



SLOVENSKI
GLASBENI
DNEVI

LJUBLJANAFESTIVAL.SI

29. SLOVENSKI GLASBENI DNEVI

THE 29TH SLOVENIAN MUSIC DAYS

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PRELUDIJ PRELUDE

Slovenskih glasbenih dni se je povsem upravičeno prijel neformalni naziv praznik slovenske glasbe. So namreč edinstvena platforma, ki vsako leto izbere najboljše iz slovenske glasbene umetnosti. Vsaka umetnost potrebuje prostor, v katerem lahko predstavi svoje največje dosežke in v katerem se lahko prepletejo vtisi in prizadevanja, iz katerih lahko vznikne marsikatero plodno sodelovanje, ki bo v prihodnosti prispevalo k vrhunskosti področja. Slovenski glasbeni dnevi so ta prostor za glasbo. Prostor za koncerte in refleksijo pa tudi za pristno srečevanje ljudi, ki jih povezuje strast do glasbe. Tokrat nam bodo, že devetindvajseto leto zapored, na ušesa prinesli zvrhano bero slovenske glasbene ustvarjalnosti.

Letošnje leto je v slovenski glasbi predvsem leto častitljivih jubilejev. Osemdeseto obletnico rojstva praznujeta dva glasbena velikana, Lojze Lebič in Božidar Kos, zato je skoraj samoumevno, da se bodo tokratni Slovenski glasbeni dnevi poklonili njuni ustvarjalnosti. Vsak na svoj specifični način sta pustila globok pečat na slovenski umetnosti, zato bo koncert, na katerem bomo imeli priložnost poslušati njuna dela, gotovo zvočno doživetje brez primere.

Slovenske glasbene dneve spremlja že tradicionalni simpozij, ki letos nosi naslov Glasba kot protest. Čeprav smo o glasbi običajno vajeni misliti kot eni najbolj abstraktnih umetnosti, sem prepričan, da nam bo simpozij ponudil zanimive izsledke. Ne nazadnje lahko tudi glasba odigra kritično vlogo v družbi, sredi katere nastaja.

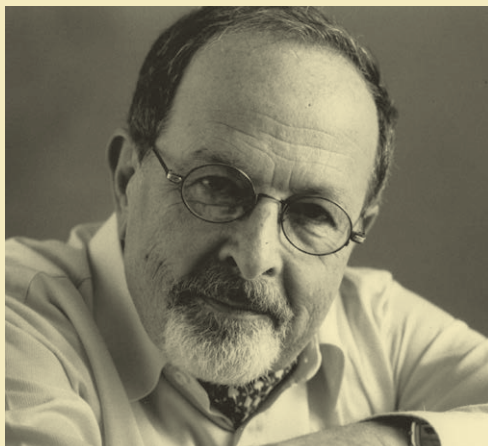
dr. Uroš Grilc
Minister za kulturo

Slovenian Music Days have become known as a "celebration of Slovenian music", and rightfully so, for they represent a unique platform that introduces the best of Slovenia's musical art year after year. Every art requires a place where its finest production can be presented, a platform that allows various ideas and efforts to mix and develop into fruitful cooperation that will further contribute to its overall quality and distinction. This is exactly what Slovenian Music Days mean for music. A time and a place for performances and reflection, a place to meet people that share a passion for music. For the 29th consecutive year Slovenian Music Days will present a full of the best of Slovenian musical creativity.

This year is, above all, a year of venerable anniversaries for Slovenian music. Two musical giants, Lojze Lebič and Božidar Kos, are celebrating their 80th anniversary, and it is only proper that Slovenian Music Days pays tribute to their creative production. Both of them have, each in their own specific way, left a profound mark on Slovenian art, and the concert where we will have the opportunity to hear their excellent work is sure to be a very special musical experience indeed.

Slovenian Music Days are accompanied by the traditional symposium, this year entitled Music as Protest. Although we are used to considering music as one of the more abstract arts I am convinced that the symposium will offer some fascinating insights. Music, after all, is more than capable of playing a critical role in the society in whose midst it is created and shared.

Dr. Uroš Grilc,
Minister of Culture



Kot vsako leto bomo ob začetku Slovenskih glasbenih dni predstavili tudi novi, osemindvajseti zbornik SGD, zbornik z referatami iz leta 2013.

Prof. dr. Primož Kuret

Leta se obračajo in pred nami je že 29. izvedba Slovenskih glasbenih dni, ki vztrajajo na svoji poti, začeti davnega leta 1986. Letošnji program prinaša v glavnem dela sodobnih slovenskih skladateljev. Poseben poudarek je dan 80. obletnici rojstva skladateljev Lojzeta Lebiča in Božidarja Kosa.

Uvodni koncert Simfoničnega orkestra RTV Slovenija bo vodil dirigent Steven Loy in bo izvedel po dve deli Lojzeta Lebiča in Božidarja Kosa. Solist bo hornist Boštjan Lipovšek, naslednji večer bo nastopil Komorni godalni orkester Slovenske filharmonije, speč z deli sodobnih skladateljev Lojzeta Lebiča, Nine Šenk, Nenada Firšta in Slavka Šuklarja. Sledil bo še koncert zbora Konservatorija za glasbo in balet iz Ljubljane, ki ga vodi uspešni zborovodja in skladatelj Ambrož Čopi z vrsto del tujih in slovenskih ustvarjalcev, uglašeni deloma na temo simpozija. Predzadnji večer bo posvečen izvedbam novitet različnih generacij slovenskih skladateljev.

Zaključek Slovenskih glasbenih dni pa pripada Orkestru Slovenske filharmonije in dirigentu Simonu Krečiču ter številnim domačim solistom, ki bodo predstavili nova dela slovenskih skladateljev Igorja Lundra, Uroša Rojka, Tomaža Habeta, pod koncert za klavir in orkester z naslovom Varda concerto pa se podpisujeta Bojan Gorišek in Aldo Kumar.

Kot vsako leto je simpozijski del posvečen posebej izbrani temi. To je letos Glasba kot protest. V kriznih časih, ki jih že kar predolgo preživljamo, se zdi tema aktualna in iz naslovov referatov zanimiva. Simpozija se udeležuje 21 referentov iz 11 držav: Slovenije, Avstrije, Nemčije, Velike Britanije, Italije, Romunije, Ukrajine, Latvije, Estonije, s Poljske in Hrvaške. Veseli nas, da bomo tudi letos pozdravili vrsto novih kolegov in kolegic, ki bodo popestrili in pomladili simpozij. Obenem pa bi se radi posebej zahvalili nekaterim stalnim gostom, ki ohranjajo zvestobo glasbenim dnevom že več kot 20 let.

.....

Years go by and here it is – the 29th edition of Slovenian Music Days, still persisting on the path embarked on in 1986. This year's programme introduces mainly the works of contemporary Slovenian composers, highlighting in particular the 80th anniversary of composers Lojze Lebič and Božidar Kos.

The opening concert of The RTV Slovenia Symphony Orchestra, conducted by Steven Loy, will perform two pieces by Lojze Lebič and Božidar Kos. The next concert will feature the Slovenian Philharmonic String Chamber Orchestra playing music by contemporary composers. Lojze Lebič, Nina Šenk, Nenad Firšt and Slavko Šuklar. Conservatory of Music and Ballet from Ljubljana will give the next concert, conducted by accomplished choirmaster and composer Ambrož Čopi, introducing a number of pieces by both foreign and Slovenian artists, partly tuned to the theme of the symposium.

The penultimate evening will be devoted to the presentation of new works by several generations of Slovenian composers.

The closing of the Slovenian Music Days goes to the Slovenian Philharmonic Orchestra and conductor Simon Krečič featuring a number of Slovenian soloists that will present more new works by Slovenian composers such as Igor Lunder, Uroš Rojko, Tomaž Habe, and Bojan Gorišek and Aldo Kumar's concerto for piano and orchestra entitled Varda concerto.

Like every year, the symposium addresses a special theme. This year's subject is "Music as Protest". In these times of much prolonged crisis it sounds like a very topical issue and the titles of contributed papers further testify to that. The symposium will be hosting 21 contributors from 11 countries – Slovenia, Austria, Germany, Great Britain, Italy, Poland, Croatia, Rumania, Ukraine, Latvia and Estonia. We are happy to welcome among us our new peers who will rejuvenate and regenerate the symposium, but would also like to thank our regular guests who have been faithful to Music Days for more than 20 years. As every year the opening of the Slovenian Music Days will also present the new, 28th SMD Proceedings with papers from 2013.

Prof. Dr. Primož Kuret

Simfonični orkester RTV Slovenija



KONCERT OB ODPRTJU 29. SLOVENSКИH GLASBENIH DNI
OPENING CONCERT OF THE 29th SLOVENIAN MUSIC DAYS

SIMFONIČNI ORKESTER RTV SLOVENIJA

THE RTV SLOVENIA
SYMPHONY ORCHESTRA

TOREK, 11. MARCA, OB 19.30
Slovenska filharmonija
Vstopnice: 10 evrov

TUESDAY, 11 MARCH, AT 7.30 PM
Slovenian Philharmonic
Tickets: 10 euros

Dirigent / *Conductor*: **STEVEN LOY**

Solist / *Soloist*: **BOŠTJAN LIPOVŠEK**, rog / *horn*

Na sporedu / *Programme*

BOŽIDAR KOS: Aurora Australis

BOŽIDAR KOS: Simfonija št. 3 / *Symphony No. 3*



LOJZE LEBIČ:

Musica concertata za rog in orkester / *Musica concertata for horn and orchestra*

LOJZE LEBIČ: Queensland music

Božidar Kos (1934), letošnji jubilar, je od leta 1965 živel in deloval v Avstraliji. Tam je v Adelajdi začel sistematično študirati kompozicijo. Po diplomni se je posvetil pedagoškemu delu, leta 1980 pa je še doktoriral. Na številnih obiskih evropske celine se je dodatno izobraževal pri pomembnih skladateljih, leta 1984 je postal profesor in predstojnik oddelka za kompozicijo v Sydneyju in tamkajšnje delovanje ga je uvrstilo med najvidnejše avstralske skladatelje in pedagoge. Leta 2008 se je Božidar Kos za stalno vrnil v Slovenijo.

Kot beremo v dokumentih SAZU, »njegova skladateljska estetska izhodišča najdemo v disciplinah, ki jih je začrtala avantgarda po drugi svetovni vojni, vendar preoblikovana v samostojno in izvirno glasbeno govorico. Kos je osnoval stil skrbno in spretno strukturirane, harmonsko senzitivne kompleksnosti. Komponira glasbo, ki raziskuje odnose med glasbenim prostorom, harmonijo, zvočno barvo in teksturo. Med drugim piše dela, ki so osnovana na harmonskem in subharmonskem spektru, ki vsebuje mikrotone različnih veličin.« Božidar Kos je prejemnik številnih visokih priznanj in nagrad, med njimi nagrade za najboljšo avstralsko orkestralno delo in leta 2004 še za dolgoročni prispevek k napredovanju avstralske glasbe. Od maja 2009 je redni član SAZU. Njegov opus vsebuje orkestralna, komorna, solistična in instrumentalno-elektroakustična dela.

O delu **Aurora Australis** je avtor napisal: »Aurora australis je polarni sij, ki je vidljiv ponoči na južnem nebu kot bleščeč trepetajoč žar. Pojavlja se v neskončnih različicah, a najbolj pogosto kot valovi

in nagubane plasti barvaste svetlobe. Svetlobne zaplate in stolpci v raznih barvnih odtenukih se naglo premikajo sem ter tja, kot da plešejo visoko v atmosferi, pod njimi pa je temno nebo. Aurora pomeni tudi svitanje, jutranja zarja ali zora. V prenesenem pomenu bi lahko rekli, da pomeni tudi začetek tistega, kar se bo šele zgodilo, nečesa, kar je še nepoznano in skrivnostno. Skladba Aurora Australis ni programsko delo, vendar pa po zgradbi spominja na ta atmosferski fenomen. Oblika skladbe poteka v valovih in orkestrske barve se nenehno spreminjajo. Glasbeno gradivo, ki ga igrajo flavte, oboe in klarineti, pogosto vzbuja vtis 'migljajočega, bleščečega' zvočnega tkiva, medtem ko talkala često igrajo domala plesne ritme zelo potho, kot da so izvajani nekje v daljavi. Fagoti, kontrafagot in tuba pa igrajo, posebno v prvem delu skladbe, globoke in počasne 'melodije', ki predstavljajo temno stran zvočnega spektra. Skladba je zasnovana na harmonskem in subharmonskem spektru. Številne tonske višine se zato razlikujejo od tradicionalnih temperiranih tonskih višin; včasih za približno šestino, drugič pa za četrtno tona. Aurora Australis je bila napisana po naročilu Australian Broadcasting Corporation.«

Nocojšnji jubilar piše o svoji **Simfoniji št. 3**: »Od takrat, ko sem v gimnaziji za predmet fizike napisal esej o izvoru in razvoju vesolja, me je vedno fascinirala teorija velikega poka (prapoka). To, da je celotno vesolje nastalo iz eksplozije neke zelo vroče krogle (gravitacijske singularnosti), me še danes prevzema z začudenjem. Čudež narave je tudi v tem, da iz ene same celice lahko

nastane z oploditvijo tako kompleksen organizem, kot je človek, ali pa iz malega semena ogromno drevo, ki preživi stoletja. Ko sem živel v Sydneyju, sem imel priložnost opazovati čudovite novoletne ognjemete. Rezultati eksplozij pirotehničnih izdelkov, ognjemetnih bomb, napolnjenih z zvezdicami, so bili vedno raznoliki in fascinantni.

To seveda nima nobene zveze z mojo Simfonijo št. 3, razen da je začetni material osnovan na hitrem razvoju posameznih not v harmonije (sozvočja več not), kar namiguje na neke vrste eksplozijo. Ideja o eksploziji posamezne note v sozvočje se večkrat ponovi v raznolikih verzijah in se postopoma preoblikuje v razne teksture.

Drugi pomembni material je kratka melodija, ki se prvič pojavi v taktih 49–53 v partih dveh trobent in se ponavlja v raznih oblikah in preobrazbah v celotni skladbi. Variacije in metamorfoze teh dveh idej delujejo kot osnovni material za razvoj tekstur in raznih struktur v simfoniji. Skladba se končuje s sedemglasnim fugatom, osnovanim na prej omenjeni kratki melodiji in njenih transformacijah.«

Veselim se, da bomo prisluhnili nekaterim Lebičevim skladbam, ki so vključene v programe letošnjega festivala, saj gre nedvomno za izjemne umetnine in umetniške stebre naše glasbene ustvarjalnosti. Vsi, poznavalci in ljubitelji, so enotnega mnenja, da je **Lojze Lebič** (1934), prav tako letošnji jubilar, eden najpomembnejših slovenskih skladateljev druge polovice 20. stoletja, saj se njegov skladateljski lok razprostira od orkestralne, zborovske, komorne do vokalno-instrumentalne glasbe. Skoraj ni umetnikove skladbe, ki se ne bi zapisala med vrhunce naše ustvarjalnosti.

Kot sam pravi, se je »človeško in skladateljsko oblikoval v drugi polovici 20. stoletja. V času, ki je bil iz druge svetovne vojne zaznamovan z razčlovečenjem ter razpet med utopično-prometejsko ideologijo množic in občutjem absurdnosti posameznikovega bivanja; med brezmejno samozavestjo in metafizičnim strahom; med absolutno novo glasbo, rojeno iz ničā – tudi samo iz tišine – ter hrupno zvočnostjo strojev.«

Lojze Lebič je »začel tiho in skromno, bil na Akademiji za glasbo član Kluba komponistov in se 1962. vključil v skupino Pro musica viva, ki pomeni pomembno postavko v slovenski glasbeni produkciji in reprodukciji šestdesetih let. Ob študiju klasikov dvajsetega stoletja je Lebič polagoma oblikoval svojo glasbeno govorico. Obisk Varšavske jeseni v začetku 60. let ga je še bolj usmeril v avantgardnejše zvočne rešitve. Zanimivo je, da je šele na tej točki svojega skladateljskega razvoja začel opozarjati nase in postajati znan kot skladatelj.« (A. Rijavec)

Lebič je diplomiral iz arheologije na ljubljanski Univerzi in iz kompozicije na Akademiji za glasbo pri Marjanu

Kozini. Bil je umetniški vodja in dirigent Komornega zbora RTV Ljubljana, profesor dirigiranja na Pedagoški akademiji v Ljubljani in redni profesor na Oddelku za muzikologijo na Filozofski fakulteti, je redni član Slovenske akademije znanosti in umetnosti. Leta 2005 je bil izvoljen za zunanjega člana razreda za umetnosti Kraljeve flamske akademije v Belgiji, 2012. pa za dopisnega člana Hrvaške akademije znanosti in umetnosti. Lojze Lebič je trikratni nagrajenec Prešernovega sklada, 1994. je za svoj skladateljski opus prejel tudi veliko Prešernovo nagrado. Je nosilec odlikovanja zlati red za zasluge Republike Slovenije (2004), častni občan občine Prevalje, Društvo slovenskih skladateljev pa ga je leta 2005 nagradilo s Kozinovo nagrado za zaokrožen skladateljski opus. Leta 2011 mu je Mestna občina Ljubljana podelila Župančičevo nagrado za življenjsko delo. V obrazložitvi na podelitvi nagrade je zapisano: »Župančičeva nagrada za življenjsko delo, ki mu jo Ljubljana podeljuje v znamenju občudovanja njegove umetnosti in hvaležnosti za podarjanje vere v smisel bivanja, v humanizem etičnega sveta, lepoto ustvarjanja in harmonijo medsebojnega spoštovanja ter sozvočja z vsem, kar obstaja. Poslej so nam njegovi darovi še bližje in se jim v Župančičevemu imenu poklanjamo s še globljo pripadnostjo in spoštovanjem.«

O prvi nocjošnji skladbi pa piše avtor: »**Queensland music** za simfonični orkester je nastala v letih 1988/89 po naročilu ABC – Australian Music Centre/Sounds Australian/. Krstna izvedba je bila namenjena Queenslandskemu simfoničnemu orkestru – od tod tudi naslov. Glasbeno gradivo se v skladbi znotraj strogo proporcionaliranih odsekov odvija spontano. Prvi 'Odlučno z veliko močjo' /Deciso with great energy/ je ustvarjen na kontrastu med ritmično živostjo trobil in zastrto odmaknjenostjo godal; drugi 'Brez zaznave utripanj' / With no feeling of beat/ sestavljajo ležeči tonski sloji, med katere se tkejo citatom podobno fragmenti; tretji je iz arhetipskih melodičnih okruškov na pedalnem tonu grajena prehodna gradacija, ki vodi v četrti del skladbe, dinamični 'Agitato'. Prek reminiscenc iz prejšnjih odsekov se skladba v petem delu prevesi v resignirano občuten konec. Skladbo sta 27. junija 1990 v mestu Brisbane krstila dirigent John Hopkins in Queensland Symphony Orchestra. Sledila je izvedba na Glasbeni tribuni v Opatiji z dirigentom Markom Letonjo, leta 1991 s simfoničnim orkestrom Radia Krakov tudi na Svetovnih glasbenih dnevih v Zürichu in drugod.«

V knjižici ob zgoščenki s posnetkom skladbe **Musica concertata za rog in orkester** pa je Jelena Ukmar zapisala: »Že naslov pove dvojce. Najprej, da gre v tem delu za bolj enakovredno soigro med rogom in orkestrom, kot je to običajno

v tradicionalnem večstavnem koncertu, pa tudi to, da se je skladatelj v skladbi odločil za večjo instrumentalno-zvočno avtonomijo kot pri drugih delih iz tega časa ... Oblikovno je *Musica concertata* iz treh med seboj povezanih enot, dveh počasnih začetnih, ki ju uravnoteža daljša hitra enota z nakazano kadenco in pospešeno kodo. Do roga kot solističnega glasbila so sodobniki zadržani. Morda je v njem še preveč romantične estetike, otožno lepega in v naravo odmaknjenga. Temu se skladatelj ni izmikal, razširil pa ga je z zmogljivostmi in novostmi, ki jih danes instrumenti /.../ daje. *Musica concertata* je nastajala spomladi 2004 na pobudo rogista Boštjana Lipovška /.../ Med številnimi ponovitvami velja omeniti izvedbo na ISCM World Music Days 21. aprila 2005 v dvorani Vatroslav Lisinski v Zagrebu.«

Monika Kartin

Steven Loy, dirigent in skladatelj, je že vrsto let dejaven pri projektih, povezanih s sodobno glasbo v Sloveniji. Odlikujejo ga natančne in poglobljene izvedbe sodobnih skladb. Loy si je v Sloveniji pridobil sloves predanega zagovornika nove glasbe. Od leta 2005 do 2012 je bil stalni dirigent ansambla MD7, s katerim je izvedel več kot petintrideset skladb, ki so bile napisane za ta ansambel. Večkrat je sodeloval s pihalnim kvintetom *Slowind* in ansamblom *Slavko Osterc*. Dirigiral je veliko pomembnih del literature 20. stoletja. Njegova dejavnost je zapisana na številnih zgoščenkah, ki jih je posnel z MD7 in drugimi ansambli. Od leta 2010 je umetniški vodja (in dirigent) cikla *Predihano* v organizaciji *Cankarjevega doma*, ki je posvečen sodobni glasbi. Kritike so bile vselej zelo pozitivne. Dirigiral je veliko evropskim simfoničnim orkestrom. To sezono pogosto dirigira Simfoničnemu orkestru RTV Slovenija in predstavlja širok repertoar od Mozarta in Schumanna do *Kosa* in *Lebiča*. Svojo glasbeno pot je začel v ZDA, diplomiral je iz kompozicije pri *Josephu Castaldu* na Univerzi umetnosti v *Filadelfiji*. Nato se je preselil v Evropo, kjer je študiral dirigiranje, in sicer najprej v *Budimpešti*, potem v *Parizu*. Aktivno je sodeloval na mojstrskih tečajih, ki so jih vodili svetovno priznani dirigenti, kot so *Péter Eötvös*, *Zoltán Peskó*, *Jurij Simonov*, *Jean-Marc Burfin*, *Jorma Panula*, *Helmuth Rilling* in drugi. Leta 2002 je prejel diplomu s posebno pohvalo na akademiji *Chiggiana* v *Sieni*, kjer je mojstrski tečaj vodil *Lothar Zagrosek*. Pred kratkim je na Državni univerzi v *Atlanti* v ZDA dosegel naziv magister pri pomembnem dirigentu *Michaelu Palmerju*. Lani je bila na Slovenskih glasbenih dnevih izvedena Loyeva skladba *Tahatātā* in v strokovnih kritikah prejela laskave ocene.

