news has no chance of being true none at all, of course not.

Now they can do the radio in so many languages that nobody any longer dreams of a single language, and there should not any longer be dreams of conquest because the globe is all one, anybody can hear everything and everybody can hear the same thing, so what is the use of conquering, and so the nineteenth century now in '43 is slowly coming to an end.

So they go on, and all the radio stations interfere so that nobody can hear any one and in the midst of all the misery it is not childish but very small boyish. It is strange the world to-day is not adult it has the mental development of a seven-year-old boy just about that. Dear me.

And anyway it is evening and nearly midnight and I will be listening to the last news just before going to bed again. It is funny the different nations begin their broadcasting I wish I knew more languages so that I could know how each one of them does it. The English always begin with this is London, or the B.B.C. home service, or the overseas service, always part of a pleasant home life, of supreme importance to any Englishman or any Englishwoman. The Americans say with poetry and fire, this is the voice of America, and then with modesty and good neighbourliness, one of the United Nations, it is the voice of America speaking to you across the Atlantic. Then the Frenchmen, say Frenchmen speaking to Frenchmen, they always begin like that, and the Belgians are simple and direct, they just announce, radio Belge, and the national anthem, and the Frenchman also say, Honour and Country, and the Swiss so politely say, the studio of Geneva, at the instant of the broadcasting station of Berne will give you the latest news, and Italy says live Mussolini live Italy, and they make a bird noise and then they start, and Germany starts like this, Germany calling, Germany calling, in the last war, I said that the camouflage was the distinctive characteristic of each country, each nation stamped itself upon its camouflage, but in this war it is the heading of the broadcast that makes national life so complete and determined. It is that a nation is even stronger than the personality of any one, it certainly is so nations must go on, they certainly must.

Here we can see every night, when the moon is bright

There was nothing more interesting in the nineteenth century than little by little realising the detail of natural selection in insects flowers and birds and butterflies and comparing things and animals and noticing protective colouring nothing more interesting, and this made the nineteenth century what it is, the white man's burden, the gradual domination of the globe as piece by piece it

became known and became all of a piece, and the hope of Esperanto or a universal language.

Here we can see every night , when the moon is bright

In the nineteenth century, there was reading, there was evolution, there were war and anti-war which were the same thing, and there was eating. Even now I always resent when in a book they say they sat down to a hearty meal and they do not tell just what it was they ate. In the nineteenth century they often did. And in these days 1943 when eating well actually it is like prohibition one is so certain that one is never going to eat again that one is not greedy but one does eat everything well in these days you would imagine that you would not take pleasure in what the characters in a novel ate when they did eat, but one does enormously,

Here we can see every night , when the moon is bright and even when it is not, we cannot see them but we hear them, they hum and then from time to time they drop a light and they give us all a very great deal of delight. And why. Because they are going to drop bombs on the Italians. Anybody can like an Italian but just the same we can have a great deal of pleasure in hearing all these airplanes hum and see them drop lights on their way to bomb Italians. Why we all say do they not give in. Not so exciting perhaps but more useful, useful that is if you want to go on living in a country has not been overwhelmed by destruction.

Last night just before the airplanes came there was a complete eclipse of the moon, the shadow of the earth fell on the moon, none too soon and then slowly it passed away, it was very nice, but none of the newspapers and none of the radios mentioned it. Eclipses are an amusement for peace-time and yet all the same said my neighbour, she is a country-woman, it makes one think of all those worlds touring around and around. Yes I said it is more terrifying even than war. Yes she said. And it was twelve o'clock at night and the moon was shining bright again and we went to bed and a little after we heard the airplanes humming and we saw the lights dropping and then we shut out the moonlight and then we were sleeping. All this is an introduction to the nineteenth century feeling about science.

Stars are not really more than just what they look like. If they are then are they really realer than war. It is just that that makes the twentieth century, know what science teaches and whether it is or whether it is not what science teaches, since war is really and therefore it is what it is, that is everybody gets to meet anybody friends and enemies we have then now enemies in the house and in the barn, and it does not make any difference about the stars and it does not make any difference about war, only really it does make a difference about war seeing the trains pass with the enemy on them yes it does, but the stars whether they are what they look like or what science teaches, does it make any difference and anybody can answer that it does not. And so the world is mediaeval just as mediaeval as it can be.

