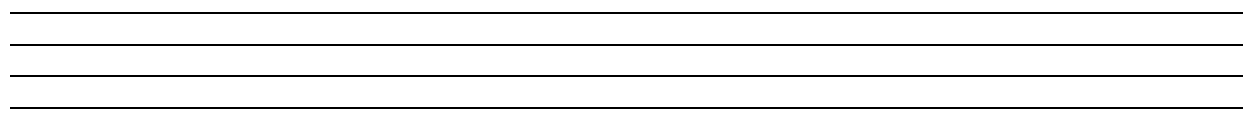


FARUK MEHIĆ

Epigram op. 13 br. 4 / Epigram Op. 13 No. 4
Za klavir / For Piano

Vlastito izdanje partiture / Self-published Score



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UVODNA RIJEČ

INTRODUCTION

Kompozicija *Epigram* op. 13 br. 4 je napisana za klavir, a njezin datum završetka komponovanja, prema podacima u notografskom softveru, jeste 9. mart 2025. godine. Praizvedba je bila 3. februara 2026. godine u St. Charles Borromeo Convocation Center u Romeovillu, Illinois (Sjedinjene Američke Države) i to u sklopu recitala pijanistice Kari Johnson. Naime ova kompozicija je je prošla na konkursu *Fifteen-Minutes-of-Fame Featuring Kari Johnson* – međunarodnog konkurs za kompozitore kojeg organizira Vox Novus¹ u saradnji sa pomenutom američkom pijanisticom.

Poetika ove kompozicije prati neoekspresionističke tendencije. Sa aspekta kompozicione tehnike ovo djelo koristi dodekafoniju i to sa sljedećom dodekafonskom serijom: F-C-H-A $\flat$ -G-E $\flat$ -D $\flat$ -B $\flat$ -A-G $\flat$ -D-E. U muzičkom toku djela dolazi do segmentiranja dodekafonske serije, te se ona zatim dijeli na 3 segmenta: F-C-H-A $\flat$, G-E $\flat$ -D $\flat$ -B $\flat$ i A-G $\flat$ -D-E. Upravo iz ova 3 segmenta proizilazi većina sazvučja koja čine harmonski fond kompozicije. Prvi segment je molski trozvuk sa dodatom tritonusom, drugi segment je mali durski septakord dok treći segment je durski trozvuk sa dodatom velikom sekundom (Forte oznaka 4-22). Povodom formalnog aspekta ove kompozicije, zbog specifičnosti dodekafonske organizacije tonskog materijala, muzički oblik je netipičan, a radi se o formi jednodijelne pjesme (a-a1-Coda).

Još iz doba antike poznato je da su epigrami bili sažete književne forme, a samim tim muzički ekvivalent tome je upravo ova kompozicija. Svim pijanistima koji budu izvodili ovu kompoziciju želim puno sreće i da uživaju tokom izvođenja!

Faruk Mehić

¹ Vox Novus je organizacija u New Yorku koja se bavi razvojem i promocijom savremene muzike, a nju je osnovao Robert Voisey 2000. godine.

The composition *Epigram* Op. 13 No. 4 is written for piano and according to the data recorded in the musical engraving software, it was completed on March 3, 2025. World premiere of composition took place on February 3, 2025, at the St. Charles Borromeo Convocation Center in Romeoville, Illinois (The United States of America) as a part of the recital of pianist Kari Johnson. This composition was selected in *Fifteen-Minutes-of-Fame Featuring Kari Johnson* – call for scores which is organized by Vox Novus² in collaboration with previously mentioned pianist.