Boštjan Lipovšek izhaja iz glasbene družine, v kateri je igranje roga tradicionalno. Njegov oče je bil ljubiteljski hornist in član *Železničarske godbe* v *Zidanem Mostu*, ki jo zdaj vodi njegov brat *Franci*, tudi hornist. Boštjan je študiral na *Ljubljanski Akademiji za glasbo* pri prof. *Jožetu Faloutu* in pri njem tudi diplomiral ter končal podiplomski študij. Izpopolnjeval se je še pri *Radovanu Vlatkoviču* na *salzburškem Mozarteumu*. Med študijem v *Ljubljani* je prejel študentsko *Prešernovo nagrado* za izvedbo *Prvega koncerta za rog in orkester Richarda Straussa*. Leta 2001 je zmagal na mednarodnem tekmovanju *Città di Porcia*. Od leta 1999 kot asistent, od leta 2004 pa kot docent predava na Akademiji za glasbo v *Ljubljani*. Leta 2005 se je odzval povabilu iz *Zagreba* in kot docent predava tudi na tamkajšnji Akademiji za glasbo. Za svoje dosežke je leta 2008 prejel nagrado *Prešernovega sklada*. S *Simfoničnim orkestrom RTV Slovenija*, v katerem je že 17 let solo hornist, je med drugimi posnel koncerte *R. Straussa*, *W. A. Mozarta*, *R. Glièra* in *J. Pauerja*, posebej pa velja omeniti krstne izvedbe in premierni snemanja del *L. Lebiča*, *I. Petriča*, *T. Habeta* in *U. Kreka*.

Simfonični orkester RTV Slovenija je bil ustanovljen leta 1955. Vodili so ga dirigenti *Uroš Prevoršek* (1955–1966), *Samo Hubad* (1966–1980), *Stanislav Macura* (1980–1981), *Anton Nanut* (1981–1998) in *Lior Šambadal* (2000–2003). Od leta 2006 je šef dirigent *Simfoničnega orkestra RTV Slovenija* *kitajski dirigent En Shao*. S koncerti doma in v tujini si je ta orkester že kmalu pridobil izjemen ugled. Njegova temeljna dejavnost so snemanja. Izvaja obsežen in raznovrsten repertoar: od baročne do moderne simfonične glasbe, oper, oratorijev in kantat, scenske in filmske glasbe, po večini s poudarkom na ustvarjalnosti domačih skladateljev. Orkester je v zadnjih sezonah zbudil največ pozornosti z dirigenti in solisti, kot so *Ralf Weikert*, *Walter Proost*, *Sian Edwards*, *Angela Georgehiu*, *Roberto Alagna*, *Giora Feidman*, *Dmitrij Sitkovecki*, *Miša Majski*, *Stefan Milenković*, *Emanuelle Bertrand*, *Aldo Ciccolini* in *Radu Lupu*. V zadnjem času ga je širše občinstvo spoznalo s t. i. projekti »crossover« – v povezavi klasične glasbe z drugimi glasbenimi vrstmi.

Božidar Kos (1934), the artist celebrating his anniversary this year, lived and worked in Australia from 1965 until 2008, when he returned to Slovenia. It was in Australia that he took up the systematic study of composition at the University of Adelaide. Having graduated, he worked as a lecturer and earned his PhD in 1980. During his numerous visits back to Europe he continued to study with major composers. In 1984 he became professor and Chair of Composition at Sydney Conservatorium of Music, where he made his mark as one of the most prominent composers and pedagogues in Australia. Documents kept by the Slovenian Academy of Sciences and Arts testify that "his aesthetic background in composition can be traced back to the practices that were introduced by the avant-garde after World War II, but transformed into an independent and original musical expression. Kos established a style of carefully and masterfully crafted, harmonically sensitive complexity. He composes music that investigates the relationships between musical space, harmony, timbre and texture. His oeuvre includes works based on harmonic and sub-harmonic spectra that incorporate microtones of diverse sizes."

Božidar Kos has earned a number of important prizes, grants and awards, among them Best Australian Orchestral Work award and in 2004, the award for Long-Term Contribution to the Advancement of Australian Music. He has been a full member of the Slovenian Academy of Sciences and Arts since May 2009. Božidar Kos's body of work encompasses compositions for orchestra, chamber and soloists, as well as instrumental and electroacoustic music.

This the author had to say about his piece **Aurora Australis**: "Aurora Australis is a polar glow visible in the southern night sky as a shimmering, glowing display of light. It comes in a myriad of versions, most frequently as waves and curtain-like streams of colourful light. Colour patches and columns come in various colour shades rapidly moving from one place to another, as if dancing high up in the atmosphere with the dark sky below. Aurora also means dawn, daybreak or sunrise. Or figuratively speaking, the beginning of what is to come, something still unknown and mysterious. The composition *Aurora Australis* is not a programmatic work, yet its structure is reminiscent of this atmospheric phenomenon. The piece unfolds in waves and orchestral colours change continuously. Most of the time, the music material played by the flutes, oboes and clarinets evokes a 'shimmering, glowing' texture of sound, while the percussions play almost dance-like rhythms very softly, suggesting they come from somewhere far away. Bassoons, contrabassoon and tuba on the other hand play, especially in the first part of

the composition, low, slow-moving melodic lines that embody the dark end of the sound spectrum. The composition is built on the harmonic and sub-harmonic spectrum, with many pitches deviating from the traditional tempered chromatic tuning, sometimes by an approximate sixth-tone and sometimes a quarter-tone. *Aurora Australis* was commissioned by the Australian Broadcasting Corporation."

This he wrote about his **Symphony No. 3**: "I have been interested in the big bang theory ever since I first wrote an essay on the origin and evolution of the universe for my physics class in grammar school. The fact that the universe developed from an explosion of a very hot sphere (gravitational singularity) still inspires me with awe. Another of nature's miracle is that an organism as complex as a human being can come out of a single cell through insemination, or that a magnificent tree, able to endure for centuries, may come out of a tiny seed. Explosions of pyrotechnical products, fireworks filled with all sorts of little stars, have also always produced a myriad of fascinating effects. This, of course, has nothing to do with my *Symphony No. 3*, except that the initial material is based on a fast development of individual notes into harmonies (simultaneous sounding of several notes), which implies a sort of explosion. This idea of an explosion of a note into a harmony is repeated several times in different versions and gradually transforms into different textures. Also significant is the short melody that first appears in measures 49 – 53 in the two trumpets part and is then repeated in different versions and transformations throughout the composition. Variations and metamorphoses of these two ideas serve as the base material for the development of textures and various structures in the symphony. The composition ends with a seven-voice fugato based on the said short melody and its transformations."

We are looking forward to hearing some of Lebič's pieces, as part of this year's festival programme, aware that they are, without a doubt, exceptional works of art that represent pillars of our artistic musical creativity. Everyone, be it a connoisseur or a music lover, agrees that **Lojze Lebič** (1934), another artist celebrating his anniversary this year, whose compositional arch spans from music for the orchestra to choir, chamber, vocal and instrumental music, is one of the most important Slovenian composer of the second half of the 20th century. Almost all of his compositions have taken their place among the masterpieces of Slovenian musical production. In his words, he "formed himself as man and a composer in the second half of the 20th century. It

was a time profoundly marked by the dehumanising Second World War and torn between the utopian Promethean mass ideology and the awareness of the absurdity of one's condition, between boundless self-confidence and metaphysical fear, between absolute new music born from nothingness (or from silence alone) and the loud sonority of machines." Lojze Lebič started off "quietly and modestly as a member of the Composers' Club at the Academy of Music. In 1962 he joined the "Pro musica viva", a group of composers who left a profound mark on Slovenian music production and reproduction of the 1960s. Lebič gradually developed his musical expression while studying the 20th-century classics. Having visited the Warsaw Autumn Festival at the beginning of the 1960s he became even more interested in avant-garde sound solutions. What is interesting is that it was only at that point of his evolution as a composer that he started to draw attention to himself and became recognised as a composer." (A. Rijavec)

Lebič graduated in archaeology at the University of Ljubljana and in composition at the Academy of Music with Marjan Kozina as his mentor. He was artistic director and conductor of the RTV Ljubljana Chamber Choir, professor of conducting at the Pedagogical Academy in Ljubljana, and full professor of music theory at the Faculty of Arts; he is also a full member of the Slovenian Academy of Sciences and Arts. In 2005 he was elected as a foreign member of the Royal Flemish Academy of Belgium for Science and Arts and in 2012 as corresponding member of the Croatian Academy of Sciences and Arts. Lojze Lebič is a three-time Prešeren Fund award winner who also received the Prešeren Prize for his compositional oeuvre in 1994. He was decorated with the Golden Order of Merit of the Republic of Slovenia (2004), is an honorary resident of Prevalje Municipality and recipient of the Kozina Award, conferred on him in 2005 by the Society of Slovene Composers for his rounded compositional oeuvre. In 2011, The Municipality of Ljubljana conferred upon him the Župančič Award for his life work. Here, an extract from the explanation for the award that was read at the awards ceremony: "The Župančič Award for life work was conferred upon him by City of Ljubljana as a token of admiration for his art and in appreciation of his sharing his faith in the purpose of being, in the humanism of the ethical world, the beauty of creation and harmony of mutual respect, and the unison with everything there is. We now feel even closer to his gifts and we honour them on behalf of Župančič, with even more devotion and respect."

for symphony orchestra was composed in 1988/89 after being commissioned by ABC – Australian Music Centre /Sounds Australian/. The first performance was intended for the Queensland Symphony Orchestra – hence its title. The musical material in the composition unfolds spontaneously within rigorously proportioned segments. The first, "Deciso with great energy," comes from the contrast between the rhythmic vivacity of the brass and a shrouded remoteness of the strings. The second, "With no feeling of beat," is composed of underlying tonal layers interlocked with quotation-like fragments; the third is a transitional gradation built on the pedal tone, drawing from archetypal melodic fragments and leading to the fourth, dynamic part of the composition, "Agitato". Through reminiscences from the previous segments the composition concludes in the fifth part with a sense of resignation. The composition was first performed on 27 June 1990 in Brisbane by the conductor John Hopkins and the Queensland Symphony Orchestra. This was followed by other performances at the Opatija Tribune of Music with conductor Marko Letonja, in 1991 with the Polish Radio Symphony Orchestra of Krakow at World Music Days in Zürich and elsewhere."

In the booklet accompanying the compact disc with **Musica concertata for horn and orchestra** Jelena Ukmar wrote: "The title alone says two things. Firstly, it tells us that the work is an interplay between the horn and the orchestra that interact as partners more equal than in a traditional multi-movement concerto; secondly, it tells us that this time the composer opted for more instrumental and aural autonomy than in his other works of the time ... In terms of form, *Musica concertata* consists of three interlinked units, beginning with two slower ones that are balanced by the longer fast unit with implied cadence and an accelerated coda. Contemporary composers are reserved when it comes to the horn as a solo instrument. It may be that it sounds too close to the aesthetics of romanticism, the melancholic beauty and escapism into nature. However, the composer did not work to avoid this, but instead imbued it with the capacities and novelties boasted by the instrument today. *Musica concertata* was composed in the spring of 2004 at the proposal of horn player Boštjan Lipovšek. Worth special mention among its many performances is the one at the ISCM World Music Days on 21. 4. 2005 in the Vatroslav Lisinski Concert Hall in Zagreb."

The author explained the background of the first composition tonight as follows: **Queensland Music**

Monika Kartin

Steven Loy, conductor and composer, has been actively involved in projects on contemporary music in Slovenia for many years. Recognised for his disciplined and insightful performances of contemporary music. Steven Loy has earned a reputation as a committed advocate for composers. As the permanent conductor of the ensemble MD7 from 2005 to 2012 he premiered more than 35 works composed especially for the ensemble. He has also worked frequently with the Slowind and Slavko Osterc ensembles and has conducted numerous important 20th century works. Equally active in the recording studio, he recorded numerous compact discs with MD7 and other ensembles. Since 2010 he has been curator (and conductor) of the contemporary music series "Predihano" organised by Cankarjev dom, the central performing arts centre in Slovenia. His work in Slovenia has earned him consistently positive reviews.

In the realm of symphonic music he has conducted concerts with numerous European orchestras. This season he leads the RTV Slovenia Symphony Orchestra in numerous projects with a wide repertoire ranging from Mozart and Schumann to Kos and Lebič.

His musical journey began in the United States where he studied composition with Joseph Castaldo at the University of the Arts in Philadelphia. Having moved to Europe he studied conducting in Budapest and later in Paris. He has actively participated in master classes with world-recognised conductors such as Péter Eötvös, Zoltán Peskö, Yuri Simonov, Jean-Marc Burfin, Jorma Panula, Helmuth Rilling and others. In 2002 he earned the Diploma di Merito at the Accademia Musicale Chigiana in Siena, Italy, where he studied with Lothar Zagrosek. He recently completed a Masters Degree with the distinguished conductor Michael Palmer at Georgia State University in Atlanta.

Loy's composition Tahtātā was performed last year as part of Slovenian Music Days, winning him glowing reviews from professional critics.

Boštjan Lipovšek comes from a family with a long tradition of horn players. His father was an amateur horn player and a member of the wind orchestra of the Slovenian Railways in Zidani

most, now led by his brother Franci, who also plays the horn. Boštjan studied at the Ljubljana Academy of Music with Prof. Jože Falout both in his undergraduate and postgraduate studies. He also took advanced studies with Radovan Vlatković at the Salzburg "Mozarteum". During his study in Ljubljana he received the Student Prešeren Award for his performance of Richard Strauss's Horn Concerto No. 1. In 2001 he won the international competition "Città di Porcia". Since 1999, when he was appointed assistant professor and later Assistant Lecturer, he has been teaching at the Academy of Music in Ljubljana. In 2005 he took up the invitation from Zagreb to teach as assistant lecturer at their Academy of Music. In 2008 he won the Prešeren Fund Award for his achievements. Over his 17-year engagement as a soloist with the RTV Slovenia Symphony Orchestra he has recorded, among others, concertos by R. Strauss, W. A. Mozart, R. Glière and J. Pauer. Meriting special mention are his premiere performances and recordings of music by L. Lebič, I. Petrič, T. Habe and U. Krek.

The RTV Slovenia Symphony Orchestra was founded in 1955. Since then, it has been led by conductors Uroš Prevoršek (1955–1966), Samo Hubad (1966–1980), Stanislav Macura (1980–1981), Anton Nanut (1981–1998) and Lior Shambadal (2000–2003). In 2006 the baton was passed to Chinese conductor En Shao. The orchestra's concerts in Slovenia and abroad have won the orchestra wide recognition. The orchestra's main activity is recording. Its diverse and extensive repertoire spans from the Baroque to modern symphony music, operas, oratorio and cantata, stage and film music, showcasing above all the creative production of Slovenian composers. In past seasons the orchestra has attracted most attention with conductors and soloists such as Ralf Weikert, Walter Proost, Sian Edwards, Angela Georghiu, Roberto Alagna, Giora Feidman, Dmitry Sitkovetsky, Mischa Maisky, Stefan Milenkovich, Emanuelle Bertrand, Aldo Ciccolini and Radu Lupu. In more recent years it has become even more popular through so-called "crossover" projects blending classical music with other musical genres.



