



Fragments in the sea

A fragment.

A part of a larger whole, from which it is broken off, detached or shattered.

The texts of the songs are woven out of fragments of the Euripides' *Trojan Women*, which themselves contain the whole from which they are separated and which, together, make a new whole.

Sometimes it is a verse, a part of a verse, a word or a call, sometimes several verses in a row.

They are separated from the situations and characters they belong to.

Their resonating and meaning are transferred to a new context, to Tamara Obrovac's songs.

Sometimes lyrics called out for songs, sometimes songs called out for lyrics; in both cases, deep recognition and turning into energy and emotion occurred, which then, like currents and waves, plunged into the sea of Stefano Battaglia's piano variations.

Fragmenting is a method used to create lyrics, but also their theme. The fragments of wrecked lives.

Lives which, forever destroyed, cannot be resurrected again as did a bronze statue of a young athlete, after two thousand years under the sea.

He only lost the strigil, with which grime from the body is removed after exercising.

An accident threw him into the sea, a storm the ship found itself in while on its way towards the Adriatic coast, a storm which, although already then precious, made him an excessive load, thrown from the deck.

What did he witness in the depths of the sea, where time does not exist, where everything that has ever sank is depositing and echoing, what stories did he hear?

The sea is a mental and poetic space of these songs, a boundary between the world of living and the dead, real and imaginary.

From there, Apoxyomenos emerged; from there emerges also a mythological story about the siege and destruction of Troy in which, over and over again, the present is reflected.

In these nine songs of Tamara Obrovac, the myth and the present resound together.

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