Medieval means, that life and place and the crops you plant and your wife and children, all are uncertain. They can be driven away or taken away, or burned away, or left behind, that is what it is to be mediæval. And being a pioneer has a little of the same not all the same but something of the same and when you are fifteen it is all very real, mediæval and pioneer. And now and here 1943, it is just like that, you take a train, you disappear, you move away your house is gone, your children too, your crops are taken away, there is nothing to say, you are on the road, and where are they, if you go there is nobody to say so, anything can come and anything can go and they can say yes and no, and they can say, go, they never do say come, but yes they do now, they say come now, and they have to come and they have to go, everything is all the same what can happen here can happen there, and what can happen there can happen anywhere and it does, beside it does.

It is disconcerting to know and it gives you a funny feeling, that any time not only that you can be told to go and you go but also that you can be taken. Nevertheless you stay, and if you stay you do not go away. That was true in medieval times too.

There are so many ends to stories these days so many ends that it is not like it was there is nothing to be curious about except small things, food and the weather.

The funny part of it all is that relatively few people seem to go crazy, relatively few even a little crazy or even a little wierd, relatively few, and those few because they have nothing to do that is to say they have nothing to do or

they do not do anything  
that has anything to do with the war only with food and cold and little things like that. Anybody can talk  
and everybody does  
do that, even if they come in again or go out again which they do. And then there is Victor. We are very  
fond of Victor  
although there is no reason why and yet there is he is victor and loved by his family.

Sometime - and every one is hoping it is going to be pretty soon now – there will be everything happening and nothing at all to do  
with war

It is the story that they all told last fall.

They were talking people in a position to know and one of them said it was going to be over now, and  
they all said eagerly

how do you know and he said very easily, my wife has had enough of it.

Yes everybody has had enough if it everybody's wife and everybody's husband and everybody's mother  
and everybody's

father and everybody's daughter and everybody's son, they all have had enough of it.



**ANSAMBL STUDIO 6** nastao je 2012. godine, u trenutku kada su se osnivači Nenad Marković i Milana Zarić vratili u Srbiju posle višegodišnjeg visokog školovanja i profesionalnih aktivnosti u oblasti savremene muzike u Holandiji, Nemačkoj i Švajcarskoj. Uz muzičare sa sličnim iskustvom, oformljen je ansambl koji se zalaže za implementaciju evropskih tendencija u savremenoj muzici u okviru domaće umetničke prakse i obrazovanja.

Prvi nastup ansambla odjeknuo je u domaćoj stručnoj i široj javnosti kao prvi u seriji koncerata i živih prenosa Trećeg programa Radio Beograda iz Studija 6, u okviru emisije *Musica Viva* – a kao omaž ovom događaju ansambl je poneo ime Studio 6.

S obzirom da ansambl Studio 6 pruža raznolike instrumentalne kombinacije (truba, harfa, blok flauta, harmonika, violončelo i elektronika), programi su koncipirani tako da uključuju kako ostvarenja priznatih autora, tako i malo izvođena, eksperimentalna dela kompozitora različitih generacija. Cilj Studija 6 je da kreativno utiče na dijalog između slušanja, izvođenja i stvaranja u savremenoj umetničkoj praksi. Drugim rečima, ovaj neobični, modularni i dinamični sastav posvećen je negovanju zvučnog prostora na razmeđi akustike i elektronike, određenosti i slučajaja, notnog zapisa i performativne odluke.

U okviru već ostvarenih i planiranih aktivnosti Studija 6 u sezoni 2013/14. izdvaja se uspostavljanje redovne koncertne serije u Novom Sadu i Kragujevcu; međunarodni seminar za kompozitore u saradnji sa Dejvidom Fenesijem (David Fennessy) sa Kraljevske muzičke akademije u Glazgovu i Zavodom za kulturu Vojvodine; nastup na 22. Međunarodnoj tribini kompozitora u Beogradu; nastavak dugoročne saradnje

sa britanskim kompozitorom Ričardom Beretom (Richard Barrett) koja je započela aprila 2013; CD izdanja, kao i premijerna izvođenja dela kompozicija više od 20 srpskih i inostranih autora.

U večerašnjem izvođenju kompozicije Hajnera Gebelsa, Studiju 6 su se pridružili domaći muzičari, kolege i dragi prijatelji – svi vodeći instrumentalisti u oblasti klasične, moderne i rane muzike.



**ŠAN EDVARDS (Sian Edwards)** je studirala na Kraljevskom konzervatorijumu u Londonu i na Konzervatorijumu u Sankt Petersburgu. Odnedavno je šef Odseka za dirigovanje na Kraljevskoj muzičkoj akademiji u Londonu.

Sarađivala je sa mnogobrojnim vodećim orkestrima u svetu, kao što su filharmonijski orkestri Los Anđelesa i Klivlenda, Pariski orkestar, Ensemble orchestral de Paris, Berlinski simfonijski orkestar, Frankfurtski radio orkestar, MDR Lajpcig, Bečki simfoničari, Roterdamska filharmonija, Simfonijski orkestar Finskog radija, Petrogradska filharmonija, Flamanski kraljevski filharmonijski orkestar, London Sinfonietta, Hallé orkestar i Simfonijski orkestar Birmingema. Blisko sarađuje i sa nemačkim Ensemble Modern.

Operski debi Šan Edvards je imala 1986. godine kada je dirigovala *Mahagoni* Kurta Vajla (Kurt Weill) u Škotskoj operi, a prvi nastup u Kraljevskoj operi u Londonu imala je 1988.

kada je tumačila Tippetovo ostvarenje *The Knot Garden*. Od 1993. do 1995. delovala je kao muzički direktor Engleske nacionalne opere gde je dirigovala opere *Hovanščina*, *Jenufa*, *Pikova dama*, *Blond Eckbert*... Na Glyndebourne festivalu se predstavila *Travijatom* i Ravelovom jednočinkom *Double Bill*, a na Glyndebourne turneji predvodila je izvođenja *Katje Kabanove* i Tippetove *Nove godine*. Na Minhenskom bijenalu je 1988. premijerno izvela operu *Grk Marka Antonija Turnidža* (Mark Anthony Turnage); angažmani Šan Edvards uključivali su i praiзвоđenje *Klare* Hansa Geforsa za Operu komik u Parizu, *Tako čine sve* u Aspenu, *Evgenija Onjegina* u Engleskoj nacionalnoj operi, *Don Đovanija* u Kopenhagenu, *Prokletsvo Fausta* u Helsinkiju, *Pitera Grajmsa* i *Pikovu damu* u Frankfurtu, Prevenovo ostvarenje *A Streetcar Named Desire* i *Dead Man Walking* Džejka Hegija (Jake Heggie) za Theater an der Wien, *A Night at the Chinese Opera* (Judith Weir) u Škotskoj operi, *Jenufu* u Velškoj nacionalnoj operi *Ivicu i Maricu* za Kraljevsku muzičku akademiju, *Aquarius* (Karel Goeyvaerts) za Flamansku operu...

Šan Edvards je snimila *Peću i vuka*, Britnov *Young Person's Guide*, Petu simfoniju Čajkovskog, a sa Londonskim filharmonijskim orkestrom i ansamblom Engleske nacionalne opere je snimila *Blond Eckbert*.

Bliska budućnost donosi nastupe sa Ensemble Modern, Bayerische Rundfunk orkestrom iz Minhena, SWR orkestrom iz Frajburga...

Šan Edvards je predvodila ansamble London Sinfonietta i Orchestra in the Age of Enlightenment na premijernom izvođenju *Songs of Wars I Have Seen* Hajnera Gebelsa u Londonu 2007. godine.

#### **Jan Dirden (Ian Dearden) Sound Intermedia**

Sound Intermedia – Jan Dirden (Ian Dearden) i Dejvid Šepard (David Sheppard) - je inicijativa posvećena novim umetničkim ostvarenjima, posebno živim izvođenjima i graničnim tehnologijama. Saradnja sa renomiranim savremenim umetnicima prevazilazi sve prethodne poznate koncepte kompozicije, dizajna tona, živog tona, muzičkih tehnologija i interaktivne multimedijalnosti.

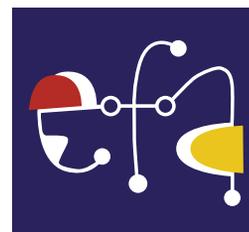
I Jan Dirden i Dejvid Šepard su poznati u međunarodnim krugovima kao kompozitori i izvođači i saraduju sa nekim od najuticajnijih svetski priznatih umetnika i organizacija.

Jan Dirden je saradivao sa Hajnerom Gebelsom na nemačkoj premijeri *Songs of Wars I Have Seen* i od tada kreira zvuk u svakom novom prostoru u kome se delo izvodi.

<http://soundintermedia.tumblr.com/>



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