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THE RTV SLOVENIA SYMPHONY ORCHESTRA



RADIO
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SLOVENIJA



Komorni godalni orkester Slovenske filharmonije

KOMORNI GODALNI ORKESTER SLOVENSKE FILHARMONIJE

THE SLOVENIAN PHILHARMONIC
STRING CHAMBER ORCHESTRA

SREDA, 12. MARCA, OB 18.00
Slovenska filharmonija
Vstop prost

WEDNESDAY, 12 MARCH, AT 6 PM
Slovenian Philharmonic
Free entrance

Solist / Soloist: **ANDREJ ŽUST**, rog / horn

**ČLANI KOMORNEGA GODALNEGA ORKESTRA SLOVENSKE FILHARMONIJE /
MEMBERS OF THE SLOVENIAN PHILHARMONIC STRING CHAMBER ORCHESTRA:**

Prva violina / *First violin*

JANEZ PODLESEK (koncertni mojster / *Concertmaster*)

VERA BELIČ, MONIKA IVANČEV, MATIC ANŽEJ

Druga violina / *Second violin*

ŽIGA CERAR, OLIVER DIZDAREVIČ ŠKRABAR,

BOJAN ERJAVEC, MAJA SAVNIK

Viola

MAJA ROME, MAJA BABNIK RAVNIKAR, TOMAŽ MALEJ

Violončelo / *Cello*

IGOR ŠKERJANEC, KLEMEN HVALA

Kontrabas / *Double bass*

PETAR BRČAREVIČ

Na sporedu / Programme

LOJZE LEBIČ: Per archi / Za godala / *For strings*

NINA ŠENK: Chant

NENAD FIRŠT: Tolmuni za godalni orkester / *Pools for string orchestra*

SLAVKO L. ŠUKLAR: Arkade za rog in godala / *Arcades for horn and strings*

Letošnji jubilan **Lojze Lebič** (1934) tako razmišlja o sebi in odnosu do glasbene umetnosti: »Sprejemam dualistične prvine narave. Znotraj kroženja stvari med lepoto in okrutnostjo sveta hočem ostati samemu sebi zvest in skladen z okoljem odgovoren tako do resnice (etika) kot smiselnosti (estefika). Ustvarjanje se zame odvija v nepoznanih, malodane neulovljivih prostorih osebne domišljije. Sodobno zato ne kaže iskati na površju, marveč v globljih plasteh mojih skladb. Kdo torej sem? Po rodu in naravi Slovenec (iz tega sveta so moji zbor, samospèvi in zgodnja simfonična dela Nicina, Korant ...), spoštljiv do stvarstva, Stvarnika in skrivnosti bivanja (kar je zaznati v delih Ajdna – glasba v času, Glasba za orkester – Cantico I in II); občutljiv za človeško trpljenje

(Novembrske pesmi, Miti in apokrif) in odprt do vseh ljudi, ver in nazorov, če so pravični.«

Za Lojzeta Lebiča in njegovo osebnost ter življenjsko naravnost in pronicljivi odnos do današnjega trenutka pa so zelo značilne tudi besede, ki jih je izrazil v zahvali ob podelitvi Župančičeve nagrade: »Danes sta v navadi vsesplošni družbenopolitični pesimizem in govorjenje o koncu velikih zgodb, koncu zgodovine, koncu umetnosti. Zakaj tako – ko pa ljudje vendarle lahko živimo predvsem iz utemeljenega upanja? Odgovorjam: Zato, ker umetniško in estetsko v njej moti in ovira današnje vsesplošno potrošniško površnost. A svet, tudi naš slovenski, se bo moral premakniti stran od kulturne razpuščenosti 'šovov', 'talentov' in

druge pootročnosti ter poskati večje ravnotežje med umetniškim in tehnološkim, vsakodnevno mimobežnim ter trajneje duhovnim. So dvomljivci, ki se sprašujejo, ali imajo umetnosti – ples, koreografija, gledališče, arhitektura, glasba – širša kultura nasploh, kot jo pojmuje tradicionalna razsvetljenska misel, prihodnost. Odgovarjam: Ne gre za kulturo in umetnost – brez njihju mi, tako Slovenci kot Evropa in svet, nimamo prihodnosti. Pri tem nikakor ne mislim, naj bi se umetnikom kaj posebej zaupalo ..., a kakorkoli, so duhovna diagnoza časa, naša skupinska podoba. Osipanju umetniške občutljivosti – tako uči zgodovina – vselej sledi tudi osipanje nravstvenega in družbeno moralnega. Za glasbo to danes že velja: ob vse večji razpuščenosti in zvočnem hrupu na javnih prostorih se že spreminja v medij uničenja zahodne kulture. Ustvarjalci se radi sklicujemo na umetniško svobodo. A ni čisto tako. Prava, velika umetnost se vselej izraža v samooomejitvah in tako pogosto izrečeni župančičev stavek Veš, poet, svoj dolg? razumem kot našo zavezanost in dolg svetu, ki bo stremel k socialnim, moralnim in družbenim vrednotam ...«

»Skladba **Per archi/Za godala** je nastala leta 2009 na pobudo in po naročilu Komornega godalnega orkestra Slovenske filharmonije. Je iz treh med seboj povezanih delov: odločnega dramatičnega začetka in ponotrjenega mirnega srednjega dela, ki se postopno preoblikuje v živahnejši zaključek. Kljub sodobnim usmeritvam pri izbiri in oblikovanju gradiva je delo naravnano k oblikovni zaokroženosti in umetniški izraznosti. Skladba je nastajala z misljo na plemenito zvočnost godal pa tudi na odlične mojstre, zbrane v Komornem godalnem orkestru Slovenske filharmonije,« je zapisal skladatelj.

Nina Šenk (1982) je po končanem študiju kompozicije in glasbene teorije na Akademiji za glasbo v razredu prof. Pavla Mihelčiča nadaljevala podiplomski študij kompozicije na Visoki šoli za glasbo Carl Maria von Weber v Dresdnu pod mentorstvom prof. Lotharja Voigtländerja in leta 2008 končala mojstrski študij na Visoki šoli za gledališče in glasbo v Münchnu v razredu prof. Matthiasa Pintscherja. Med študijem je dobila več nagrad, med drugim evropsko nagrado za najboljšo kompozicijo na festivalu Young Euro Classic za Koncert za violino in orkester (2004), Prešernovo nagrado Akademije za glasbo ter prvo nagrado na festivalu Weimarer Frühjahrstage für zeitgenössische Musik za skladbo Movimento fluido (2008). Njene skladbe so bile izvedene na pomembnejših festivalih v tujini in doma (salzburške Slavnostne igre, Young Euro Classic, Kasseler Musiktage, Musica Viva, Frankfurter Positionen, Weimarer Frühjahrstage, Heidelberger Frühling, Ljubljana Festival, Festival

Slowind, Slovenski glasbeni dnevi, Festival Maribor, Festival Unicum, Svetovni kongres saksofonov ...) ter na koncertih po vsem svetu z različnimi orkestri in ansambli (Orkester Slovenske filharmonije, Komorni godalni orkester SF, Simfonični orkester RTV Slovenija, Orkester Deželnega gledališča v Cottbusu, Festivalni orkester Young Euro Classic, Ensemble modern, Scharoun Ensemble, Ensemble mosaik, Ensemble United Berlin, Pihalni kvintet Slowind, Ensemble Aleph, Altera veritas, MD7, Ensemble Concorde in Kammersymphonie Berlin). V sezonah 2008/2009 in 2009/2010 je bila Nina Šenk rezidenčna skladateljica orkestra Državnega gledališča v Cottbusu v Nemčiji.

Nina Šenk je navdih za skladbo **Chant** našla v gregorijanskih napevih, enoglasnem petju, ki izvira iz 7. stoletja. Izhodišče je v napevih, ki so v rabi v mašah zadušnicah, vendar gre povezavo iskati le v strukturi skladbe, ne pa tudi v njeni vsebini. Pri tem je bistven retrogradni princip, ki skladbo od sodobnega kompozicijskega sloga pripelje do izvirnega koralnega napeva. Skladateljica je njen nastanek komentirala tako: »Gregorijanski napevi (chant) so včasih le navdih, ki ga interpretiram po svoje in se povsem oddaljim od izvirnika. Na začetku skladbe je skupen element le enoglasje, ki se kaže v solističnem partu viole. Skozi skladbo prihajajo napevi vedno bolj v ospredje in so čedalje bolj očitni. Ob koncu je napev v izvirni obliki v solističnem partu violončela.«

Še en letošnji jubilent **Nenad Firšt** (1964) se je po študiju kompozicije pri prof. Danetu Škerlu in violine pri prof. Roku Klopčiču na Akademiji za glasbo v Ljubljani izpopolnjeval na mednarodnih tečajih za komorno glasbo in kompozicijo doma, na Madžarskem in v Franciji. Deloval je kot violinist zagrebškega godalnega kvarteta Sebastian, predsednik Glasbene mladine Slovenije in umetniški vodja Mednarodnega tabora GMS, zaposlen pa je kot vodja glasbene dejavnosti na Zavodu Celeia Celje in kot generalni sekretar Glasbene mladine Slovenije. Od leta 1988 je umetniški vodja in dirigent Celjskega godalnega orkestra. Na koncertih in festivalih v Evropi, ZDA, Braziliji, Avstraliji, Rusiji, Koreji, na Japonskem in Tajskem je bilo predstavljenih več kot sto Firštovih solističnih, komornih in simfoničnih del. S svojimi skladbami je na tridesetih ploščah uglednih domačih in tujih umetnikov in ansamblov. Za svoje delovanje je prejel več nagrad in priznanj, med drugim Prešernovo nagrado Akademije za glasbo v Ljubljani (za skladbo III. godalni kvartet), Prešernovo nagrado občine Celje (za celovito podobo glasbenega ustvarjalca) in leta 2009 nagrado

Prešernovega sklada (za skladateljski opus). Od leta 2010 je predsednik Društva slovenskih skladateljev.

O nocojšnji skladbi **Tolmuni za godalni orkester** je avtor zapisal: »Umirjeni, improvizacijski tok povzema doživetje tolmunov, tistih poglobljenih delov rek ali jezer, kjer se voda skrivnostno umiri. Skladba je napisana po naročilu Festivala Maribor, posvečena pa je Komornemu godalnemu orkestru SF, ki jo je leta 2010 krstno izvedel.«

Slavko L. Šuklar (1952) je kompozicijo študiral pri Petru Ozgijanu in Aleksandru Obradoviču na Fakulteti za glasbeno umetnost (FMU) v Beogradu, kjer je tudi magistriral. Na Akademiji umetnosti v Novem Sadu je deloval kot izredni profesor za kompozicijo in orkestracijo. Na isti fakulteti je bil pozneje tudi predstojnik na katedri za Kompozicijo in orkestracijo. Na Fakulteti za glasbeno umetnost v Beogradu je nekaj časa predaval orkestracijo na odelkih za dirigiranje in muzikologijo. Dva mandata je bil predsednik Društva skladateljev Vojvodine. V zadnjih dvanajstih letih deluje kot umetniški vodja festivala Pavec glasbeni maj v Pomurju, od leta 2000 je umetniški vodja programskega sveta za abonma Klasika pri Festivalu Velenje in član programskega odbora Foruma slovenskih kultur za Slovenijo. Trenutno je profesor teoretskih predmetov na srednji glasbeni šoli v Velenju, svojo dejavnost pa je v zadnjem času globoko zasidral v domače Prekmurje. Opus Slavka L. Šuklarja šteje čez 80 skladb. Za svojo ustvarjalnost je dobil tudi nagrade, predvsem v tujini.

»**Arkade** (Arcades), koncert za rog in komorni godalni orkester, so nastale v začetku leta 2011 kot naročilo Komornega godalnega orkestra Slovenske filharmonije za cikel koncertov Sozvočje svetoj. Koncert je prazivedel izvrstni, svetovno priznani mojster svojega inštrumenta Stefan Dohr, solo rogist slovite Berlinske filharmonije. Seveda je to pri samem komponiranju zahtevalo, da se rog 'sprehaja' v svojih najlepših registrih, kar je vplivalo tudi na značilno melodičnost solo instrumenta. Skladba zloni na treh istovetnih stebrih. Po prvem, uvodnem, je razprostrta kratka kadenca solista, ki je organizirana po relativno svobodnem responzorialnem obrazcu. Po kadenci se material zažene v drugi steber, po katerem sledi počasni del skladbe – kot kakšen nostalgičen Adagio. Znotraj tega počasnega kompleksa se pojavi druga solistična kadenca, zdaj predstavljena v širših potezah. Po počasnem delu se skladba zažene še v tretji, zadnji steber, ta se pa proti koncu spremeni v Codo. Kar zadeva 'muziko', je ostala v moji prepoznavni tonaliteti in je, tako vsaj upam, napisana ušesom prijetno.«

Monika Kartin

Komorni godalni orkester Slovenske filharmonije

je ansambel štirinajstih godalcev, ki so tudi člani večjega Simfoničnega orkestra Slovenske filharmonije. Ustanovili so ga leta 1993 ob podpori Ministrstva za kulturo Republike Slovenije. V devetnajstih letih delovanja je odigral okoli 350 koncertov doma in v tujini. Ansambel je nastopil na vseh pomembnih festivalih v Sloveniji, v državah bivše Jugoslavije in bližnjih državah. Vselej je doživel navdušen sprejem pri občinstvu in kritiki. Od leta 1999 deluje pri istoimenskem društvu. Spodbuja nastanek novih glasbenih del, skrbi za nočne izdaje in objavlja promocijske zgoščenke. Že dvanajsto sezono prireja cikel koncertov Sozvočje svetov v sodelovanju z Narodno galerijo iz Ljubljane. Prireditelj povezuje predavanja o likovni umetnosti s koncerti komorne glasbe in privablja ljubitelje likovne in glasbene umetnosti. Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbenicami, pianistko Dubravko Tomšič Srebotnjak, flavtistko Ireno Grafenauer in altistko Mirjam Kalin, gostil pa je tudi številna tuja imena svetovnih glasbenih odrov. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Gallianom na festivalih Glasbeni september 2007, Maribor 2010 in na Dubrovniških poletnih igrah 2011. Ansambel je bil v letih 2009 in 2010 rezidenčni orkester in koproducent Festivala Maribor. Pod umetniškim vodstvom violinista Richarda Tognettija je sodeloval s številnimi svetovno priznanimi glasbeniki. Za uspešno delo je prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betetovo nagrado leta 2006 in plaketo Mesta Ljubljana leta 2012.

Andrej Žust se je začel učiti rog pri Janezu Polancu v rojstnem mestu Logatec. Pozneje se je na Akademiji za glasbo v Ljubljani učil pri Boštjanu Lipovšku, izpopolnjeval pa se je še pri Hermannu Baumannu, Frøydisu Reeuju Wekreju, Viktorju Malischu in Radovanu Vlatkoviču. Že med študijem je prejel številne državne in mednarodne nagrade na tekmovanjih kot komorni glasbenik in kot solist. Maja 2004 je postal solo hornist v Orkestru Slovenske filharmonije v Ljubljani. Bil je tudi član Mladinskega orkestra Gustav Mahler in orkestra Pacifiškega glasbenega festivala (Pacific Music Festival Orchestra). Kot komorni glasbenik je član Pihalnega kvinteta Artvento, član solistov Komornega orkestra Ljubljana in tria Triumvirat. Od februarja 2009 do januarja 2011 je bil štipendist Orkestrske akademije Berlinskih filharmonikov, v sezoni 2011/2012 pa je kot prvi Slovenec postal stalni član tega prestižnega orkestra.

Upon his anniversary, **Lojze Lebič** (1934) reflects on himself and his attitude to the art of music: "I accept the dualism of nature. With things gravitating between the beauty and cruelty of the world I want to remain true to myself and in harmony with the environment, responsible both to truth (ethics) and purpose (aesthetics). For me, creativity takes place in unknown, virtually elusive places of personal imagination. Contemporariness in my compositions therefore lies not on the surface, but in their deeper layers. So who am I? Slovenian by origin and nature (my choir, solo songs and early symphonic works *Nicina*, *Korant* and others draw from that), humble before the creation, the Creator and the mysteries of being (reflected in *Ajdna – Music about Time*, *music for the orchestra – Cantico I and II*); sensitive to human suffering (November songs, *Myths and Apocrypha*) and open to everyone, to all religions and world views, if they are just."

Lojze Lebič's personality, creed and insightful attitude to the present moment were faithfully captured in a speech he gave at the awards ceremony for the *Župančič Award*: "The all-pervasive feeling in all spheres of society today is that of general social and political pessimism, the idea of the end of grand narratives, the end of history, the end of art. Why is that – when people can, after all, live mainly on legitimate hope? My reply is this: Because the artistic and the aesthetic within art disturb and obstruct today's widespread consumer superficiality. Nevertheless, the world, including ours, Slovenia, will be forced to move away from "shows" and "talents" devoid of culture, leave behind such immaturities and find a better balance between the artistic and the technological, between fleeting mundanity and lasting spirituality. Sceptics might wonder whether the arts – dance, choreography, theatre, architecture, music – culture in general as understood by traditional (enlightenment) thought, have a future. My reply is this: It is not about culture and art – it is us, Slovenians and the world who have no future without them. And I do not mean that artists should be trusted any more than anybody else, but that they are the spiritual diagnosis of the time, a reflection of ourselves as a group. Loss of artistic sensitivity, according to history, is always accompanied by the loss of the ethical and socially moral. Music today has already fallen victim to this trend: an increasing lack of restraint and noise in public spaces has already become the dominant medium of destruction in Western culture. We, artists, like to invoke artistic freedom. But this is not entirely the case. Real, great art is always expressed through self-restraint and the oft-spoken *Župančič's* question "Poet, do you know your due?" is what I see as our commitment and due to the world that aspires to social, moral and welfare-related values ..."

"Commissioned by the Slovenian Philharmonic String Chamber Orchestra, **Per archi / For strings** was composed in 2009. It consists of three interlinked parts: the strong, dramatic beginning leads to the spiritual, calm middle section that gradually develops into a vivacious conclusion. Despite modern trends in the selection and shaping of the material, the work embodies a tendency toward formally rounded artistic expression," the author concludes. "The composition was conceived around the thought of the noble acoustics of the strings, together with consideration of the superb master musicians gathered in the Slovenian Philharmonic String Chamber Orchestra."

Nina Šenk (1982) graduated in composition and music theory at the Academy of Music with Prof. Pavel Mihelčič and continued her postgraduate studies in composition with Prof. Lothar Voigtländer at the Music Academy Carl Maria von Weber in Dresden and completed her master studies in 2008 at the Munich University of Music and Performing Arts with Prof. Matthias Pintscher. A recipient of many awards already as a student, she received the European Prize for the best composition at the Young Euro Classic Festival for her Violin Concerto (2004), the Prešeren Prize of the Academy of Music and First Prize at the Weimarer Frühjahrsstage für zeitgenössische Musik Festival for her composition *Movimento fluido* (2008).

Her works have been performed at major music festivals in Slovenia and abroad (Salzburg Festspiele, Young Euro Classic, Kasseler Musikstage, *Musica Viva*, Frankfurter Positionen, Weimarer Frühjahrsstage, Heidelberger Frühling, Ljubljana Festival, Festival Slowind, Slovenian Music Days, Maribor Festival, Unicum Festival, the World Saxophone Congress and others) and at concerts across the world with different orchestras and ensembles (Slovenian Philharmonic Orchestra, Slovenian Philharmonic String Chamber Orchestra, RTV Slovenia Symphony Orchestra, Staatstheater Cottbus Orchestra, Young Euro Classic Festival Orchestra, Ensemble Modern, Sharoun Ensemble, Ensemble Mosaik, Ensemble United Berlin, Slowind Wind Quintet, Ensemble Aleph, Altera Veritas, MD7, Ensemble Concorde and Kammersymphonie Berlin). In the 2008 and 2009/2010 seasons she was composer in residence with the Staatstheater Cottbus Orchestra in Germany.

Nina Šenk found the inspiration for her composition **Chant** in Gregorian chants, a form of plainsong dating back to the 7th century. The composition draws from the chants sung in requiem masses, but the association is in the structure of the composition, not in its substance. The key to the piece lies in the

retrograde principle that takes the piece from the contemporary compositional style to the original choral chant. The composer explains the background of the composition as follows: "Sometimes, Gregorian chants serve as an inspiration that I interpret in my own way and take it to a completely different place from the original. The one common element at the beginning of the composition is the unison reflected in the viola solo part. Through the course of the composition the chants make their way into the foreground, becoming increasingly more pronounced. The composition concludes with a chant in the original form in the cello solo."

Having graduated in composition with Prof. Dane Škerl and in violin with Prof. Rok Klopčič at the Academy of Music in Ljubljana, **Nenad Firšt** (1964), another composer who celebrates his anniversary this year, went on to perfect his knowledge at international chamber music courses in Slovenia, Hungary and France. He was active as violinist in the Zagreb-based string quartet Sebastian, as President of Jeunesses Musicales Slovenia (GMS) and artistic director of International Music Camp of Jeunesses Musicales Slovenia. He is currently employed as artistic director of musical activities at the Celeia Celje Institute and also serves as general secretary of Slovenian Jeunesses Musicales. Firšt has also served as artistic director and conductor of the Celje String Orchestra since 1988. More than 100 of Firšt's solo, chamber and symphony compositions have been performed in concerts across Europe, the USA, Brazil, Australia, Russia, Korea, Japan and Thailand; and many are featured on some 30 albums by recognised Slovenian and international artists and ensembles. He has received several prizes and commendations, including the Prešeren Prize of the Academy of Music in Ljubljana (for the composition Third String Quartet), the Prešeren Prize of the Municipality of Celje (for his well-rounded career as a musical artist) and the Prešeren Fund Award for his compositional oeuvre in 2009. Firšt has been president of the Society of Slovene Composers since 2010.

