

**Publika rado dolazi na „džem-sešne“ kompozitora Aleksandra Simića, na kojima prepoznaje obrasce filmske muzike, tanga Astora Piazzole, plave džez note, i setne bluz obrasce.**

People gladly come to composer Aleksandar Simić's "jam sessions" because they include everything from the patterns of film music, the tangos of Astor Piazzolla, blue jazz melodies and the melancholic blues forms.

By Aleksandar Gatalica  
Photo by Aleksandar Dragutinović

**K**ad sam bio u osnovnoj školi, sećam se da sam - ušiju još potpuno nepripremljenih za savremenu disonantnu muziku - svog nastavnika muzičkog pitao šta kompozitore mog vremena sprečava da komponuju kao Mozart ili Hajdn. On mi je odgovorio da je to nemoguće i zapretio mi da će pozvati moje roditelje. Uptao sam zatim i svog nastavnika instrumenta isto, a on je odvratio kako je to glupo pitanje i preporučio mi da bolje otvorim uši na časovima solfeda i teorije.

U ono vreme nisu mi pomogli ni roditelji ni časovi solfeda, ali danas znam šta je odgovor. Muzika je u generaciji Brama, zaslugom ponajviše Eduarda Hanslika, jednostavno okrenula leđa publici. Ili se dogodilo obrnuto. Rihard Vagner, mag iz Bajroita (tako tada već mrtav) prikovao je sva slušalačka srca, kao poslednji odista popularni kompozitor, a ostali su se, iako genijalno obdareni poput Šenberga, jednostavno uvredili, okrenuli tišini i različitim muzičkim teorijama iza kojih su stajali mahom isprazni artistski, akustički, pa čak i puki numerički šabloni.

I do danas je tako. Atonalna, serijalna i minimalistička muzika ostavila je traga na svim kompozitorima 20. veka, te svi oni zapravo ubijaju zvuk i druguju sa tišinom. Događa se tako da se tek neki novi klinci koji pišu u 20. veku stidljivo vraćaju publici i ponovo traže njenu pažnju i srca. Kompozitor Aleksandar Simić jedan je od onih koji u našoj sredini čini tako. Preuzima na sebe stoga veliki rizik. Muzika mu se u akademskim krugovima karakteriše kao lakomislena, žovijalna i amaterska, ali publika dolazi da vidi njegove „džem-sešne“ na kojima prepoznaje obrasce filmske muzike, tanga Astora Piazzole, plave džez note, i setne bluz obrasce.

Jeste, može se pitati: Šta je u tome novo? A odgovor može biti jednostavan: nova je jedino publika koja s radošću dolazi, da bi na koncertu uživala i aplaudirala. Aleksandar Simić neće da zamara slušaocima, on nema ambiciju da ga slušaju sa akademski podbočenom bradom i da posle koncerta izlaze pre zamišljeni nego ushićeni. Ovaj stvaralac jednostavno želi da osvoji svoje slušaocce muzikom koja je na sredokraću između moderne i klasične.

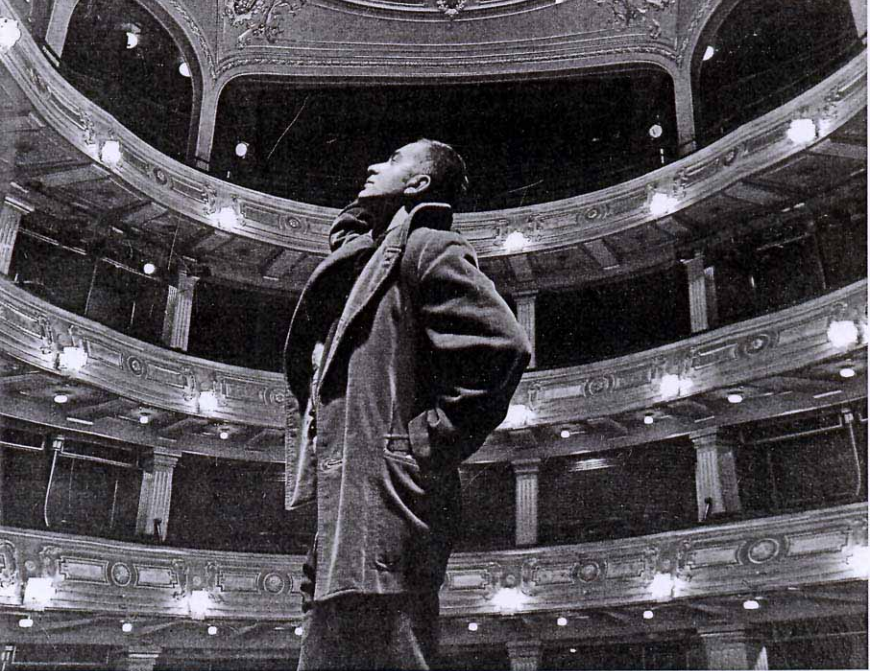


**M**y ears were absolutely unprepared for contemporary dissonant music while I was in elementary school. I asked my music teacher what prevented modern composers from producing works similar to those by Mozart or Hayden. He replied that such things were impossible and cautioned that he would notify my parents. Later I posed the same question to my instrument teacher, and he replied that this was a rather silly question and advised me to focus on my solfège and theory lessons.

At that time, I received no help from my parents or from the solfège lessons, but today I know the answer. In the generation of Brahms, due primarily to Eduard Hanslick, music simply turned its back on the audience. Or vice versa. Richard Wagner, the magician from Bayreuth (though deceased at the time) had captured the hearts of the public as the last truly popular composer. Others, although gifted and brilliant like Schoenberg, were simply insulted and turned to silence and various music theories beyond which stood mostly shallow and even simple numerical clichés.

# IZMIREN SA PUBLIKOM

*In Harmony with the Audience*



Zbog toga su mu i sastavi nekonvencionalni. Iako je pisao i za tipične kamerne sastave, ovaj kompozitor najčešće se obraća nekoj vrsti džez sastava, sa obaveznim klavirom (koji sam svira), violinom, violončelom i kontrabasom. Upravo takav je sastav koji je kompozitor oformio sa violinistom Milošem Petrovićem i prijateljima i nazvao ga „Serafimi“. Šta su zapravo „Serafimi“? To je prva prava klasična grupa. Upravo kao i one rok-grupe, ima nameru da izvodi muziku Aleksandra Simića, ali ne na jednom koncertu (kakvi se našim kompozitorima obično priređuju povodom neke okrugle godišnjice života ili karijere) nego da nastupa kao stalni repertoarski sastav koji će do dva puta mesečno zvati publiku da čuje program koji je trenutno na repertoaru.

„Serafimi“, dakle, imaju ambiciju da na svoje koncerte privuku na hiljade slušalaca, a to u ovom trenutku u Beogradu i Srbiji deluje kao nemoguća misija. Poznato je da u nas klasična muzika ima pežorativno značenje za većinu ljudi. U zemlji u kojoj se orijentalni muzički

It is so even today. Atonal, serial and minimalist music has left its mark on all twentieth-century composers. They have actually killed sound and chosen silence as their company. It so happens that some new composers who write in the twentieth century are timidly returning to the audience to appeal to its attention and hearts. Composer Aleksandar Simić is a local composer who numbers among them. He undertakes a great risk; in academic circles his music is understood as frivolous, jovial and amateurish, but the public comes to his “jam sessions” where it recognizes patterns of film music, the tangos of Astor Piazzolla, blue jazz melodies and the melancholic blues models.

One can say, “Well, what’s new there”? And the answer can be simple: what’s new is that the audience gladly comes to enjoy the concert and to applaud. Aleksandar Simić has no wish to exhaust his audience nor is his ambition for audiences to listen with an academic pose, and for them to leave the concert more



obrasci još smatraju vrhunskom narodnom zabavom, klasična muzika emituje se na televiziji samo u dane žalosti, pa nije čudno što je mnogi zovu i „mrtvačka muzika“.

U takvim okolnostima Aleksandar Simić ne odriče se zvanja klasičnog muzičara niti svoj sastav zove drugačije nego klasičnim. Nastupa na sceni Narodnog pozorišta i očekuje hiljade.

Da li će to i postići, ostaje da se vidi. U ovom času jasno je jedno. Tako nešto može da proba samo kompozitor koji je siguran da se izmirio s publikom. ■



thoughtful than excited. This musician simply wants to arrest his listeners' hearts with music that balances between modern and classical.

Hence his compositions are unconventional. Although he has also written for typical chamber orchestras, this composer is generally focused on a sort of jazz with obligatory piano (that he plays), violin, cello and double bass. This is the sort of orchestra that Simić founded together with violinist Miloš Petrović and friends, under the name of "The Seraphim". What exactly is "The Seraphim"? It is the first real classical band. Just like rock bands, its intention is to perform music by Simić, but not just a single concert (as is usually organized by our composers to celebrate an anniversary of some kind) but to perform as a permanent repertory band about twice a month. It's a chance for the audience to listen to the programme currently on their repertoire.

The Seraphim's ambition is to attract thousands of listeners to their concerts and, for the time being, it seems an impossible mission in Belgrade and Serbia. Classical music has a rather pejorative meaning for the majority of people here. In a country where oriental music is still regarded as top popular entertainment, classical music can be heard on TV program only during national mourning, so it's not surprising that many call it "macabre music".

Under such circumstances Aleksandar Simić doesn't give up on being a classical musician and he doesn't call his band anything other than classical. He performs on the stage of the National Theater and waits for thousands to attend the band's concerts.

Whether he will succeed remains to be seen. At this moment one thing is clear; only someone like this composer can venture to try if assured that he is in harmony with his audience. ■