The poetics of this composition follow neo-expressionism poetics. From an compositional technique point of view we can find usage of twelve-tone technique with the following twelve-tone row: F-C-B-A $\flat$ -G-E $\flat$ -D $\flat$ -B $\flat$ -A-G $\flat$ -D-E. This row is than segmented throughout the musical discourse and its divided into 3 segments: F-C-B-A $\flat$, G-E $\flat$ -D $\flat$ -B $\flat$ i A-G $\flat$ -D-E. Most of the chords that we find in harmonic fond of the composition are derived from these segments. First segment conatins minord chord with added tritone, second segment is major minor seventh chord while the third segment is a major chord with added major second (Forte Number 4-22). Regarding the formal aspect of the composition, due to the peculiarity of the twelve-tone row organization of material, musical form is unconventional – it is an unary form (a-a1-Coda).

Even from the age of classical antiquity it was known that epigrams were brief literary forms, and therefore musical equivalent of that is this composition. I wish good luck to all pianist who are going to perform this composition and I want them to enjoy the performance process!

Faruk Mehić

² Vox Novus is an organization in New York which focuses on development and promotion of contempoary music and it was founded in 2000 by Robert Voisey.

RECENZIE

REVIEWS

Klavirska minijatura *Epigram* op. 13 br. 4 mladog bosanskohercegovačkog kompozitora Faruka Mehića potvrđuje njegovu zrelost i inventivnost. Djelo, posvećeno pijanistkinji Kari Johnson, asocira na jezički epigram: zagonetno, simbolično sa neočekivanim završetkom.

Kompozitor uvodi dodekafonski niz postupno i promišljeno kao osnovnu muzičkog tkiva. Iako je kompozicija dodekafonska, tonski centar in F i tonalitetne evokacije jasno oblikuju percepciju fraza, dok dvotaktne strukture i dvodijelna forma reflektuju skladan odnos. Posebno je upečatljiv način korišćenja dodekafonskih nizova unutar dvotakata gdje kontrast između prvog izloženog niza i drugog niza koji je ulančan, segmentiran i često nepotpun, djelo čini istovremeno logičkim i mističnim.

Epigram pokazuje Mehićevu sposobnost višeslojnog promišljanja i korišćenja muzike kao medija za izražavanje neočekivanih ideja i filozofskih refleksija. Ovo djelo potvrđuje autora kao kompozitora s izraženom kreativnom vizijom i tehničkom preciznošću.

Gordana Grujić

Kompozicija *Epigram* op. 13 br. 4 za solo klavir, mladog i nadasve izuzetno talentovanog bh. kompozitora Faruka Mehića, pravo je osvježenje za umjetničku muziku Bosne i Hercegovine. Iako je riječ o relativno kratkoj kompoziciji (30 taktova), donosi originalnost i znalačku razradu ideja. Kompozitor je priredio izuzetno bogato opremljeno izdanje partiture, sa uključenim popratnim tekstovima i dodatnim objašnjenjima, izuzetno preciznih oznaka za tempo, dinamiku i artikulaciju. Poželjno bi bilo da postoji i dodatna redakcija sa prstometima, ali poznavajući širi opus za klavir bh. kompozitora Faruka Mehića, sasvim sam siguran da je ovo djelo izuzetno udobno pod prstima. Partitura je pregledna, jasna, a nakon pročitano predgovora kompoziciji, jasna je i motivska

struktura i razrada. S toga, zbog niza razloga navedenih u ovoj recenziji, ali i zbog činjenice da je Faruk Mehić jedan od naših namjladih i ujedno najtalentovanijih i najperspektivnijih kompozitora, srdačno preporučujem djelo *Epigram* op. 13 br. 4 da se objavi, s nadom da će u budućnosti kompoziciju uspješno interpretirati domaći i strani pijanisti

Bartolomej Stanković

Izuzetno mi je zadovoljstvo što sam primila kompoziciju *Epigram* op. 13 br. 4 Faruka Mehića putem konkursa *15 Minutes of Fame* organizacije Vox Novus. Među 64 pristigle kompozicije, ovo djelo me odmah privuklo zbog jasno oblikovanog motivskog rada, upečatljive upotrebe teksture i zanimljive kontrapunktske interakcije. Mehić na izvanredan način postiže ravnotežu između poznatog i svježeg. Riječ je o čvrsto koncipiranom djelu koje zaokuplja pažnju, a istovremeno zadržava zadovoljavajuće motivsko jedinstvo.

Početni dvotaktni motiv, koji se vraća i pritom proširuje u dva navrata, koristi ekstremne registre klavira uz naglašenu artikulaciju i sugestivan ritmički impuls. Nasuprot tome, lirski odsjeci fluidno prelaze između ruku, nošeni živahnim tokom šesnaestinki koji se prirodno razvija prema svakom ponovnom javljanju uvodne fanfare.

Oduvijek sam cijenla atonalnu i dodekafonsku muziku koja stvara vlastiti osjećaj napetosti i razrješenja, a Mehić to ostvaruje jasno i svrsishodno. Iako tehnički nije pretjerano zahtjevno, djelo traži osjetljivost za kontrapunkt i ritmički tok. *Epigram* op. 13 br. 4 predstavlja ugodno muzičko iskustvo, kako za izvođača, tako i za slušaoca.

Kari Johnson

The piano miniature *Epigram* Op. 13 No. 4, by the young Bosnian-Herzegovinian composer Faruk Mehić confirms his maturity and inventiveness. The work, dedicated to the pianist Kara Johnson, evokes a linguistic epigram: enigmatic and symbolic, with an unexpected ending.

The composer introduces the twelve-tone row gradually and thoughtfully as the basis of the musical texture. Although the composition is dodecaphonic, the tonal center of F and tonal evocations clearly shape the perception of the phrases, while the two-measure structures and bipartite form reflect a balanced relationship. Particularly striking is the way the twelve-tone rows are used within two-measure units, where the contrast between the first presented row and the second row—chained, segmented, and often incomplete—makes the work simultaneously logical and mysterious.

Epigram demonstrates Mehić's ability for multilayered thinking and for using music as a medium to express unexpected ideas and philosophical reflections. This work confirms the composer as an author with a distinctive creative vision and technical precision.

Gordana Grujić

The composition *Epigram* Op. 13 No. 4 for solo piano, by the young and exceptionally talented Bosnian-Herzegovinian composer Faruk Mehić, is a real refreshment for the art music of Bosnia and Herzegovina. Although it is a relatively short composition (30 bars), it brings originality and expert elaboration of ideas. The composer has prepared an exceptionally richly equipped edition of the score, with accompanying texts and additional explanations, extremely precise markings for tempo, dynamics and articulation. It would be desirable if there were an additional redaction with fingerings, but knowing the wider opus for piano of the Bosnian-Herzegovinian composer Faruk Mehić, I am quite sure

that this work is extremely comfortable under the fingers. The score is clear and concise, and after reading the preface to the composition, the motivic structure and elaboration are clear. Therefore, for a number of reasons stated in this review, but also due to the fact that Faruk Mehić is one of our youngest and at the same time most talented and promising composers, I heartily recommend the work *Epigram* Op. 13 No. 4 for publication, with the hope that several domestic and foreign pianists will successfully interpret this composition in the future.

Bartolomej Stanković

I am very pleased to have received Faruk Mehić's *Epigram* Op. 13 No. 4 through the Vox Novus *15 Minutes of Fame* call for scores. Among the 64 pieces submitted, I was immediately drawn to the work because of its clear motivic writing, striking use of texture, and engaging contrapuntal interplay. Mehić does an exceptional job of striking the balance between familiar and fresh. The tightly composed work is engaging while maintaining a satisfying motivic unity.

The opening two-measure motive, which returns and expands twice, exploits the piano's extreme registers with assertive articulations and a compelling rhythmic drive. In contrast, the more lyrical sections move fluidly between the hands, propelled by a bubbling undercurrent of sixteenth notes that build naturally toward each restatement of the opening fanfare.