Here, some of his thoughts on the composition we are about to hear tonight, **Pools for string orchestra**: "The tranquil, improvisational course of the composition reflects one's experience of pools, those deep still places in rivers and lakes where the water mysteriously calms down. The composition was commissioned by the Maribor Festival and is dedicated to the SPh String Chamber Orchestra, whose premiere performance of the piece took place in 2010.

Slavko L. Šuklar (1952) studied composition with Peter Ozgijan and Aleksander Obradović at the Faculty of Music (FMU) in Belgrade, where he also earned his Master's Degree.

He was associate professor for composition and orchestration at the Academy of Arts in Novi Sad where he later served as chair of Composition and Orchestration. During his teaching engagement at the Faculty of Music in Belgrade he also lectured on orchestration in the conducting and musicology departments. He served as President of the Composers' Society of Vojvodina for two terms of office. Over the past twelve years he has been active as the artistic director of PAC Music May in Pomurje, and since 2000 as artistic director of the programme council of the Classical Music programme at the Velenje Festival and member of the programming board of the Forum of Slavic Cultures for Slovenia. He currently works as professor of theoretical music subjects at the Intermediate Music School in Velenje, but his musical activity as of late has taken deep roots in Prekmurje where he was born. Slavko L. Šuklar's body of work consists of more than 80 compositions that have earned him a number of awards, many of them international.

"Commissioned by the Slovenian Philharmonic String Chamber Orchestra for the concert cycle Harmony of the Spheres, **Arcades**, concerto for horn and chamber string orchestra, was composed in early 2011. The concert was premiered by the superb and internationally recognised master hornist Stefan Dohr, soloist of the celebrated Berlin Philharmonic Orchestra. Naturally, this had to be considered in the composition, so I had the horn "stroll" in its most beautiful registers, which in turn left a mark on the characteristic melodiousness of the solo instrument. The composition is based on three identical pillars. The first – the introduction – features a short soloist's cadence, organised in a relatively free responsorial form. After this cadence the material is thrust into the second pillar that is followed by the slow section – as a nostalgic Adagio. Within this slow complex the second solo cadence appears, now introduced with wider strokes. After this slow section the composition dashes into the third and last pillar, turning into the Coda towards the end. As regards the "music", it is still in my characteristic tonality and is, or at least I hope so, pleasing to the ears."

Monika Kartin

The Slovenian Philharmonic String Chamber

Orchestra is an ensemble of fourteen musicians, all members of the Slovenian Philharmonic Symphony Orchestra. Founded in 1993 with the support of the Ministry of Culture of the Republic of Slovenia the ensemble has performed at some 350 concerts in Slovenia and abroad. The ensemble appeared at all major festivals in Slovenia and surrounding neighbour countries, always winning enthusiastic response both from audiences and critics. In 1999, the ensemble became a society with the same name. Its mission is to support and promote musical creativity, new compositions, music scores and publications, and the release of promotional CDs. The concert cycle *Harmony of the Spheres*, organised by the ensemble in cooperation with the National Gallery of Ljubljana for the twelfth consecutive season, combines lectures on visual arts with chamber music concerts, attracting lovers of both music and visual art. The ensemble has worked with a number of internationally-recognised Slovenian musicians, including the pianist Dubravka Tomšič Srebotnjak, flutist Irena Grafenauer and mezzo-soprano Mirjam Kalin, and has performed with a number of acclaimed guests from international music stages. Their work with accordionist Richard Galliano at festivals *Musical September 2007*, *Maribor Festival 2010* and the *Dubrovnik Summer Games 2011* was a special musical experience.

In 2009 and 2010 the ensemble was the orchestra in residence and co-producer of the *Maribor Festival*. Led by violinist Richard Tognetti, the ensemble has performed with many internationally recognised musicians. Their musical achievements have earned the ensemble several prizes and awards: the *Prešeren Fund Award* in 1999, *Župančič Award* in 2004, *Betetto Award* in 2006 and the *Plaque of the City of Ljubljana* in 2012.

Andrej Žust had his first horn lessons with Janez Polanec in his hometown of Logatec. Later, at the Academy of Music in Ljubljana, he studied with Boštjan Lipovšek and continued with Hermann Baumann, Frøydis Ree Wekre, Viktor Malisch and Radovan Vlatković. While still a student, he received numerous national and international awards at competitions both as chamber musician and soloist. In May 2004

he was appointed principal horn in the Slovenian Philharmonic Orchestra in Ljubljana. Žust has been a member of the *Gustav Mahler Youth Orchestra* and the *Pacific Music Festival Orchestra*. As a chamber musician he is a member of the *Woodwind Quintet Arvento*, the *Soloists of the Ljubljana Chamber Orchestra* and the *Brass Trio Triumvirat*. From February 2009 to January 2011 he was a scholar of the *Berliner Philharmoniker Orchestra Academy* and in the 2011/2012 season became the first Slovenian musician to join this prestigious orchestra.

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ZBOR KGBL – MEŠANI MLADINSKI PEVSKI ZBOR KONSERVATORIJA ZA GLASBO IN BALET LJUBLJANA

THE CHOIR OF THE CONSERVATORY
OF MUSIC AND BALLET LJUBLJANA

SREDA, 12. MARCA, OB 20.00
Slovenska filharmonija
Vstop prost

WEDNESDAY, 12 MARCH, AT 8 PM
Slovenian Philharmonic
Free entrance

Dirigent / Conductor: **AMBROŽ ČOPI**

Asistenta dirigenta / Assistant conductors: **TINE BEC, PETRA JERIČ**

Na sporedu / Programme

HANS LEO HASSLER: Angelus Domini descendit / Gospodov angel je prišel
(Evangelij po Mateju / Gospel of Matthew 28: 1–6)

ALBERT BECKER: Ich hebe meine Augen auf / Svoje oči vzdigujem (Psalm 121),
op. 89, št. 1 / Op. 89, No. 1

KAROL PAHOR: Očenaš hlapca Jerneja / *The Bailiff Yerney's Prayer* (Ivan Cankar)

ALFRED SCHNITTK: Otče naš / Oče naš (iz Treh duhovnih zborov, št. 3) /
Our Father (from Three Sacred Hymns, No. 3)

JOHN TAVENER: Svяти / Sveti
(MONIKA HOČEVAR, violončelo / cello)

THOMAS JENNEFELT: *Warning to the Rich* / Svarilo bogatim
(TINE BEC, tenor)

VILKO UKMAR: Opolnoči / *At midnight* (Srečko Kosovel)
Melanholija gladu / *Melancholy of Hunger* (Srečko Kosovel)
Ob 110. obletnici rojstva Srečka Kosovela /
110th anniversary of Srečko Kosovel's birth (1904–1926)

LOJZE LEBIČ: Zmíerom moram bondrati / *Always Must I Wonder*
(Koroška ljudska / *Carinthian folk song*)

MATEJ KASTELIC: Sonet / *Sonnet 130* (William Shakespeare)
Vsaka jesen rumeni / *Every Autumn Turns Yellow*
(Ljudska iz Istre / *Folk song from Istria*)

ALDO KUMAR: Turist / *Tourist* (Izlok Geister Plamen)

Hans Leo Hassler (1564–1612) je bil nemški organist, skladatelj in izdelovalec ur, ki je glasbeno znanje najprej pridobil v domačem krogu, saj so ga vzgojili v odličnega orglavca. Pozneje se je izobraževal pri Andrei Gabrieliju v Benetkah in se veliko družil tudi z Gabrielijevim nečakom Giovannijem. Po vrnitvi v domovino je deloval kot komorni organist in vodja mestnih piskačev v Augsburgu, pozneje se je preselil v Nürnberg, kjer se je, zanimivo, ukvarjal zlasti s trgovskimi posli in se posvečal izpopolnjevanju orgelskih avtomatov, od leta 1608 pa je bil komorni organist na dvoru volilnega kneza Christiana II. Saškega. Leta 1612 je odšel v Frankfurt na Majni, kjer se je udeležil kronanja cesarja Mathiasa. Tu je malo pozneje umrl za tuberkulozo.

Hassler je skladal na slogovni prelomnici med pozno renesanso in zgodnjim barokom. Maše in moteti še sledijo zgledu Orlanda di Lassa, medtem ko

večglasni zbori že vsebujejo značilnosti baročnega zvočnega bogastva beneškega večglasja. Nič manj pa niso poznani Hasslerjeve posvetne vokalne skladbe in orgelska dela, v katerih je čutili vplive Sweelincka, Scheidta in Pachelbela.

Albert Ernst Anton Becker (1834–1899) je glasbo študiral v Berlinu in tam deloval na slaviti Pevski akademiji (Sing-Akademie zu Berlin) in bil profesor na Akademiji umetnosti, kjer je bil njegov študent tudi Jan Sibelius. Leta 1889 je prevzel vodstvo Kraljevega zbora v berlinski stolnici, dve leti pozneje pa je na željo cesarja zavrnil ponudbo, da bi postal kantor v Tomaževi cerkvi v Leipzigu. Becker je pisal predvsem instrumentalna dela, v opusu pa so tudi nekatere pomembnejše vokalne skladbe. Te so blizu Mendelssohnovemu in Rheinbergerjevemu

glasbenemu jeziku, hkrati pa se v veliki večini dotikajo vokalne polifonije in baročnega glasbenega izročila in njegove tradicije.

Karol Pahor (1896–1974) je bil rojen v Vrdeli pri Trstu. Šolal se je v Trstu in Gorici, diplomiral pa je iz violine na Konservatoriju v Bologni. Služboval je v ljubljanski Operi, v Banjaluki, bil je ravnatelj Glasbene matice na Ptuj, poučeval je v Mariboru in po drugi svetovni vojni na Akademiji za glasbo v Ljubljani. Kljub majhni starostni razliki je bil Osterčev učenec. Šest let se je izpopolnjeval pri pomembnem skladatelju v obliki »dopisne šole« in sprejel je njegova pedagoška navodila, ki se kažejo zlasti v 1. godalnem kvartetu in Pihalnem triu. Po vojni se je Pahor veliko posvečal študiju ljudske glasbe, še posebno ga je zanimala istrska folklor. Na področju vokalne glasbe je skladatelj zapustil dela, ki se dotikajo moderne atonalnosti, bolj razumljivega glasbenega jezika v času partizanskega gibanja in, pozneje, tudi folklornega izročila.

Lojze Lebič je o njegovem zboru Očenaš hlapca Jerneja zapisal: »V čas tik pred drugo svetovno vojno šteje po nastanku tudi delo, ki res stoji osamljeno v naši zborni literaturi po zasnovi in izrazu: šestglasni zbor Očenaš hlapca Jerneja. Njegov homofoni slog toliko bolj preseneča, ker se odločno izmika nazorom Osterčeve šole. Oblikovno je tako tehten, da stoji visoko nad drugimi Pahorjevimi in med najbolj samosvojimi deli naše tovrstne literature. Pevska postavitve glasov je vzorna, metrika Cankarjevega proznega besedila v uglasbitvi idealna, izrazni lok presenetljivo močan.«

Alfred Schnittke (1934–1998) je bil ruski skladatelj z judovskimi koreninami po očetovi strani. Oče se je leta 1927 preselil iz Nemčije v Rusijo, kjer je deloval kot prevajalec, mati pa je izhajala iz nemške manjšine, ki je živela ob Volgi. Mladenič se je začel glasbo učiti na Dunaju leta 1946, kamor je bil oče poslan kot časnikiar. Alfred se je v prestolnici ob Donavi naučil duhovnega ozračja pa tudi delovne discipline, kar ga je zaznamovalo za vse življenje. Hkrati je na njem pustila neizbrisen pečat dediščina Mozarta in Schuberta. Leta 1948 se je družina vrnila v Rusijo in Schnittke je leta 1961 diplomiral na moskovskem Konservatoriju, kjer je od leta pozneje pa vse do leta 1972 tudi poučeval. Kot skladatelj se je tedaj posvečal zlasti pisanju filmske glasbe, ko je prestopil v katoliško vero, pa se je duhovno obrnil k mysticizmu, ki je močno vplival na njegovo glasbo. Tudi zato je imel z oblastjo težave, podobno kot njegov veliki ideal Dmitrij Šostakovič. Leta 1990 se je

skladatelj preselil v Hamburg, kjer je tudi umrl. Schnittke je odlično obvladal moderne glasbene tehnike in v svojih delih mu je uspelo izvrstno združiti zvočno barvitost in najintimnejša osebna občutja. Po obisku Luigija Nona v Rusiji se je seznanil s serialno tehniko. V svojih skladbah pa je ni prevzel, temveč je razvil lasten slog in z združevanjem različnih posebnosti posameznih slogov je ustvaril nov zvočni svet. »Moj življenjski cilj je združitev resne in lahke glasbe, pa čeprav si bom pri tem zlomil vrat,« je umetnik nekoč izjavil.

Sir John Kenneth Tavener (1944–2013) je bil že pri štiriindvajsetih imenovan »glasbeno odkritje leta in najbolj nadarjeni umetnik svoje generacije«. Z leti je postal Tavener tudi najbolj priljubljeni in iskani skladatelj, zlasti na Otoku. Pri dvanajstih je na slovitem opernem festivalu v mestu Glyndebourne slišal Mozartovo Čarobno piščal, ki ga je zaznamovala za vse življenje. Malo pozneje je sledilo še delo *Canticum Sacrum* Igorja Stravinskega in ta skladba ga je toliko prevzela, da si je zaželel postati skladatelj, kot je sam pozneje povedal. Tavener je pozneje študiral klavir in kompozicijo, ukvarjal se je tudi s poučevanjem. Ves čas je veliko komponiral. Leta 1977 je prestopil v rusko ortodoksno cerkev, ortodoksna teologija in liturgija sta močno vplivali na njegov slog. Pozneje se je približal hinduizmu in islamu, vendar je v svojem bistvu ostal prepričan pripadnik krščanske vere. »Dosegel sem trenutek, ko sem začutil potrebo, da moja glasba postane bolj univerzalna,« je o tem dejal v enem od intervjujev.

Svyati je ruska ortodoksna pogrebna pesem, ki je nastala leta 1995 po naročilu glasbenega festivala v mestu Cricklade. »Ko sem skiciral skladbo, sem izvedel, da je umrl oče moje drage prijateljice Jane, John Williams. Posvetil sem jo Jane in spominu na njenega očeta.« Besedilo je v cerkveni slovanščini, kot jo uporabljajo v ruskem ortodoksnem bogoslužju. Zborovskemu partu je dodan tudi part za violončelo solo. Zbor poje v trenutku, ko raven zaprejo in jo nesejo iz cerkve ob žalujočih s prižganimi svečami.«

Thomas Jennefelt (1954) je sodobni švedski skladatelj, ki se je šolal na Kraljevem kolidžu za glasbo v Stockholmu. Njegova ljubezen velja zlasti vokalni glasbi in opernoscenski umetnosti, opus pa vsebuje tudi orkestralna in komorna dela. Jennefeltu pomeni besedilo ogromno, kot pa je dejal, je odnos med besedo in glasbo zanj zelo zapleten. »Tekste pišem zato, da sploh lahko komponiram. Besedilo potrebujem, po drugi strani ga preklinjam. Brez teksta ni

glasbe. Ne morem najti glasbene oblike, dokler nimam besedila. To gre tako daleč, da celo napišem besedilo za orkester, da ta 'poje', se pravi, da igra, kot bi pel.« Jennefelt je bil kar 20 let član slovitega komornega zbora Eric Ericson, tudi njegov predsednik. Tesno sodelovanje s tem ansamblom mu je omogočilo osebni umetniški razvoj, saj je lahko sproti preizkušal vokalne zmožnosti amaterskih pa tudi profesionalnih pevcev. Jennefelt je danes največkrat izvajani avtor vokalnih del na švedskem. Razumljivo je, da dobiva številna naročila domačih pa tudi drugih najboljših vokalnih ansamblorov s svetovne glasbene scene.

Vilko Ukmar (1905–1991) je bil skladatelj, odličen učitelj glasbene zgodovine, kritik, publicist in izjemen estef. Bil je diplomiran pravnik, končal je študij glasbe na ljubljanskem Konservatoriju, izpopolnjeval pa se je na Dunaju in v Zagrebu. Dolga leta je poučeval glasbeno zgodovino, bil je direktor ljubljanske Opere in vse do upokojitve je predaval zgodovinsko-estetske predmete na Akademiji za glasbo in na Oddelku za muzikologijo Filozofske fakultete. Tistim, ki smo ga imeli priložnost poslušati kot predavatelja, bo ostal v neizbrisnem spominu kot sijajen govorec, ki je glavni pomen vselej posvečal razmišljanju o smislu življenja, pomenu umetnosti in človeku kot enkratnem bitju.

V Ukmarjevih zborovskih skladbah »presenečajo /.../ 'nezborski' prijemi. Zanimivo je, da ob vseh drznih melodičnih okretih in napetih harmonskih tvorbah, ponekod s poudarkom na recitaciji besedila, in navkljub pogosto podvojenim oktavam in na široko razpostavljenim akordom ter podobnim 'instrumentalizmom' skladateljev zborovski stavek vzorno in izrazno prepričljivo zveni«, je zapisal A. Rljavec. Ukmar je zlasti rad posegal po Kosovelovi poeziji, kar pričata tudi nocojšnji zborovski skladbi.

Skladateljski lok **Lojzeta Lebiča** (1934) se razprostira od orkestralne, zborovske, komorne do vokalno-instrumentalne glasbe, vendar pa se zdi, da ima mojster Lebič poseben odnos prav do vokala. Verjetno je na to vplivalo skladateljevo intenzivno dirigentsko delo, ko je najprej vodil Akademski pevski zbor Tone Tomšič, pozneje pa vrsto let Komorni zbor RTV Slovenija. Ne glede na to skoraj ni umetnikove skladbe, ki se ne bi zapisala med vrhunce naše ustvarjalnosti. Med najpomembnejšimi vokalno-instrumentalnimi deli so nedvomno Miti in apokrifii za basbariton in orkester, Novembrske pesmi za alt in orkester, Ajdna, Glasba o času za zборе, kljunaste flavte, folkala in sintetizator, Požgana trava za glas in orkester, Puer natus za basbariton in orkester in Zgodbe – Fables. O glasbi razmišlja tako: »Glasba, kadar je umetnost,

mi je sporočilo neskončnega in najvišji dosežek človeškega duha. Ne ena sama, svetovna (World Music) – kot napovedujejo futurologi – marveč različne glasbe sveta (Musics of the World). Del teh sem in bom ostal.«

O svoji zborovski skladbi Zmieriom moram bondrati umetnik pravi: »Odkar jo poznam, me spremlja bridka pripoved te koroške ljudske pesmi. Ostalo bi pri tem, če me leta 1988 ne bi nagovorili, naj za Slovenski oktet prispevam kaj s Koroškega. Ustregel sem, vendar sodim, da mi je šele v obdelavi za mešani zbor uspelo – ne da bi pesem preveč odtujil – tej kratki in v vrstično ponavljanje usmerjeni melodiji dati več prostora. Zunanja dela skladbe prinašata različici osnovnega napeva, notranji, ki ga oklepata, pa je daljši in samostojnejši. Poteze, značilne za večglasno petje alpskega prostora, so kolikor mogoče ohranjene. In ostala je žalost nesrečne dékle, ki mora vsako leto o božiču/pred vienahnmj/ bondrati/oditi/ k drugemu pavru/ kmetu/... z edinim upanjem, da potem, ko 'za me tu prav'ga dóma ni, bo pa ja kaj tam v večnosti ...''

Matej Kastelic (1994) se je rodil v Ljubljani in leta 2009 je opravil sprejemni preizkus na Konservatoriju za glasbo in balet v Ljubljani in že isto leto napisal prvo avtorsko skladbo Jutro za godalni kvintet. V komponiranju se je najprej preizkusil kot skladatelj instrumentalne glasbe, na pobudo profesorjev Črta Sojarja Voglarja in Ambroža Čopija pa se je začel zanimati za zborovsko kompozicijo in leta 2012 s skladbo Sonet št. 130 za mešani zbor prejel prvo nagrado na natečaju Akademskega pevskega zbora Tone Tomšič za nova zborovska dela na besedila W. Shakespeara. S to zborovsko skladbo in z delom Vsaka jesen rumeni je Kastelic zbudil tudi veliko zanimanje glasbene kritike – kritičarka Branka Kljun ga je posebej izpostavila, da se »razvija v domiselnega in kreativnega ustvarjalca«. Oba zbora je leta 2013 objavila tudi založba za zborovsko glasbo Astrum. Jeseni 2012 je Matej Kastelic znova sodeloval na natečaju APZ Tone Tomšič za priredbo božičnih napevov in si s sošolko Tejo Merhar delil prvo nagrado za obdelavo napeva Božično drevo Aleksandra Mežka, posneli pa so tudi zgoščenko z naslovom Naše božično drevo. Kot skladatelj je Matej Kastelic sodeloval tudi z drugimi odličnimi zbori in ansambli.

O obeh zborovskih delih je avtor zapisal: »Vsakič ko sem bral Shakespearovo poezijo, se mi je pogled ustavil pri Sonetu 130. Nekaj v teh besedah me je tako prepričalo, da sem jih že takrat slišal v glasbeni podobi. Ko sem izvedel za natečaj APZ za zborovsko skladbo na besedilo Shakespeara, sploh

ni bilo dvoma, katero pesem bom izbral. To je moja prva vokalna skladba, zato sem bil prvič postavljen pred dejstvo, da je treba besedilo ujeti v harmonije glasbe, kar mi je pomenilo svojevrsten izziv in sem se iz tega veliko naučil. Glede na to, da je pesem napisal najbolj znani dramatik vseh časov William Shakespeare, je tudi sonet dramsko obarvan z živahnim dogajanjem in pestro vsebino.

Jesen kot letni čas nas opozarja na to, da je vse minljivo in smo ujetniki časa, ki teče naprej. Vse je minljivo, kakor jesen, ki orumeni in odvrže liste. Prav tako je bilo v času vojn, ko je jesen vzela življenja mladih vojakov za svoje in so tako z njihovih dreves življenja začeli odpadati listi upanja. V tem upanju pa se lahko rodi pesem, kot je Vsaka jesen rumeni, ki ni minljiva, saj ponovno zaživi, ko jo prebereš. Naj zaživi še v glasbi. Pesem ima pet različno obarvanih kitic, ki prikazujejo zgodbo poslavljanja mladega vojaka od svojega doma, staršev, bratov in sester ter na koncu še od ljubice. Zbogom je beseda, ki kar odmeva skozi to pesem, zato se skladba s to besedo začne in konča. V prvi kitici prepeva solo sopran, ki opiše jesen in napove zgodbo. V naslednji kitici ima glavno vlogo moški del zbora, ki ponazarja poslavljanje vojaka od doma. V tretji in četrti kitici sem si pod težo besed osnovno melodijo dovolil transpirirati v mol, kjer se poslovi od staršev in nato še od bratov in sester. Med tema kiticama se pojavi solo sopran, ki s svojimi višinami prikaže bolečino ob odhodu. V zadnji kitici se spet pojavi osnovna melodija v duru, kjer se optimistično še zadnjič poslovil od svoje ljubice ne glede na usodo. V zaključku pa je ujet odmev besede zbogom.«
Skladbo je krstno izvedel zbor Konservatorija za glasbo in balet Ljubljana pod vodstvom dirigenta Ambroža Čopija 23. novembra 2012 v Slovenski filharmoniji.

Aldo Kumar (1954) je študiral glasbo v Ljubljani, izpopolnjeval pa se je na Poljskem pri Boguslawu Schaefferju in Krzysztofu Mayerju. Njegov skladateljski opus obsega zborovsko, solistično, komorno, vokalno-instrumentalno, scensko in filmsko glasbo. Stalno sodeluje z domačimi in tujimi dirigenti in poustvarjalci. Njegove kompozicije (med najpomembnejše spadajo: Čelo Alp za veliki simfonični orkester, Istrska suita za godalni orkester, Na struni Merkurja, kantata za mešani zbor, tenor, bariton in simfonični orkester, Post Art ali Glej, piše ti Wolfgang za klavir in godalni orkester, Varda concerto za klavir in simfonični orkester, Graffiti za pikolo in klavir, Improstratra za big band in klavir, Strastra za simfonični orkester in orgle) so bile izvedene na številnih slovenskih in tujih koncertnih odrih. Njegove vokalne kompozicije so postale stalni repertoar mnogo zborovskih zasedb. Kot skladatelj scenske glasbe sodeluje z veliko gledališkimi

ustvarjalci. Je avtor glasbe za številne televizijske igrane in dokumentarne filme, kot skladatelj filmske glasbe pa je podpisan pod nemalo celovečernih filmskih projektov. Za svoje delo je prejel številna priznanja, med drugim nagrado Prešernovega sklada (2010), zlato ptico (1984), Pirnatovo nagrado (1980), nagrado Šterijevega pozorja za scensko glasbo (1987), prvo nagrado za filmsko glasbo na mednarodnem filmskem festivalu Montagna v Trentu (2000), nagrado ansambla Slovenicum, nagrado APZ Tone Tomšič in kar tri Borštnikove nagrade za gledališko glasbo (2003, 2004 in 2005).

»Skladbo Turist sem napisal v Kopru leta 1987. Za izhodišče mi je bilo duhovito ludistično besedilo Iztoka Geistra, ki govori o dokaj konfuznem stanju, ki zaobjame človeka, ko se znajde v vlogi turista. Iz vsakdanjega pogleda se percepcija sveta premakne v povsem drugo pozicijo. V vlogi turista vidimo, slišimo, občutimo, mislimo drugače. Moram priznati, da sem se zelo zabaval, ko sem pri pisanju skladbe zavestno opazoval vedenje turističnih skupin, ki so se takrat mudile na Obali. Vesel sem, da skladba še vedno živi in z leti postaja kar nekakšna turistična zanimivost.«

Monika Kartin

Zbor Konservatorija za glasbo in balet Ljubljana

deluje v okviru programa umetniške gimnazije na KGBL in šteje približno 60 članov. Z manjšimi prekinitvami ga je vrsto let vodil Tomaž Habe, s septembrom 2010 pa je vodstvo prevzel Ambrož Čopi. V njem prepevajo dijaki, ki niso vključeni v šolske orkestre. Zbor izvaja stilno in žanrsko raznovrsten program. Posebno pozornost namenja izvedbam skladb sodobnih slovenskih skladateljev, s svojo dejavnostjo pa spodbuja najmlajše skladateljsko generacijo k nastanku novih del, ki jih uspešno promovira na koncertih in tekmovanjih po Sloveniji in tujini. Mladi se poleg glasbenega znanja, kot so oblikovanje pevskega glasu, vodenje pevske linije, fraziranje, artikulacija ter sožitje med besedno in glasbeno umetnostjo, v zboru seznanjajo tudi z odgovornostjo, sprejemanjem različnosti, prilagajanjem ter predanostjo skupnemu cilju, kar so temeljne človeške vrednote, ki omogočajo kakovostno delovanje skupine. Zbor se redno predstavlja na nastopih in tekmovanjih doma in v tujini. Med zadnje uspehe sodijo drugo mesto na Mednarodnem zborovskem tekmovanju Maribor, 2013, prvo mesto v kategoriji mešanih zborov in velika nagrada ter posebna nagrada za izvedbo skladb sodobnih slovenskih skladateljev na mednarodnem tekmovanju Canti veris Praga (2013), dve zlati plaketi in prvi mesti v kategoriji mešanih in komornih zborov na

mednarodnem zborovskem festivalu v Gdansk (2012), zlata plaketa z odliko in prvo mesto v kategoriji mešanih mladinskih zborov na državnem tekmovanju otroških in mladinskih pevskih zborov Zagorje ob Savi (2012) ter zlata plaketa in prvo mesto na mednarodnem zborovskem tekmovanju Samoborsko zbornsko protuletje (2011).

Ambrož Čopi (1973) je dejaven na različnih področjih in povsod s svojo strokovnostjo, zagnanostjo in energijo prepriča in dosega vrhunske rezultate. Njegova strast in predanost glasbi navdušujeta in navdihujeta številne mlade glasbenike doma in po Sloveniji, da mu sledijo, in poslušalce, ki jih njegova glasba ali srčna interpretacija prepriča in prevzame, da prisluhnejo. Težko bi našli glasbenega ustvarjalca, ki se s tako vnamo predaja umetnosti in hkrati razdaja svoje znanje in ljubezen do nje ljudem. Leta 1996 je diplomiral iz kompozicije na Akademiji za glasbo v Ljubljani v razredu Daneta Škerla, podiplomski študij pa je končal v razredu Uroša Rojka. Je dobitnik naziva mladi glasbenik leta 1995, dve leti pozneje je prejel Prešernovo nagrado Univerze v Ljubljani in priznanje občine Bovec.

Čopijeve vokalne in instrumentalne skladbe so doživele izvedbe na številnih koncertih, festivalih ter tekmovanjih doma in v tujini. Vokalne skladbe so predstavljene na zgoščenkah Lirični akvareli (APZ Tone Tomšič, dir. Stojan Kuret) in So ptičice še snivale (ČarniCe, dir. Stojan Kuret). Čopi je izjemno cenjen in iskan zborovski dirigent, ki je vodil in še vodi nekatere pomembne slovenske zборе. Od leta 2004 je dirigent Akademskega pevskega zbora Univerze na Primorskem, vodi pa še MeMPZ Gimnazije Koper in zbor KGBL. Z zbori je dosegel številne nagrade na državnih pa tudi tujih tekmovanjih. Nedvomno je tudi odličen in pri mladih zelo priljubljen pedagog pa tudi organizator glasbenih dogodkov in glasbeni motivator. Prvo znanje vokalne glasbe je kot asistent dirigenta Stojana Kureta pridobil pri APZ Tone Tomšič v Ljubljani in kot pevec Komornega zbora AVE, petje je izpopolnjeval pri prof. Marjanu Trčku na nižji glasbeni šoli v Ljubljani. Že med študijem je leta 1992 ustanovil Komorni zbor Iskra Bovec in ga uspešno vodil deset let. Leta 1998 je prevzel dirigentsko mesto novoustanovljenega Komornega zbora Nova Gorica (do 2004), Mešanega pevskega zbora Obala Koper (do 2007), MeMPZ Gimnazije Koper (1999–2002, 2007–2013), od leta 2004 pa je dirigent Akademskega pevskega zbora Univerze na Primorskem. Trenutno poleg APZ UP z velikimi uspehi vodi še zbor KGBL, od septembra 2013 do januarja 2014 pa je bil gostujoči dirigent Komornega zbora AVE. S svojimi zasedbami je prejel dvanajst zlatih plaket na državnem tekmovanju ter osemnajst prvih

mest in več zlatih priznanj v tujini. Z APZ Univerze na Primorskem je kot finalist nastopil na tekmovanju za veliko nagrado Evrope (Tours, Francija, 2009), kar je doslej uspelo le petim slovenskim zborom. Za svoje interpretacije je prejel številne posebne nagrade, večkrat pa je bil nagrajen za izjemne dosežke z zborom in kot najboljši dirigent tekmovanja. Leta 2009 je bil za dosežke z APZ UP nagrajen z zlato plaketo Univerze na Primorskem.

Kot strokovnjaka vabijo Ambroža Čopija v žirije in komisije na različne zborovske manifestacije in zborovska tekmovanja, kot predavatelj in vodja delavnic pa sodeluje na zborovskih seminarjih doma in v tujini.

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Hans Leo Hassler (1564 – 1612) was a German organist, composer and watchmaker. Born into a family of organists, he received his first instruction in music from his father and went on to continue his studies with Andrea Gabrieli in Venice, where he became friends with Gabrieli's nephew Giovanni. Having returned to Germany he worked as chamber organist and town music director in Augsburg. Later he moved to Nürnberg, where he, in an interesting twist, turned to trading and became involved in the manufacture of mechanical organs. From 1608 he served as electoral chamber organist to the Elector Christian II of Saxony. In 1612 he went to Frankfurt am Main for the crowning of Emperor Mathias and died of tuberculosis soon after.

Hassler's works evolved at a stylistic turning point between the late Renaissance and early Baroque. Masses and motets are still influenced by Orlando di Lasso, while polychoral structures introduced by his sacred music already demonstrate the Baroque richness of sonority in Venetian polyphony. Equally well known are Hassler's secular songs and organ music influenced by Sweelinck, Scheidt and Pachelbel.

Albert Ernst Anton Becker (1834 – 1899) studied music in Berlin, where he was active in the famous Sing-Akademie zu Berlin and later as professor at the Academy of the Arts, where his students included Jan Sibelius. In 1889 he was appointed conductor of the Royal Cathedral Choir in Berlin and two years later turned down the offer of becoming Thomaskantor in Leipzig. Becker composed mainly instrumental works, although his oeuvre comprises some remarkable vocal pieces that resemble Mendelssohn and Rheinberger's musical language while at the same time drawing extensively from vocal polyphony and Baroque musical traditions.

Karol Pahor (1896 – 1974) was born in Vrdela near Trieste. He went to school in Trieste and Gorizia and graduated in violin at the Bologna Conservatory. He worked in the Ljubljana Opera House, in Banja Luka, served as principal at the Glasbena matica music society in Ptuj, taught in Maribor and after World War II at the Academy of Music in Ljubljana.

Pahor was a student of Slavko Osterc, despite the small age difference between them. For six years he took private correspondence lessons from this important composer, taking in Osterc's instructions, most particularly reflected in Pahor's First String Quartet and in Wind Trio. Following World War II Pahor dedicated a lot of his time to the study of folk music and was particularly interested in Istrian folklore.

With his vocal music the composer left behind pieces touching on modern atonality, a more straightforward musical language from the period of the partisan movement and later works delving into folklore.

Lojze Lebič said of Pahor's choir *The Bailiff Yerney's Prayer*: "Conceived just before World War II, this is a work of Slovenian choir music, truly outstanding in its design and expression – the six-part choir *The Bailiff Yerney's Prayer*. Its homophonic style is even more surprising in its resolve to step away from the Osterc school. So well structured is its form that the piece stands high above other Pahor works and ranks among the most original works of Slovenian musical literature of its kind. The voice arrangement is exemplary, the metrics of Cankar's prose in the musical setting ideal and the expressive arch astonishingly strong."

Alfred Schnittke (1934 – 1998) was a Russian composer born to parents of Latvian origin – a Jewish father who worked as a translator in Russia, where he moved from Germany in 1927, and a German mother who grew up in a German community by the Volga River. As a young man he began studying music in Vienna in 1946 after his father had been sent there as a journalist. Alfred enjoyed the cultural atmosphere of the capital on the Danube where he learned the discipline he would later need for his future professional work, but it was the musical heritage of Mozart and Schubert that left a permanent mark. In 1948 the family returned to Russia and in 1961 Schnittke graduated from the Moscow Conservatory where he later also taught for eleven years until 1972. At that time he was engaged chiefly in composing film scores. He converted to Catholicism and later turned to mysticism, which had a profound impact on his music. This is one of the reasons he found

himself in trouble with the Soviet authorities, like Dmitri Shostakovich, another enormous influence on Schnittke. In 1990 the composer moved to Hamburg, where he died eight years later.

Schnittke was a master of modern musical techniques and whose works are a masterful interplay of timbres and his most intimate feelings. A visit by Luigi Nono in Russia aroused Schnittke's interest in serial techniques. However, instead of taking it over in his compositions he developed his own style by combining various stylistic elements to create a new sound. Schnittke once said: "The goal of my life is to unify serious music and light music, even if I break my neck in doing so."

Sir John Kenneth Tavener (1944 – 2013) was only 24 when he was described as "the musical discovery of the year" and "among the very best creative talents of his generation". During his career he became one of the most popular and sought-after composers, especially in Great Britain. When he was twelve he heard Mozart's *Magic Flute* in the famous Glyndebourne opera festival, an experience that would mark him for life. When he heard *Canticum Sacrum* by Igor Stravinsky that same year he was so taken by his music that he wanted to become a composer himself. Tavener went on to study the piano and composition and also gave lessons, all the while remaining highly prolific as a composer. In 1977 he joined the Russian Orthodox Church, after which Orthodox theology and liturgical tradition became a major influence on his style. Although he later explored other religious traditions, in particular Hinduism and Islam, he remained devotedly Christian. "I reached a point where I felt the need, in my music at least, to become more universalist," he explained in one of his interviews.

Svyati is a Russian Orthodox funeral piece composed in 1995 and commissioned by the Cricklade Music Festival. "While sketching it, I learned that John Williams, father of Jane, my dear friend and publisher, was dying. I could not refrain from dedicating it to Jane and to the memory of her father." The text is in Church Slavonic and is used at almost every Russian Orthodox service. The choir part alternates with the cello solo. "The choir sings as the coffin is closed and borne out of the church, followed by the mourners with lighted candles."

Thomas Jennefelt (1954) is a contemporary Swedish composer who studied composition at the Royal College of Music in Stockholm. His attention to vocalisation is salient in his works, which extend from choral music to opera and musical drama, although the body of his work includes pieces for orchestra

and chamber music. Text is extremely important to Jennefelt, but according to him, the relationship between the text and music is not a simple one. "I write texts in order to be able to compose music. The text is the greatest impediment when I try to compose. I curse text. I need text. Without text there is no music. I can't find the form of a piece if I don't have a text. This has gone so far that I even write texts for the orchestra to "sing", i.e. to play as if were sung." Jennefelt was a member of the renowned Eric Ericson Chamber Choir for over 20 years, as well as its president. Here, he was in regular close contact with newly-written choral music and learned a great deal about what one can and cannot expect of both amateur choirs and professional choristers. Today, Thomas Jennefelt is Sweden's most frequently performed composer of modern choral music. It is therefore not surprising that he is commissioned not only by Swedish but also other prestigious ensembles from around the world.

Vilko Ukmar (1905 – 1991) was a composer, distinguished music history teacher, critic, publicist and an amazing aesthete. He graduated in law and completed his music studies at the Ljubljana Conservatory, continuing in Vienna and Zagreb. He worked as a music history teacher for many years, served as director of the Ljubljana Opera House and was, until his retirement, a lecturer in history and aesthetics at the Academy of Music and at the Musicology Department of the Faculty of Arts. Those who had the opportunity to listen to his lectures will always remember Ukmar as a splendid speaker who never ceased to contemplate on the meaning of life, the significance of art and man as a unique being. Ukmar's choral pieces "surprise with ... 'non-choral' techniques. It is interesting how, with all the daring melodic turns and tense harmonic structures, sometimes with the emphasis placed on choral speaking, and despite frequently doubled octaves and widely spaced chords and similar 'instrumentalisms' that composers use," noted A. Rijavec, "the chorus movement is still convincing in expression". Ukmar was especially fond of Kosovel's poetry and the choral compositions we are about to hear testify to that.

Lojze Lebič's (1934) compositional arch may span music for the orchestra and choir to chamber and vocal-instrumental music, but vocal music nevertheless seems to hold a very special place in his work. This may have to do with the composer's activity as conductor, first with the Academic Choir Tone Tomšič and later with the RTV Slovenia Chamber Choir. Today, his compositions have taken their place among the masterpieces of Slovenian

musical creativity almost without exception. Some of his most important vocal-instrumental pieces are unquestionably *Miti in apokrif* (Myths and Apocrypha) for bass baritone and orchestra, *Novembrske pesmi* (November Songs) for alto and orchestra, *Ajdna, Glasba o času* (Ajdna, Music about Time) for choirs, recorders, percussions and synthesiser, *Požgana trava* (Scorched Grass) for voice and orchestra, *Puer natus* for bass baritone and orchestra and *Zgodbe* (Fables). Some thoughts on his music are as follows: "For me, music as art means a message of the infinite and supreme achievement of the human spirit. Not one, World Music – as predicted by futurologists – but different Musics of the World. I am and will remain a part of these."

On the background of his composition *Zmiamor moram bondrati* (Always Must I Wander): "Ever since I first heard it I've been haunted by the bitter narrative of this Carinthian folk song. And I wouldn't have done anything about it if I hadn't been approached by the Slovenian Octet in 1988 and asked to contribute something from Carinthia for them. So I obliged, but I find that it wasn't until my rendition for the mixed choir that I really succeeded in giving more space to the short, repeated melody without alienating the song too much. The outer sections of the song are two variations of the base melody enclosing the inner, longer and more independent section. Features of polyphonic song characteristic of the Alpine region have been preserved as much as possible. There remained the sorrow of the miserable maid, forced to wander off year in year out come Christmas to a new master ... with the only hope that if 'there is no home here for me, there's bound to be one in eternity ...'"

Matej Kastelic (1994) was born in Ljubljana. He was admitted to the Conservatory of Music and Ballet in Ljubljana in 2009 and his first original composition, *Morning for string quintet*, dates back to the same year. His first compositional efforts went to instrumental music, but when encouraged by his professors Črt Sojar Voglar and Ambrož Čopi he began to take an interest in choral composition. In 2012, his composition *Sonnet No. 130* for mixed chorus won him the first prize at the competition organised by the Academic Choir Tone Tomšič for new choral works based on works by W. Shakespeare. With this piece and with the composition *Vsaka jesen rumeni* Kastelic sparked the interest of music critics: in her review, Branka Kljun stressed that he was "developing into an innovative and creative composer." Both compositions were published in 2013 by the choral music publisher Astrum.

In his second time participating in the Academic Choir Tone Tomšič competition for best rendition of Christmas songs in 2012 Matej Kastelic shared first prize with fellow-student Teja Merhar. He was awarded for his rendition of Aleksander Mežek's Christmas Tree, and the choir also recorded a CD entitled Our Christmas Tree with all compositions from the competition.

In his role as composer Matej Kastelic has collaborated with other acknowledged choirs and ensembles.

The author explained the background of his two choral pieces: "Every time I read Shakespeare's poetry Sonnet 130 always caught my eye. Something in those words was so powerful I could hear them as music right there and then. When I heard about the AC Tone Tomšič competition for a choral piece based on Shakespeare's poetry I knew exactly which poem I was going to choose. This was my first piece of vocal music, so it was the first time I was forced to capture and express words within the harmonic framework of music. It was both a special challenge and a very good lesson. Having been written by William Shakespeare, the best-known dramatist of all time, the sonnet also employs dramatic elements and recounts a captivating story.

As a season, autumn warns us that everything is fleeting and we are all held captive by time, which simply passes by. Everything is fleeting, including autumn with its yellow shed leaves. Wartime was no exception, when autumn claimed the lives of young soldiers and their trees of life began to shed leaves of hope. But this hope can give life to a song like Vsaka jesen rumeni (Every Autumn Turns Yellow), a song far from fleeting as it comes back to life each time you read it. And it should come to life in music too.

The song has five stanzas, each with a different tone and each telling the story of a young soldier saying goodbye to his home, to his parents, brothers and sisters, and finally to his sweetheart. Goodbye is the word that resounds throughout this song that both begins and ends with this word. The first stanza introduces a solo soprano singing about autumn and setting the storyline. The male part of the chorus takes over in the next stanza that describes the soldier's farewell to his home. Pressed by the weight of the words in the third and fourth stanza where he bids farewell first to his parents and then to his brothers and sisters, I chose to transpose the basic melody to the minor key. A solo soprano as a cry of sorrow of goodbye intervenes between both stanzas. In the last stanza, the base melody reappears in the major key, when the soldier says his last goodbye to his sweetheart, this time more optimistically, giving little thought to what fate might bring. Captured in the conclusion is the echo of the word goodbye."

The composition was first performed in November of 2012, at the Slovenian Philharmonic Hall, by the choir of the Conservatory of Music and Ballet Ljubljana, and conducted by Ambrož Čopi.

Aldo Kumar (1954) studied music in Ljubljana and did his postgraduate studies in Poland with Bogusław Schaeffer and Krzysztof Mayer. His compositional oeuvre consists of choir, solo, chamber and vocal-instrumental music, as well as music for theatre and film. He regularly collaborates with various Slovenian and foreign conductors and musicians. His compositions – the most prominent of which include Čelo Alp (The Front of the Alps) for large symphony orchestra, Istrian suite for string orchestra, Na struni Merkurja (On the string of Mercury) cantata for mixed choir, tenor, baritone and symphony orchestra, Post Art ali Glej, piše ti Wolfgang (Post Art or Look, Wolfgang is Writing to You) for piano and string orchestra, Varda concerto for piano and symphony orchestra, Graffiti for piccolo and piano, Improstrastra for big band and piano, Strastra for symphony orchestra and organ – have been performed on numerous Slovenian and international stages. His vocal compositions have already made their way into the repertoire of many choral ensembles. As a composer of stage music he has collaborated with numerous theatre artists. He has written music for a number of television feature and documentary films and has left his signature on musical scores for a number of full-length feature films. Kumar has received a number of awards for his work, including the Prešeren Fund Prize (2010), the Zlata ptica Award (1984), Pirnat Award (1980), the Sterija Award for best Original Music at the Sterijino pozorje Festival (1987), the first prize for film music at the International Trento Film Festival Montagna (2000), the Slovenicum Ensemble Award, the AC Tone Tomšič Award, and as many as three Borštnik Awards for theatre music (2003, 2004 and 2005).

"I wrote the piece Tourist in Koper in 1987, inspired by Izlok Geister's witty ludic text that describes the state of relative confusion that overcomes you when you find yourself in the role of a tourist. Your usual perception of the world shifts to an entirely different position. As tourists we see, hear, feel and think differently. I must admit I had a lot of fun, purposefully observing the behaviour of different groups of tourists staying at the coast at the time I was composing the piece. I'm glad the composition is still alive, having become a sort of tourist curiosity over the years."

Monika Kartin

The Choir of the Conservatory of Music and Ballet Ljubljana

is organised as part of the art gymnasium programme and consists of about 60 members. For years the choir was led, with short breaks, by Tomaž Habe, until Ambrož Čopi assumed its leadership in 2010. The choir consists of students who do not play in school orchestras. Its repertoire spans many different styles and genres, paying special attention to compositions by contemporary Slovenian composers, thus encouraging the youngest generation of composers to produce new works that the choir performs in concerts and at competitions in and outside Slovenia. In addition to acquiring musical skills such as developing their singing voice, maintaining the singing line, phrasing, articulation and the harmonic relationship between words and music, the young choir members also learn to assume responsibility, accept diversity, be flexible and committed to a common goal – fundamental human values important for a successful group such as this. The choir makes regular appearances in competitions in Slovenia and abroad. Some of their recent achievements include a Grand prix and second place at the international competition in Maribor (Slovenia, 2013), first place in the mixed choirs category, Grand prix and special prize for the interpretation of contemporary Slovenian music at the international competition *Canti veris Praga* (Czech Republic, 2013), two golden plaques and first prizes in mixed and chamber choirs categories at the International Gdansk Choir Festival (Poland, 2012), golden plaque cum laude and first prize in the mixed youth choir category at the national children and youth choirs competition *Zagorje ob Savi* (Slovenia, 2012), and the golden plaque and first prize at the international choir competition *Samoborsko zbornsko protuletje* (Croatia, 2011).

Ambrož Čopi (1973) has been active in many areas, and producing the finest of results in all of them with his professionalism, drive and energy, all of which never fail to convince. His passion and commitment to music have captivated and inspired many young musicians to follow in his footsteps, and his music has touched and enthralled many listeners with his heartfelt interpretations. Musicians so devoted to their art and at the same time so willing to share both their knowledge and their love for it are hard to find. Ambrož Čopi graduated in composition in 1996 with Dane Škerl at the Academy of Music in Ljubljana and obtained his master's degree under the mentorship of Uroš Rojko. He won the title Young Musician of the Year 1995 and received the Prešeren Award of the University of Ljubljana and a Recognition Award of the Municipality of Bovec in 1997.

Čopi's vocal and instrumental compositions have been performed at numerous concerts, festivals and competitions, both national and international. His vocal compositions are featured on two compact discs: *Lirični akvareli - Lyrical Aquarelles* (with Stojan Kuret) and *So ptičice še snivale - When Birds Still Dreamed* (with ČarniCe, conducted by Stojan Kuret). Highly regarded and sought-after as a choral conductor as well, the composer has led a number of important Slovenian choirs. Since 2004, he has been conducting the Academic Choir of the University of Primorska and is the choirmaster of the Mixed Youth Choir of Koper Gymnasium and of the Choir of the Conservatory of Music and Ballet Ljubljana. His work with these choirs has earned him numerous awards both at national and international competitions. Čopi has also proved an excellent and highly popular teacher, motivator and organiser of various music events.

He received his first lessons in vocal music as an assistant to the conductor Stojan Kuret with the AC Tone Tomšič (choir) in Ljubljana and as a singer in the Chamber Choir AVE. He studied singing with Prof. Marjan Trček at the lower music school in Ljubljana. As a student, in 1992, he founded the *Iskra Bovec* Chamber Choir and successfully led it for ten years. In 1998 he took up the conductor's position of the newly-founded Chamber Choir *Nova Gorica* (until 2004), then the Mixed Choir *Obala Koper* (from 2007), the Mixed Youth Choir of Koper Gymnasium (1999–2002, 2007–2013) and has served as conductor of the Academic Choir of the University of Primorska since 2004. In addition to the AC UP he has also led the Choir of the Conservatory of Music and Ballet Ljubljana and, since September 2013 has served as visiting conductor of the Chamber Choir AVE. Over his many musical engagements he has received twelve golden plaques at national competitions and 18 first prizes as well as several international gold awards. With AC University of Primorska he appeared as a finalist in the European Grand Prix competition (Tours, Francija, 2009), something achieved by only five Slovenian choirs. He is a recipient of numerous special awards for his interpretations and has also received several prizes for his exceptional achievements both with the choir and as best conductor of the competition. In 2009 he was awarded the golden plaque of the University of Primorska for his work with the AC UP. As an expert he is regularly invited to serve on juries for various choral events and competitions and regularly attends choral music seminars at home and abroad as both a lecturer and as workshop leader.

ANGELUS DOMINI DESCENDIT (Matej 28:1-6)

Angelus Domini descendit de coelo.
Et accedens revolvit lapidem,
et super eum sedit,
et dixit mulieribus:
Nolite timere,
scio enim quia crucifixum, quaeritis,
no nest hic.
Jam surrexit,
venite et videte locum
ubi positus erat Dominus.
Alleluia.

.....

GOSPODOV ANGEL JE PRIŠEL

Gospodov angel je prišel iz nebes.
Pristopil je in odvalil kamen ter sédel nanj.
Angel pa je nagovoril ženi:
»Ne bojta se! Vem, da iščeta Jezusa, križanega.
Ni ga tukaj. Obujen je bil, kakor je rekel!
Stopita sém in poglejta kraj, kamor so ga položili.
Aleluja.«

.....

ICH HEBE MEINE AUGEN AUF (Psalm 121 (120), 1-3)

Ich hebe meine Augen auf zu den Bergen, von welchen mir Hilfe kommt.
Meine Hilfe kommt vom HERRN, der Himmel und Erden gemacht hat.
Er wird deinen Fuß nicht gleiten lassen, und der dich behütet, schläft nicht.

.....

SVOJE OČI VZDIGUJEM

Svoje oči vzdigujem h goram:
od kod bo prišla moja pomoč?
Moja pomoč je od Gospoda,
ki je naredil nebo in zemljo.
Naj ne da, da bi tvoja noga omahovala,
tvoj varuh naj ne dremlje.

.....

OČE NAŠ HLAPCA JERNEJA (Ivan Cankar)

Oče naš, kateri si v nebesih ... Tvoje pravice iščem, ki si jo poslal na svet! Kar si rekel ne boš oporekel; kar si napisal ne boš izbrisal! Ne v ljudi ne zaupam, ne v svojo pravico ne zaupam, v tvoje pismo zaupam. Oče naš, kateri si v nebesih ... Neskončno si usmiljen, daj beraču vbogajme; neskončno si pravičen, daj delavcu plačilo! Oblagodari hlapca, ki je pravice lačen in žejen, nasiti ga in napoj! Samo ukaži, pa bo živa tvoja beseda in bo napolnila vsa srca, da bodo spoznala pravico! ... Oče naš, kateri si v nebesih ... ne izkušaj jih predolgo, dotakni se s prstom njih oči, da bodo čudežno izpregledale; in tudi svojega hlapca ne izkušaj predolgo, ker je že star in nadložen; in potolaži ga, ker je potr in slab od bridkosti! Oče naš, kateri si v nebesih ...

.....

OTČE NAŠ

Otče naš, lže jesi na nebesjih!
Da svjatitsja imja Tvoje,
da pridet Carstvije Tvoje,
da budet volja Tvoja.
Jako na nebesi i na zemlji.
Hleb naš nasuštni dažd nam dnes.
I ostavi nam dolgi našia,
jakože i mi ostavljam dolžnikom našim.
I ne vjedi nas vo iskušenieje,
no izbavi nas of lukavago.
Jako Tvoje jest Carstvo,
i sila, i slava, vo vjeki. Amin

.....

OČE NAŠ

Oče naš, ki si v nebesih,
Posvečeno bodi tvoje ime,
Pridi k nam tvoje kraljestvo,
Zgodi se tvoja volja,
Kakor v nebesih tako na zemlji.
Daj nam danes naš vsakdanji kruh
In odpusti nam naše dolge,
Kakor tudi mi odpuščamo svojim dolžnikom
In ne vpelji nas v skušnjavo,
Temveč reši nas Hudega.
Amen.

.....

SVYATI

Svjati Bože, Svjati krepki, svjati i besmertni, pomiluj nas.

SVETI

Sveti Bog, sveti in mogočni, sveti in nesmrtni, usmili se nas.

WARNING TO THE RICH (Jakob 5: 1-6)

Come on you wealthy, weep and cry about the miseries. That are coming upon you.
Your hoarded wealth has decayed and your clothes have become moth-eaten.
Your gold and silver are covered with rust. And the rust shall be evidence against you
and as fire it will consume your flesh. See! The pay of the workmen that mowed your fields.
The pay which you have with held from them; Is crying out and the cries of the reapers
have entered the ears of the Lord!
You have been living an easy life on the earth, You have given yourselves up to pleasures,
You have condemned. And you have murdered the upright.
Be mis'erable and grieve, be mis'erable and cry.
Let your enjoyment be turned to dejection and your laughing to sorrow.
Come on you wealthy.

SVARILLO BOGATIM

No, bogataši, razjokajte se in tarnajte zaradi nesreč, ki prihajajo nad vas.
Vaše bogastvo je preperelo in vaša oblačila so požrli molji.
Vaše zlato in srebro je zarjavelo in njuna rja bo pričala zoper vas
ter razjedla vaše meso kakor ogenj. V zadnjih dneh ste kopicili zaklade.
Glejte, plačilo, ki ste ga utajili delavcem, kateri so poželi vaša polja, kriči –
in klici žanjcev so prišli do ušes Gospoda nad vojskami.
Razkošno ste živeli na svetu, naslajali ste se in za dan klanja zredili svoja srca.
Začutite svojo nesrečo, žalujte in jokajte.
Vaš smeh naj se spremeni v žalost in veselje v potrnost.
No, bogataši.

OPOLNOČI (Srečko Kosovel)

Kaj plakaš, ti dobri človek,
kaj plakaš opolnoči?
Še borovi gozdi šumijo,
še dobri ljudje živijo,
še žvižgajo vlaki v temi.

Kaj plakaš, ti dobri človek,
si ranjen z ostjo spoznanj?
Poglej: saj ni prva prevara,
in glej: že dviga se zarja ...
Življenje je lepše od sanj.

Bogato, košato, široko
v valovih viharja šumi.
Ne poje srce ti? Daj roko
na splašeno svoje srce,
da spozna, da izve,
da srečen je, kdor živi.

MELANHOLIJA GLADU (Srečko Kosovel)

V trdem zidu grize glad.
Človek ni več človek.
Sivi kamen je tvoj drug,
sivi, mrzli kamen.

Padaj, padaj, hladni dež,
hladni dež jesenski,
padaj, padaj, tihi dež,
padaj na gomile!

ZMIĀROM MORAM BONDRATI (koroška ljudska)

Da bi le prišva biega smrt,
v anidrači odrči,
da bi me zveza še pred vianahmi,
da mi kne bo trieba bondrati.

Pa lenči prišva biega smrt,
puntec bom povezovala,
bom pa k te novmu pavru bondrava,
se bom pa ja kej navadova.

Men se že tak na sviet godi,
da moram zmierom bondrati,
za meštu pravga duema kni,
pa ja kej tam u večnosti.

SONET 130 (William Shakespeare; prevod: Janez Menart)

Ne, ona nima žametnih oči
in niti kodrov mehkih kakor svila,
če sneg je bel, ga v njenih nedrih ni
in usta bi se od koral ločila.

Sem videl rože bele in rdeče,
na njenih licih take ne cveto
in so dišave, ki so bolj dehteče,
kot vonj, ki diha njeno ga telo.

Njen glas poslušam rad,
četudi vem da zvoki strun prijetneje zvene,
kako boginje hodijo ne vem;
ko ona hodi, stopa kot ljudje.
Pa vendar se mi zdi bolj očarljiva kot vse,
ki pesem jih slavi lažniva.

VSAKA JESEN RUMENI (istrska ljudska)

Vsaka jesen rumeni,
vsaka ptičica žvrgoli,
vsaka mi poje žalostno,
za mojo rajžico.

Zbogom, zbogom hišica,
po njej je tekla zibelka,
kol'krat sem se v njej sladko naspal,
zdaj bom slovo jemal.

Zbogom, zbogom očka, mať,
kol'krat sta m' mogla kruhca dat',
zdaj, ko bi mogu za vas skrbet,
moram h soldatom jet.

Zbogom, zbogom sestra brat,
zdaj se vid'mo zadnikrat,
če me zadene ta ojstri meč,
se ne bomo vid'li več.

Zbogom, zbogom ljubica,
kol'krat s'mi dala pušelca,
če me zadene ta ojstri meč
m'ga ne daš nikol' več.

TURIST (Izlok Geister Plamen)

Lepenka rok,
ples žuželk,
žvenket sandal,
hoja smrek.

Sladki kol,
vroča konoplja.
Oblak mleka.

Vzpon košarke,
padec žoge,
temperatura igre,
visoki oblaki.

Na robu otroka se igra gozd.
Pa pride turist
in vpraša otroka:
»Se gre tukaj na Svet' Jošt?«

Gozd se odpre.
(La foresta si apre.
Tourist information for visitors from abroad:
Der Wald öffnet sich.
Otvori se šuma.)
Pa po gozdu špancieram
se za tički oziram.

In turista požrejo
divje ceste in lačni komarji,
vprašam otroka,
če je morda videl turista,
turist se (smeje) ha ha, ha ha.
(Praline bombon).



Jože Kotar



Luca Ferrini

JOŽE KOTAR, klarinet / *clarinet*
LUCA FERRINI, klavir / *piano*

ČETRTEK, 13. MARCA, OB 19.30
Slovenska filharmonija, dvorana Slavka Osterca
Vstop prost

THURSDAY, 13 MARCH, AT 7.30 PM
Slovenian Philharmonic, Slavko Osterc Hall
Free entrance

Na sporedu / Programme

VITJA AVSEC: Koncertantni utrip / *Pulse concertante**

DUŠAN BAVDEK: Geste mrtvega časa / *Gestures of a Dead Era**

NENAD FIRŠT: Atelje / *Atelier**

PAVEL MIHELČIČ: Črno ogledalo / *Black Mirror**

MARIJAN MLAKAR: Metulj / *Butterfly**

ČRT SOJAR VOGLAR: Kristali / *Crystals**

* novo delo / new work

Slovenski skladatelj in akademski glasbenik **Vitja Avsec** je bil rojen v Ljubljani leta 1970. Osnovno glasbeno izobrazbo si je pridobil v Medvodah, šolanje pa nadaljeval na Srednji glasbeni in baletni šoli v Ljubljani, na oddelku za harmoniko in oddelku splošne smeri. Na ljubljanski Akademiji za glasbo je z odliko diplomiral leta 1994 v razredu prof. Danijela Škerla. Ukvarja se s komorno, orkestralno, gledališko in zborovsko glasbo, občasno pa pri različnih projektih sodeluje tudi kot harmonikar ali pianist improvizator. Med pomembnejšimi dosežki velja omeniti tretjo nagrado na Tretjem mednarodnem zborovskem natečaju akademskega pevskega zbora Tone Tomšič (1997), avtorski večer v Cankarjevem domu ter prvo mesto na razpisu za mladinsko in otroško opero (SNG Maribor 2009). Od leta 1999 deluje kot profesor strokovnoteoretičnih predmetov na Konservatoriju za glasbo in balet v Ljubljani.

»V delu sem skušal ujeti in predstaviti nekaj koncertantnih pobud. Gre za rešitve, ki ustrezajo inštrumentoma in so blizu moji lastni narav(nanost),« je zapisal skladatelj.

Dušan Bavdek (1971) je diplomiral v razredu zaslužnega profesorja Alojza Srebotnjaka na ljubljanski Akademiji za glasbo leta 1994, podiplomski specialistični študij kompozicije pa opravil pri profesorjih Marijanu Gabrijelčiču in Danetu Škerlu. Izobraževal se je še v mojstrskih razredih pri profesorjih Janosu Vajdi in Helmutu Lachemannu. Njegova dela so bila izvedena na abonmajih slovenskih orkestrrov in zborov in na pomembnih mednarodnih festivalih. Poleg ustvarjalnega dela je aktiven v slovenskem in mednarodnem glasbenem življenju in ga sooblikuje kot umetniški vodja Mednarodne dejavnosti Društva

slovenskih skladateljev ter kot član upravnega odbora Evropskega skladateljskega foruma (ECF) in njegov delegat v krovnih evropski skladateljski organizaciji ECSA. Deluje kot docent za kompozicijo in glasbeno teorijo na ljubljanski Akademiji za glasbo, predaval je še na vrsti forumov doma in v tujini. Redno ga vabijo v mednarodne žirije kompozicijskih natečajev in drugih tekmovanj.

»Mrtvi čas je takrat, ko se le jemlje in se ne daje, ko se presliši namesto poslušča, ko strah odrine previdnost, ko se ne ljubi, ko se ne uživlja, ko se sočloveka in naravo izrablja, ko ni svobode za telo ali misel, ko je več zamejitev kot prostora za smisel. Strah in sebičnost strupeno cvetita. Čas sicer teče relativno in – premalo ga je, redko dovolj, a – mrtvega – vedno preveč. Mrtvo življenje kipi v slednjem, ne gleda s srcem, ne vidi z očmi, ne čuti z možgani, ne sliši golobov, mravelj, ljudi, nima rado niti trav, niti reke, niti drevesa ali kamna ... In ni niti srečnega niti žalostnega konca ...« je skladatelj z zapis o nocojšnji noviteti.

Letošnji jubilan **Nenad Firšt** (1964) je izrazil skladatelj del za godala; njegova glasba je ekspresivna, preiščljivoče zadržana in koncertantno učinkovita. Po študiju kompozicije pri prof. D. Škerlu in violine pri prof. R. Klopčiču na Akademiji za glasbo v Ljubljani se je izpopolnjeval na mednarodnih tečajih za komorno glasbo in kompozicijo na Madžarskem in v Franciji. Deloval je kot violinist zagrebškega godalnega kvarteta Sebastian, predsednik Glasbene mladine Slovenije in umetniški vodja Mednarodnega tabora GMS, zaposlen pa je kot generalni sekretar Glasbene mladine Slovenije in vodja glasbene dejavnosti na zavodu Celeia Celje. Od leta 1988 je umetniški vodja in dirigent Celjskega godalnega orkestra.

Doslej je bilo na koncertih in festivalih po vsem svetu predstavljenih več kot sto Firštovih solističnih, komornih in simfoničnih del, s svojimi skladbami pa je na tridesetih ploščah uglednih domačih in tujih umetnikov in ansamblov. Za svoje delovanje je prejel več nagrad in priznanj, med drugim Prešernovo nagrado občine Celje in leta 2009 nagrado Prešernovega sklada (za skladateljski opus zadnjih dveh let). Od leta 2010 je predsednik Društva slovenskih skladateljev.

O svoji noviteti je avtor zapisal: »Atelje je koncertantna skladba, posvečena odličnima umetnikoma Jožetu Kotarju in Lucu Ferriniju. V uvodu prinaša intenzivno soigro improvizacijskega karakterja, osrednji, ritmično razgibani virtuozni del pa prekinja lirična epizoda. Z naslovom skladbe izražam poklon poslanstvu Koncertnega ateljeja DSS, ki že skoraj pet desetletij predstavlja sodobno slovensko skladateljsko ustvarjalnost, hkrati pa se z veseljem spominjam svoje prve izvedbe v Ateljeju pred natanko tridesetimi leti.«

Skladatelj, glasbeni kritik in pedagog **Pavel Mihelčič** (1937) je na Akademiji za glasbo v Ljubljani diplomiral leta 1963 iz kompozicije, podiplomski študij na isti ustanovi – pri profesorju M. Bravničarju – pa končal leta 1967. V slovenskem prostoru je priznan tudi kot najtehtnejši glasbeni kritik in organizator koncertnih dogodkov in festivalov. Deloval je kot profesor na Srednji glasbeni šoli v Ljubljani, bil je dolgoletni urednik oddaj resne glasbe na Radiu Slovenija. Od leta 2003 je umetniški vodja festivala UNICUM, predsednik Slovenske sekcije Mednarodnega združenja za sodobno glasbo – ISCM, član upravnega odbora Društva slovenskih skladateljev, profesor za kompozicijo in glasbenoteorične predmete. Bil je tudi dekan Akademije za glasbo v Ljubljani. Pavel Mihelčič komponira za raznovrstne zasedbe, predvsem komorne in orkestralne, kjer prideta do izraza preglednost in muzikalna prepričljivost. Številne skladbe so prežete z ljudsko motiviko. Njegov opus zajema dela orkestralne, scenske, vokalno-instrumentalne, komorne in solistične glasbe. Za svoje delovanje je prejel številne nagrade in priznanja: nagrado Prešernovega sklada (1979), Župančičevo nagrado (1984), red za zasluge RS za pripravo in vodenje mednarodnega festivala Svetovni glasbeni dnevi – Slovenija 2003, Kozinovo nagrado DSS za zaokrožen simfonični opus na tematiko Bele krajine (2007).

»Svetloba se dotakne ogledala in odide; čas se ne meni niti za ogledalo niti za odsev, ki ga daje. Ogledalo vrača svetlobo, obrne sliko, ne ve, kje je

levica in kje desnica. Kar se dotakne ogledala, se navidezno vrne, a vrne se drugače, kot potegnjen odsev neke razvidnosti, ki je v resnici ni. Ogledalo, ki daje odsev, ni pravo. Ogledalo sem jaz in ti; je moj otrok in tihi sopotnik, je tudi zvok, ki se vrača, ki je odsev in prabistvo sproženega nihanja. Ogledalo je čas, ki se nikoli ne ozre, ki hiti, da se ne bi vrnil. In potem se zgodi črno ogledalo. Vse izgine vanj, in tam ostane. Ne vrne se, ker je izgubilo svetlobo. Samo naprej, naprej hiti, svojega odseva ne najde, izgublja svetlobo in se utopi v črnem prostoru. Ogledalo stoji v moji veliki sobi. Črno, brez odseva, saj ta pada pada in se potopi v prostor. Tišina. Globina. Praznina. Ustavil se je čas. Delo je tudi po zgradbi precej neobičajno. Najprej klavir sam, potem klarinet, skoraj sam. In potem se tako izmenjujeta nekaj časa, nakar se združita in oba vneseta nekaj težkih tonov, saj delam pod vtisom smrti, ki sem jo videl od blizu. Črno ogledalo je zgodba o tragičnem času, ki še ni za menoj. Part klavirja ni težek, hoče pa biti impresiven, harmonsko razbit, posrkan vase. Skladba, ki je bolj črna kot barvna, bolj trda kot subtilna, čeravno tudi na poseben način nežna: kot temna slika v ogledalu, ki je izgubilo svetlobo,« je o novem delu Črno ogledalo zapisal avtor.

Marijan Mlakar (1966) je končal Srednjo glasbeno šolo v Ljubljani (smer jazz klavir), leta 2005 diplomiral iz kompozicije in glasbene teorije na Akademiji za glasbo v razredu prof. Uroša Rojka. Je avtor in soavtor glasbe za več gledaliških predstav v PDG v Novi Gorici in SSG v Trstu, kot avtor ali aranžer različnih vrst glasbe pa je sodeloval pri številnih radijskih in televizijskih oddajah ter pri filmu. Njegove skladbe so izvajali na številnih koncertih in festivalih doma in v tujini.

»Skladba je nastala na pobudo izjemnega glasbenika Jožeta Kotarja, s katerim sva v preteklosti že sodelovala. Razvoj glasbene vsebine je nastajal glede na trenutni navdih med komponiranjem. Vsebinsko skladba ni zapletena. Upam pa, da je potek melodij in harmonij kljub logičnim razvezom za poslušalca nepredvidljiv, dražljiv in zanimiv,« beremo v skladateljevem zapisu o noviteti.

Črt Sojar Voglar (1976) je leta 2000 diplomiral iz kompozicije in glasbene teorije na Akademiji za glasbo v Ljubljani v razredu prof. Marka Mihevca. Pri njem je nadaljeval podiplomski študij in leta 2004 magistriral. Na Konservatoriju za glasbo in balet v Ljubljani poučuje glasbenoteorične predmete, kot habilitirani docent pa tudi na Akademiji za glasbo v Ljubljani. V letih 2002–2010 je bil tajnik

Društva slovenskih skladateljev. Je umetniški vodja Glasbenih popoldnevov z Antonom Lajovcem, ki potekajo vsako leto decembra na Vačah pri Litiji. Črt Sojar Voglar je ustvaril več kot 150 skladb na področju orkestralne, komorne, instrumentalno-solistične in vokalne glasbe, piše pa tudi scensko, filmsko in plesno glasbo ter ustvarja priredbe vsakovrstnega žanra. Njegova glasbena dela doživljajo praižvedbe in številne ponovitve na vseh najpomembnejših koncertih in festivalih v Sloveniji in številnih tujih državah.

»V glasbi me vedno privlači barvitost harmonskih sklopov in medsebojnih interakcij posameznih partov. Kot kristali, ki jih raziskuješ z različnih strani in se nenadoma od sonca obsijani zasvetijo v tisoč barvnih odtenkih. Nekaj takih vtisov sem skušal vpeti v včasih živahno, včasih skrivnostno melodično tkivo klarineta in v gosto tkano harmonske procese, ki na videz nimajo nič skupnega, vendar se, tako kot kontrastne barve, združujejo v skladno tonsko celoto,« pravi o svoji noviteti Črt Sojar Voglar.

Jože Kotar (1970) je redni profesor na ljubljanski Akademiji za glasbo in profesor klarineta na Konservatoriju za glasbo in balet Ljubljana. Od leta 2007 je solo klarinetist Simfonikov RTV Slovenija. Prej je bil dvanajst let solo klarinetist v Simfoničnem orkestru Slovenske filharmonije. Diplomski in podiplomski študij je končal v razredu Alojza Zupana na Akademiji za glasbo v Ljubljani. Kot solist, komorni glasbenik in član različnih komornih sestavov nastopa doma in v tujini, vodi seminarje za klarinet in komorno igro in sodeluje v žirijah mednarodnih tekmovanj. Nastopal je na številnih pomembnih festivalih. Solistično je koncertiral in snemal z različnimi orkestri pod taktirkami domačih in tujih dirigentov. Kot solist in kot član komornih zasedb je posnel vrsto zgoščenek. Krstno je kot solist ali član številnih komornih zasedb izvedel več kot 150 skladb slovenskih in tujih avtorjev.

Jože Kotar je član, soustanovitelj in umetniški vodja Slovenskega orkestra klarinetov in Slovenskega seksteta klarinetov ter član Pihalnega kvinteta Ariart, s katerim je leta 2007 prejel Bettetovo nagrado, Pihalnega tria Slovenske filharmonije in Ansambla za sodobno glasbo MD7. Od leta 2007 je dirigent in umetniški vodja Delavske godbe Trbovlje.

Luca Ferrini je študiral klavir, čembalo in orgle ter orgelsko kompozicijo in z odliko diplomiral na tržaškem in na videmskem Konservatoriju. Več kot dvajset let, bodisi solistično bodisi v komornih zasedbah ali z orkestri, z vsemi tremi instrumenti enako uspešno koncertira v uglednih dvoranah po

Evropi in drugod. Snemal je za številne evropske radijske postaje, posnel pa dvajset zgoščenek. Je član različnih komornih skupin stare in sodobne glasbe (z ansamblom MD7, Komornim orkestrom solistov DSS in v drugih komornih zasedbah je izvedel več kot sto novih del) in uradni korepetitor na mnogo izpopolnjevalnih tečajih ter na mednarodnih akademijah in tekmovanjih raznih glasbil v Evropi, Mehiki in Aziji. Poučeval je na italijanskih državnih konservatorijih v Brescii, Salerno, Trstu in Vidmu ter redno na Glasbeni šoli v Sežani, na celovškem deželnem Konservatoriju in na ljubljanskem Akademiji za glasbo in balet. Bil je korepetitor na Akademiji za glasbo v Ljubljani in je trenutno profesor klavirja in čembala ter korepetitor na Umetniški gimnaziji v Kopru.

Društvo slovenskih skladateljev

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Slovenian composer, academic and musician
Vitja Avsec was born in Ljubljana in 1970. Having received his first music lessons at music school in Medvode he continued at the Secondary Music and Ballet School in Ljubljana with a study of general courses and the accordion. He graduated with honours from the Ljubljana Academy of Music in 1994 under Prof. Danijel Škerl. His main musical interests lie in chamber, theatre, choral and orchestral music, but he occasionally collaborates in various projects also as accordionist or improvising on piano. Among his many awards and honours are a third prize at the Third International Choral Competition of Academic Choir Tone Tomšič (1997), author's night in Cankarjev dom, and first place in the competition for youth and children's opera (Slovenian National Theatre –SNG Maribor 2009). Since 1999 he has worked as a professor teaching music theory at the Conservatory of Music and Ballet in Ljubljana.

"In this work," offers Avsec, "I tried to capture and present some concertante initiatives. Solutions that suit the two instruments and are close to my own nature/disposition."

Dušan Bavdek (1971) graduated under Alojz Srebotnjak, Professor Emeritus, at the Ljubljana Academy of Music in 1994 and completed his postgraduate studies in composition with professors Marijan Gabrijelčič and Dane Škerl. He went on to take master classes with Professors Janos Vajda and Helmut Lachemann. His work has been performed as part of a concert series of Slovenian orchestras

and choirs and at major international festivals. In addition to his work as performer he has been active on the Slovenian and international music scenes and has helped shape them as artistic director of International Activity of the Society of Slovene Composers and as a member of the Board of the European Composers' Forum (ECF) as well as its delegate to the umbrella organisation of European composers and songwriters ECSA. He works as assistant professor of composition and music theory at the Academy of Music in Ljubljana and has lectured at a number of forums both in Slovenia and abroad. He is frequently invited to serve as a jury member at international composition and other competitions.

"Dead era is the time when people take rather than give, ignore and not listen, it is the time when fear takes the place of caution, when people no longer love or empathise, when one exploits both others and nature, when there is no freedom for the body or thought, when restraints override space for purpose," writes Bavdek of his new piece. *"Fear and egoism flourish toxically. While time is relative and we rarely get enough, dead time is always with us – in excess. Dead life bubbles within it, without looking with its heart, seeing with its eyes, feeling with its brain, without hearing doves, ants, people, without loving neither the grasses nor rivers, neither trees nor stones ... And neither is there a happy ending, nor sad ..."*

Nenad Firšt (1964) writes predominantly for strings. His music is expressive, thoughtfully reserved and effective in its concertante form. Having graduated in composition with Prof. D. Škerl and in violin with Prof. R. Klopčič at the Academy of Music in Ljubljana he took international postgraduate courses in chamber music and composition in Hungary and France. He was active as violinist in the Zagreb-based string quartet Sebastian, as President of Jeunesses Musicales Slovenia (GMS) and artistic director of International Music Camp of Jeunesses Musicales Slovenia. He is currently employed as artistic director of musical activities at the Celeia Celje Institute and also serves as general secretary of Slovenian Jeunesses Musicales. He has served as artistic director and conductor of the Celje String Orchestra since 1988. More than one hundred of Firšt's solo, chamber and symphony works have been performed at concerts and festivals worldwide, many of them featured on some 30 albums by recognised Slovenian and international artists and ensembles. He has received several prizes and honours, including the Prešeren Prize of the Municipality of Celje and the Prešeren Fund Award (for his compositional oeuvre of the past two years). He has served as president of the Society of Slovene Composers since 2010.

The author describes the new piece as follows: *"Atelier is a concertante composition dedicated to two accomplished musicians, Jože Kotar and Luca Ferrini. It starts with an intensive improvisational interplay and its central, rhythmical virtuoso part is interrupted by a lyrical episode. The title is my tribute to the mission of the Concert Atelier of the Society of Slovene Composers that has been presenting contemporary Slovenian music for almost five decades, but at the same time I also really like to remember the first performance of my music in the Atelier thirty years ago today."*

Composer, music critic and pedagogue **Pavel Mihelčič** (1937) graduated from the Academy of Music in Ljubljana in composition in 1963 and concluded his postgraduate studies with Professor M. Bravničar in 1967 at the same institution. In Slovenia, he is recognised as one of the most important music critics and organisers of concert events and festivals. He worked as professor at the Secondary Music School in Ljubljana and served as long-standing editor of serious music programmes at Radio Slovenia. Since 2003 he has served as artistic leader of UNICUM, president of the Slovenian section of the International Society for Contemporary Music – ISCM, member of the management board of the Society of Slovene Composers, and professor of composition and music theory courses. He also served as dean of the Academy of Music in Ljubljana. Pavel Mihelčič writes music for different casts, especially chamber ensembles and orchestras, where the clarity of his composition and strong musical expression can really shine. Many of his compositions are saturated with folk references. His oeuvre spans music for the orchestra and stage, vocal-instrumental, chamber and solo music. He has received numerous awards and honours for his work: the Prešeren Fund Award (1979), the Župančič Award (1984), the Order of Merit of the Republic of Slovenia for organisation and leadership of the international festival Slovenian Music Days – Slovenia 2003, and the Kozina Award of the Society of Slovene Composers for his symphonic opus inspired by the region of Bela krajina (2007).

"Light touches the mirror and leaves; time cares neither for the mirror nor for the reflection it gives. The mirror bounces the light back, flipping the image not knowing the left from the right. Whatever touches the mirror seems to come back, but different this time around, as a tugged reflection of evidence that is not really there. A mirror that gives a reflection is not real. I am a mirror and so are you;

the mirror is my child and quiet companion, as well as the sound that comes back, that is a reflection and the quintessence of unleashed oscillation. Mirror is time that never looks back, that rushes forth so as to never return," Mihelčič writes about his new composition *Black Mirror*.

"And then there is the black mirror. Everything is swallowed by it and there it remains. It never comes back as it has lost the light. Only forth, forth it goes not finding its reflection, losing light until it drowns in black space. The mirror stands in my big room. Black, without reflection for the reflection falls and falls, sinking into the room. Silence. Depth. Emptiness. Time has stopped.

The piece is quite unusual also in its structure. It begins with the piano, alone, then clarinet, almost alone. They alternate for a while until they join, both with some heavy tones, because I work under the impression of death that I have seen up close. *Black Mirror* is a story about a tragic time that I haven't yet left behind. The piano part is not heavy, but aspires to be impressive, harmonically broken, sucked into itself. The piece, black rather than colourful, hard rather than subtle, but still gentle in a way: like a dark image in the mirror that has lost the light."

Marijan Mlakar (1966) finished Secondary Music School in Ljubljana (jazz piano class) and graduated in composition and music theory at the Academy of Music under Prof. Uroš Rajko in 2005. He has authored and co-authored music for several plays staged in the Primorska Drama Theatre (PDG) in Nova Gorica and in the Slovenian Permanent Theatre (SSG) in Trieste, as well as authored or arranged music of different genres for numerous radio and television programmes and film. His compositions have been performed at numerous concerts and festivals, both national and international.

"I wrote this piece at the initiative of Jože Kotar, an outstanding musician with whom I worked on several occasions," says Mlakar of his new piece. "The content developed as I was composing, embracing the inspiration of the moment. It is not complex in terms of context, but I do hope that the melodies and harmonies, despite logical resolutions, develop contrary to the listener's expectations, prove alluring and fascinating."

Črt Sojar Voglar (1976) graduated in 2000 in composition and music theory from the Academy of Music in Ljubljana under Prof. Marko Mihevc. He did his postgraduate studies with Mihevc as well, earning his master's degree in 2004. He teaches

music theory at the Conservatory for Music and Ballet in Ljubljana and as habilitated assistant professor at the Academy of Music in Ljubljana. He served as secretary of the Society of Slovene Composers from 2002 to 2010. He is artistic director of Musical Afternoons with Anton Lajovic that take place every December in Vače near Litija. Črt Sojar Voglar's body of work spans more than 150 compositions ranging from music for the orchestra to chamber, solo instrumental and vocal music, including music for the stage, film and dance. He also produces arrangements in different styles and genres. His compositions have been premiered and repeated at all major concerts and festivals both in Slovenia and internationally.

"What has always drawn me to music is the colour of harmonic progressions and the interaction between individual parts. Like crystals that you examine from different sides until suddenly sun-drenched they shine forth in a myriad of colours. I tried to incorporate some of these impressions into a sometimes vivacious, sometimes mysteriously melodic tissue of the clarinet and in thickly woven harmonic processes that have nothing in common at first sight, but that nevertheless, like contrasting colours, unite in a harmonious tonal whole," notes Voglar.

Jože Kotar (1970) is full professor at the Ljubljana Academy of Music and clarinet professor at the Conservatory of Music and Ballet in Ljubljana. He became principal clarinetist of the RTV Slovenia Symphony Orchestra in 2007 after serving in that role with the Slovenian Philharmonic Orchestra for twelve years. He completed his under- and postgraduate studies under Alojz Zupan at the Academy of Music in Ljubljana. As a soloist, chamber musician and member of different chamber ensembles he has performed in Slovenia and abroad, conducted seminars for the clarinet and chamber music and has served as a jury member at international competitions. He has performed at a number of major festivals. As a soloist he has performed and recorded with various orchestras under the baton of both Slovenian and foreign conductors. He has recorded a number of albums both as a soloist and as member of chamber ensembles and has premiered more than 150 compositions of Slovenian and other composers.

Jože Kotar is a member, co-founder and artistic director of the Slovenian Clarinet Orchestra, the Slovenian Clarinet Sextet and a member of the Ariart Woodwind Quintet (together they received the Betteto Award in 2007), the Slovenian

Philharmonic Woodwind Trio and the MD7 Contemporary Music Ensemble. He has served as conductor and artistic director of the Trbovlje Workers' Band since 2007.

Luca Ferrini studied piano, harpsichord, organ and organ composition, graduating with honours at the conservatories in Trieste and Udine. For more than twenty years, be it as a soloist or with chamber ensembles or orchestras, he has performed with all three instruments on distinguished stages throughout Europe and beyond. In addition to his 20 CDs he has made numerous recordings with a variety of European broadcasting companies. He is a member of various chamber ensembles playing early and contemporary music (having performed more than one hundred new pieces with the MD7 ensemble, the Soloists' Chamber Orchestra DSS and in other chamber casts) and has also served as official piano accompanist for various instruments at international academies, seminars and competitions in Europe, Mexico and Asia. He has taught at national conservatories in Brescia, Salerno, Trieste, Udine, Klagenfurt and Ljubljana, as well as at the Sežana Music School. He was a piano accompanist at the Academy of Music in Ljubljana and currently works as professor of piano and harpsichord and as piano accompanist at the Koper Art Gymnasium.

Society of Slovene Composers

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 KONCERTNI ATELJE
DRUŠTVO SLOVENSkih SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS



Orkester Slovenske filharmonije

SKLEPNI KONCERT 29. SLOVENSKIH GLASBENIH DNI
CLOSING CONCERT OF THE 29TH SLOVENIAN MUSIC DAYS

ORKESTER SLOVENSKE FILHARMONIJE

SLOVENIAN PHILHARMONIC ORCHESTRA

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Slovenska filharmonija
Vstopnice: 10 evrov

FRIDAY, 14 MARCH, AT 7.30 PM
Slovenian Philharmonic
Tickets: 10 euros

Dirigent / *Conductor*: **SIMON KREČIČ**

Solisti / *Soloists*:

BOJAN GORIŠEK, klavir / *piano*

ZORAN MITEV, fagot / *bassoon*

KVARTET SAKSOFONOV 4SAXES / 4SAXES SAXOPHONE QUARTET:

LEV PUPIS, sopranski saksofon / *soprano saxophone*

OSKAR LAZNIK, altovski saksofon / *alto saxophone*

PRIMOŽ FLEISCHMAN, tenorski saksofon / *tenor saxophone*

DEJAN PREŠIČEK, baritonski saksofon / *baritone saxophone*

JURIJ JENKO in JOŽE KOTAR, klarinet / *clarinet*

KLARA TOMLJANOVIČ, kitara / *guitar*

Na sporedu / *Programme*

ALDO KUMAR:

Varda concerto za klavir in orkester / *Varda concerto for piano and orchestra*

TOMAŽ HABA:

Koncert za fagot, godala in tolkala / *Concerto for bassoon, strings and percussion*

Allegro ma non troppo, allegro

Tempo di Valse

Andante sostenuto, doloroso

Allegro agitato

* * *

IGOR LUNDER:

Concertino za kvartet saksofonov in orkester /
Concertino for saxophone quartet and orchestra

S-S-S-A-x-E-S-S

UROŠ ROJKO:

Koncertant(n)i K(o-J)u-Je-Jo za dva klarineta in orkester /
Koncertant(n)i K(o-J)u-Je-Jo for two clarinets and orchestra

I
II
III
IV
V

Svoj umetniški credo v knjigi Skladateljske sledi po letu 1900, ki jo je izdalo Društvo slovenskih skladateljev, je **Aldo Kumar**, ki letos slavi šestdesetletnico, zapisal v dvanajstih zanimivih željah: »Doživeti glasbo, iz katere se naenkrat utrga zvok določene barve in lebdeč opazuje glasbo pod seboj; zaslišati zvok smrekovega

storža, ki nenadoma zažari; slišati občutek trenutka, ko do kolen stopim v ledeno mrzlo vodo; telesno občutiti radost tonov, ki tvorijo temo improvizirane Bachove fuge; poleteti z dihom zvoka skozi trobentino cev; opazovati hojo panterja skozi trintridesetglasni cluster godalnega zvoka; občutiti stopala svojih nog

kot snemalne glave ali cesto kot magnetofonski trak; z glasbo vseh živečih ljudi trinideset sekund molčati; videti zvok reakcije bližnjih planetov ob tišini človeške vrste; ustvariti zvoke, čistejše od najčistejšega zadnjega zvoka; narediti verigo iz zlatih zvokov trobil, tako da se tudi čas podreja krogu verižnega sklopa; našminkati ustnične piščali orgel in zaslišati nasmeh meha; zaupati neodkritim tišinam.« To skladateljstvo razmišljanje je značilno zanj in tako tudi razumljivejše za razumevanje njegovega opusa. Kumar namreč piše številne vrstni in publika pričakuje vsako novo skladbo z velikim zanimanjem. Zdi pa se, da ima umetnik posebno afinitev in notranji občutek za istrsko glasbo, ki je tako ali drugače prisotna v njegovih številnih delih.

»Varda concerto za klavir in orkester sem napisal za pianista Bojana Goriška. Dva stavka sta nastala in bila izvedena leta 1993 pod dirigentskim vodstvom Davida Harmana, tri leta kasneje pa sem napisal še tretji stavek. Delo je bilo tega leta tudi posneto z dirigentom Antonom Nanutom in Simfoniki RTV Slovenija. Med pisanjem skladbe sem živel v Istri. Dežela me je seveda popolnoma prevzela. Njena vizualna in duhovna podoba se je močno razlikovala od krajin, na katere sem bil navajen. Močno pa me je zaznamovala tudi glasbena lestvica Istre, ki s svojim nizom poltonov in celih tonov ponuja popolnoma novo in drugačno glasbeno doživetje. Vsej tej ostrini melodike in harmonij, ki sem jih gradil na osnovah istrske lestvice, sem dodal še jazzovsko baterijo, ki s svojo motoriko dodaja koncertu dodatno energijo. Sama beseda varda je istrska izpeljanka iz italijanskega glagola guardarre – gledati in pomeni razgledno točko, torej opazovanje, iskanje, videnje nečesa, kar je vredno naše duhovne pozornosti,« je zapisal skladatelj.

Tomaz Habe (1947) je študij kompozicije končal leta 1970 na Akademiji za glasbo v razredu Blaža Arničiča in Lucijana M. Škerjanca, dirigiranje pa pri Danilu Švari, pozneje je nadaljeval podiplomsko izobraževanje pri L. M. Škerjancu in Urošu Kreku. Deloval je v pedagoških službah in bil leta 1997 nagrajen z nagrado RS za šolstvo. Leta 2002 mu je senat Akademije za glasbo podelil priznanje pomembnih umetniških del na področju kompozicije. Habe je član številnih komisij in združenj, član upravnega odbora DSS, vodja zborovske sekcije in urednik zbirke Ars Slovenica. Skladateljski opus obsega prek 380 del, tako simfoničnih, komornih, zborovskih kot tudi skladb za pihalni, harmonikarski ter mandolinski tamburaški orkester.

»V zadnjih letih sem se pogosto soočal z ustvarjanjem za fagot. Zaradi značilnosti inštrumenta in mojstrskih sposobnosti fagotista makedonskega rodu Zorana Miteva sem sprejel izziv, da napišem

koncert ... Koncert v klavirski različici je bil napisan jeseni 2012 in je posvečen prvima izvajalcema, Zoranu Mitevu in Hinku Haasu. Obsega štiri stavke: prvi stavek začenja uvod v počasnem tempu kot začetno dogovarjanje solista in spremljave. Preide v glavno temo v fagotu, ki jo kasneje povzame orkester. Stranska tema, virtuosno razgibana, preide v spevnejši osrednji del v izmenjavi solista in orkestra. Po virtuosnem delu s fagotovimi značilnimi skoki se nakaže ponovitev glavne teme z motivom uvoda. Stavek se konča s posvetilom izvajalcu Zoranu Mitevu Mi=e in E v oktavnem skoku. Drugi stavek je šaljivi, vendar molovski valček v briljantnem razpredanju fagota, ki mu v tretjem stavku kontrastno sledi melanholično padajoča melodija tožečega fagota. Četrty stavek je rondojevski, v ritmično iskrihvi mešanih taktih 7/8, 8/8, 10/8, kar še poudarja tarabuka (makedonsko tolkalo) ob ritmičnem gibanju godal. Inštrumentacija ob orkester godal in tolkal je nastala v pomladnih mesecih 2013.«

Igor Lunder (1969) je po končanem šolanju na jazzovskem oddelku Srednje glasbene in baletne šole v Ljubljani nadaljeval študij na Univerzi za glasbo in upodabljajočo umetnost v Gradcu ter na akademiji Sibelius v Helsinkih. Magistriral je iz jazzovske kitare ter jazzovske kompozicije in aranžiranja. Nastopal je v različnih jazzovskih zasedbah tako v Sloveniji kot tujini, med drugim na festivalih v Beogradu, Novem Sadu, Zagrebu, Pulju, Bjelovarju, Bratislavi, Krakovu, Solunu, Ljubljani, Mariboru, Kopru, Kranju, Krškem, Portorožu, Podsredi, na Bledu, v Bohinju, Celju, Cerknem, Grosupljem in Tolminu. Izdal je tri avtorske zgoščenke: Igor Lunder with Reeds – Jazz Menu (2003), Igor Lunder Sextet (2004) in Igor Lunder with Zagreb Saxophone Quartet & Guests – Reeeeeeeeds (2006).

Komponira in aranžira za Big Band, različne orkestre in manjše zasedbe. Bil je umetniški vodja in dirigent Big Banda Grosuplje (2003–2011). Kot gostujoči dirigent je sodeloval tudi z Big Bandom RTV Slovenija, Big Bandom RTS (Srbija), Big Bandom HRT (Hrvaška), Big Bandom Krško, Jazzinty Big Bandom, Big Bandom Cerknica. Poučuje na Konservatoriju za glasbo in balet v Ljubljani, na oddelku za jazz.

»Skladba Concertino za kvartet saksofonov in orkester je bila napisana leta 2013 po naročilu kvarteta saksofonov 4Saxess. Črke iz imena kvarteta so uporabljene v podnaslovu S-S-S-A-x-E-S-S in so osnovni motiv ter gradbeni material za celotno skladbo,« je zapisal avtor.

Tudi **Uroš Rojko**, rojen leta 1954 v Ljubljani, je letošnji jubilanč. Študiral je klarinet in kompozicijo na Akademiji za glasbo v Ljubljani (prof. Uroš Krek), na Visokih šolah za glasbo v Freiburgu in Hamburgu. Prejel je številna mednarodna priznanja, med njimi prvo nagrado Premio Europa 1985 v Rimu, Gaudeamuspreis 1986 v Amsterdamu, prvo nagrado Wiener Internationaler Kompositionspreis 1991, doma pa nagrado Prešernovega sklada 1988. Je prejemnik Župančičeve nagrade 2012. Njegova dela izvajajo v Evropi, Ameriki, Kanadi, Avstraliji in na Japonskem, skladatelj prejema številna naročila za najpomembnejše festivale sodobne glasbe doma in v svetu. Živi in deluje med Nemčijo in Slovenijo, od leta 1995 je profesor za kompozicijo na Akademiji za glasbo v Ljubljani.

»Ko sem natanko pred desetimi leti zapisal imeni obeh solistov, ki sta takrat krstno izvedla to delo (Jure Jenko, Jože Kotar), sem opazil, da so vsi začetni zlogi njihovih imen, razen enega, vezani na črko J: Ju, Je, Jo, Ko. Kakšna posrečena Ko-nstelacija, sem si dejal in začel zloge med seboj permutirati. Ko sem pristal na permutaciji Ko-Ju-Je-Jo, je Jože Kotar takoj opazil, da se v njej skriva beseda kujejo, če ji odvzamemo črki o in j (oj). Torej: K(o-J)-u-Je-Jo. In če besedi koncertantni odstranimo predzadnjo črko n, dobimo samostalniki koncertanti. Torej: Koncertantni KoJuJeJo ali pa Koncertantni kujejo. Končna formulacija torej: Koncertant(n)i K(o-J)u-Je-Jo. Če pa povežemo ravnokar izpuščene črke, dobimo besedico nj, kar s samo glasbo nima posebne povezave ... Iz prvotne zamisli, da bi napisal koncert za klarinet (na pobudo klarinetista Jureta Jenka), se je postopno izoblikoval petstavčni ciklus za dva solista na klarinetih in orkestru. (Solisti posegata tudi po različicah – basovskem in pikolo klarinetu.) Koncertantna glasba torej, kjer pa vloga solistov prvenstveno ni v iskanju običajnega rivalsko-koncertantnega dialoga z orkestrom. Veliko bolj predstavljata solistična instrumenta specifično markacijo orkestru, poudarjeno ostrino integriranega zvoka, narisano osredotočenje dogajanja v strukturi in barvi celotnega glasbenega tkiva. Zato je bil potreben razširjeni rezervoar solističnega pihalnega zvoka; silovit, kar bizarno zajedav je na primer ton basovskih klarinetov v visoki legi in gromovit v nizki, ljubko-grotesken pa v obeh pikolo klarinetih. Slojeviti tonski material, ki sem ga v različnih fazah in različicah proučeval že v nekaj komornih skladbah v zgodnjih letih novega tisočletja, je v tem delu našel svojo novo identiteto. Koncertant(n)i K(o-J)u-Je-Jo je bil prvič izveden 25. in 26. novembra 2004 na modrem abonmaju Orkestra Slovenske filharmonije pod taktirko Davida Itkina in je posvečen obema odličnima solistoma.« je zapisal avtor.

Monika Kartin

Simon Krečič (1979) je leta 2002 končal študij klavirja na Ljubljanski Akademiji za glasbo kot zadnji diplomant Acija Bertoncija. Med študijem klavirja v Švici pri Aleksandru Madžarju je začel študirati še dirigiranje v razredu profesorja Dominiqua Roggna. Maja 2005 je posnel svojo prvo dirigentsko zgoščenko, otroško opero Schneewyfftil Rolanda Zossa, ki je bila pozneje nagrajena. Septembra 2012 je s premiero baletnega večera Stravinski v produkciji SNG Opera in balet Ljubljana diplomiral iz dirigiranja v razredu Milivoja Šurbka. Novembra 2008 je na mednarodnem dirigentskem tekmovanju v italijanskem Grossetu prejel tretjo nagrado, februarja 2011 je bil asistent dirigenta pri predstavi Massenetovega Wertherja v produkciji Kraljeve operne hiše v Madridu. Od leta 2009 redno sodeluje z Orkestrom Slovenske filharmonije, enako intenzivno je sodelovanje s Simfoniki RTV Slovenija. Simon Krečič se veliko ukvarja tudi s sodobno glasbo. Dirigiral je koncerta festivala Slowind doma in v tujini in izvedel številne skladbe domačih in tujih skladateljev ter sodeloval s pomembnimi tujimi solisti. Od 1. decembra 2013 je Simon Krečič umeetniški direktor mariborske Opere.

Bojan Gorišek (1962) je diplomiral na Ljubljanski Akademiji za glasbo v razredu Acija Bertoncija, izpopolnjeval se je še pri Herbertu Hencku v Kölnu. Leta 1986 je prejel nagrado zlata ptica, leta 2006 nagrado Prešernovega sklada. Je profesor za komorno igro na Akademiji za glasbo v Ljubljani. Koncertiral je s številnimi dirigenti, skladatelji in izvajalci po vsej Evropi, v Rusiji, ZDA, Južni Ameriki in na Kitajskem. