Überlala. Song of Million Paths

Werktitel: Überlala. Song of Million Paths
Untertitel: Für Violine und Orchester
KomponistIn: Ivičević Mirela
Entstehungsjahr: 2024
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Besetzung: Soloinstrument(e) Orchester

Besetzungsdetails: Violine (1), Orchester

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Beschreibung

""Mommy, when I grow up, I want to go everywhere" said my 3-year-old daughter Livia Lili
Everywhere = „überall" in german, and „überlala" in her own magical language. I thought
myself: this is a clear case for professor Balthazar. Balthazar is a hero from an 80ies Croati
cartoon, love for which I have been passing on to Livia nowadays as well. An old benevoler
genius, Balthazar used not physical strength or weaponry, but the power of his mind to inv
find a solution to any problem. After a round of thinking, he'd activate his magical machine
produce an invention that would make anything possible. Apart from the lovely plot and ar
the cartoon featured an extremely well orchestrated, colorful, patchwork-like original soun
by Tomislav Simović, music that has been one of my earliest and strongest sonic influence

A few years ago, Ilan, whose passionate quest for sound gems from all over the world is we
known among his social media followers, shared another cartoon featuring the original sou
by the same composer, the Academy-award winning animated film „Surogat". This made n
smile, the way you always have to smile when you realize that someone on the other side
world has just had the same emotional experience as you. The power of music, the classic.
think it was a coincidence. And it wasn't.

The contract for Überlala contained what I found a peculiar request: to dedicate the piece,
others, to certain Eloïse and Chiara. I didn't know who they were, and I only ever dedicate
to humans I know extremely well, or in their remembrance, if they are not among us anym
was ready to decline, when suddenly my intuition made me realize, these are children. And

cannot really know children. They don't know themselves either, they have just started jou
getting to know themselves. What we can and should do, is shine the light on all the possib
they could take on their journey. In my case, to provide a unique or even profoundly shapir
experience like the soundtrack to Prof. Balthazar was for me. Soon after, I briefly met Eloïs
Chiara, and they indeed are two magical human beings, just as I thought they would be. Bi
if we haven't met, it would have made no difference. Every child is absolutely worth of ded
a violin concerto to. That was also the moment I realized they were right there in my line-u
benevolent genius, violinist, and his magic machine, symphony orchestra, ready to follow i
everywhere.

I've orchestrated the first bar on 8th October. That day I watched the news. I couldn't slee
concentrate for days after, haunted by the images of horror. War child myself, albeit luckie
many - otherwise I wouldn't be here writing these lines - I've been familiar with those kind
images, the terminology, the scenarios. But one can never get used to it, on the contrary.
Amplified through personal experience and the déjà vu's, the level of empathy is almost
paralyzing, as well as the desperate hope that it is just a bad dream which will be over soo
you know it's real and it's just the beginning.

The day I finished the piece, there was at least 11 000 fewer children in this world, because
deemed their lives not worth preserving. I never thought I'd be composing a piece dedicate
children, while at the same time watching videos of children getting killed on my phone on
basis. I cannot stop thinking in desperation how much better the world could have become
those children would have been given a symphony, instead of a death sentence. And how
a child, even the child of your enemy, is, besides being the most monstrous of acts, also e
unintelligent and self-harming. Because the way we treat the children of our enemies has
impact on the world we're leaving to our own children. Because nobody can be truly happy
safe in the world full of pain.

Being no surgeon, no state leader, no soldier, I cannot do much to stop the horror or ease
But I can imagine. And invite you to join me. I often said my music is a space of freedom, a
the pieces I composed, including Überlala, are kind of "sonic Yugoslavias" based on the co
from my childhood memories, prior to all the blood-shed, "one state solutions" where you
freely go wherever and with whomever you want, where you'll hear weird instrumental
combinations, acoustic imbalances, sudden changes, harsh contrasts and chaotic clouds o
but also a strong solidarity among all involved, which in the end creates a functioning who
will keep on creating such pieces. Call them utopian, I call them much needed visions of th
better world we repeatedly fail to sustain."

Mirela Ivičević, Werkbeschreibung, Brussel Philharmonic, abgerufen am 06.03.2025 [
https://web.archive.org/web/20240613072953/https://www.brusselsphilharmonic.be/en/cor
note-uberlala*]*

Auftrag: für Brussels Philharmonic - *I&I Foundation Commission* (Schweiz)

Widmung: Eloïse und Chiara Collardi

Uraufführung
23. März 2024 - Brüssel (Belgium), Flgey
Mitwirkende: Ilya Gringolts (Violine), *Brussels Philharmonic*, Ilan Volkov
(Dirigent)

Britische Erstaufführung
5. Mai 2024
Veranstalter: *Tectonics Festival '24*
Mitwirkende: Ilya Gringolts (Violine), BBC Scottish Symphony Orchestra, Ilan
Volkov (Dirigent)

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