I have always enjoyed atonal and twelve-tone music that creates its own sense of tension and release, and Mehić achieves this with clarity and purpose. Though not physically demanding, it requires sensitivity to counterpoint and rhythmic motion. *Epigram* Op. 13 No. 4 is an enjoyable musical experience for pianist and listener alike.

Kari Johnson

PARTITURA

SCORE

Epigram

op. 13 br. 4 / Op. 13 No. 4

Posvećeno Kari Jonhson / Dedicated to Kari Johnson

Faruk Mehić

Moderato capriccioso (♩ = 96)

Piano

f *ff* *p* *mf*

rit.

A

B a tempo

C

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

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16

mf

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

rit. D a tempo

19

f *p*

Red. * Red. * Red. * Red. *

22

mf

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

E accel.

25

f

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

F Allegretto capriccioso (♩ = 108)

28

fff

Red. *

BIOGRAFIJA

BIOGRAPHY

Faruk Mehić (Bihać, 2002) je mladi bosanskohercegovački kompozitor. Diplomirao je kompoziciju u klasi profesorice dr um. Tatjane Milošević Mijanović na Akademiji umjetnosti Univerziteta u Banjoj Luci, a gdje trenutno pohađa master studije. Njegove kompozicije su izvođene širom Bosne i Hercegovine, Crne Gore, Srbije, Albanije, Slovenije, Hrvatske, Italije, Danske, Kine i Sjedinjenih Američkih Država, a izdvajaju se nastupi na sljedećim manifestacijama: *34. Međunarodna tribina kompozitora* u Beogradu, *Prime Esecuzioni* festival savremene muzike u Italiji, *Minimalistička prožimanja* – 9. međunarodna konferencija o muzici i minimalizmu u Beogradu, *Dani Vlade S. Miloševića* u Banjoj Luci, *Dani Vojina Komadine* u Istočnom Sarajevu, *Contemporaneamente Fisarmonica* - festival savremene muzike za harmoniku u Italiji, *Forte Piano* - festival savremene klavirske muzike u Podgorici, *KoncertiDa* u Sarajevu, *Festival Novog zvuka* u Sinju, *BLISS* - festival kamernе muzike u Gornjem Milanovcu, Festival kulture *Zeničko proljeće*, *Belgrade Piccolo Weekend* u Beogradu, *Bašćaršijske noći* u Sarajevu, *Veče horske muzike Bihać 2024* i drugi. Također se bavi komponovanjem elektroničke muzike kao i primijenjene muzike za pozorište i film. Iz tog domena izdvaja se scenska muzika za predstavu *Trnova ružica* u režiji Andreja Drljače igrana u Dječijem pozorištu Republike Srpske, scenska muzika za predstave *Pad sa neba*, *Akobogda* i *Naša tragedija* u produkciji pozorišta Novi teatar u Novom Gradu, muzika za tri kratka animirana filma nastala tokom festivala Animacikl kao i izvedba elektroničke kompozicije *ePrelude* op. 18 no. 3 na *Koncert elektronske muzike* u sklopu rođendanskog programa Studentskog kulturnog centra Univerziteta u Banjoj Luci.

Pohađao je masterclass za mlade kompozitore u okviru projekta ARSFID, kojim je rukovodila Aleksandra Vrebalov, uz saradnju sa Radoslavom Vorgić Žuržovan vokalnom umjetnicom i Nevenom Sovtić pijanistkinjom. Također se usavršavao u oblasti elektroakustičke muzike kod Nikole Monopolija u okviru

Erasmus+ razmjene. Učestvovao je u projektu *U potrazi za našim muzičkim korijenima* koji je organizovao Jazz Art, finansiran od strane Western Balkans Fund, a gdje je komponovao kompoziciju *Jazz rukovet* op. 3 br. 5. Kompozicija je izvedena u Podgorici, Tirani i Banjoj Luci, a dirigovao ju je Toni Kitanovski. Dobitnik je MEP nagrade za kompoziciju *Bosanski guslar* op. 24 br. 3 u Italiji, plakete Federalnog ministarstva kulture i sporta za horsku kompoziciju *IV rukovet* op. 1 br. 4, priznanje Muzikološkog društva Republike Srpske za izuzetne rezultate tokom studija i povelje Ministarstva obrazovanja, nauke, kulture i sporta Unsko-sanskog kantona kao učenik generacije. Pored kompozitorske djelatnosti aktivno se bavi izvođaštvom (kao pijanista, harmonikaš i dirigent), muzičkim izdavaštvom vlastitih djela kao registrovani samostalni izdavač muzikalija u ISMN sistemu, orkestracijom i aranžiranjem za različite ansamble, horove i orkestre.

Faruk Mehić (Bihać, 2002) is a young composer from Bosnia and Herzegovina. He completed his bachelor's studies in composition under the mentorship of professor Tatjana Milošević Mijanović, DMA, at the Academy of Arts of the University of Banja Luka, where he is currently pursuing his master's studies in composition. His works have been performed across Bosnia and Herzegovina, Montenegro, Serbia, Albania, Slovenia, Croatia, Italy, Denmark, China and The United States of America, and notable appearances include: *The 34th International Review of Composers* in Belgrade, *Prime Esecuzioni* - contemporary music festival in L'Aquila, *Minimal Intersections* – 9. International Conference on Minimalist Music in Belgrade, *Days of Vlado S. Milošević* in Banja Luka, *Days of Vojin Komadina* in East Sarajevo, *Contemporaneamente Fisarmonica* - contemporary music festival for accordion in Rome, *Forte Piano*- contemporary piano music festival in Podgorica, *KoncertiDa* in Sarajevo, *Festival of New Sound* in Sinj, *BLISS* - chamber music festival in Gornji Milanovac, *The Zenica Spring* cultural festival, *Belgrade Piccolo Weekend* in Belgrade, *Bašćaršija Nights* in Sarajevo, *Evening of Choral Music Bihać 2024* among others. He also composes electronic music and incidental music for theatre and film. In this field, highlights include the music for the theatre production *Sleeping Beauty* directed by Andrej Drljača and performed at the Children's Theatre of the Republic of Srpska, incidental music for plays *Fall from the Sky*, *God willing* and *Our Tragedy* produced by the New Theatre in Novi Grad, music for three short animated films created during the Animacikl festival and the electronic composition *ePrelude* Op. 18 No. 3 performed at the *Electronic Music Concert* as part of the birthday program of the Student Cultural Center of the University of Banja Luka.

He attended a masterclass for young composers within the ARSFID project, led by Aleksandra Vrebalov in collaboration with vocal artist Radoslava

Vorgić Žuržovan and pianist Nevena Sovtić. He also specialized in the field of electroacoustic music with Nicola Monopoli as part of the Erasmus+ exchange. He took part in the project *In Search of Our Musical Roots*, organized by Jazz Art and funded by the Western Balkans Fund, where he composed *Jazz Garland* Op. 3 No. 5, performed in Podgorica, Tirana, and Banja Luka under the conductor's baton of Toni Kitanovski. He is the recipient of the MEP Award in Italy for his composition *Bosnian Fiddler* Op. 24 No. 3, a plaque from the Federal Ministry of Culture and Sports for his choral composition *Fourth Garland* Op. 1 No. 4, a recognition from the Musicological Society of the Republic of Srpska for outstanding academic achievements, and a diploma of excellence from the Ministry of Education, Science, Culture, and Sports of the Una-Sana Canton as the top student of his generation. In addition to composing, he is actively engaged in performance (as a pianist, accordionist, and conductor), as well as in publishing his own works as a registered independent music publisher within the ISMN system, and in orchestration and arranging for various ensembles, choirs, and orchestras.

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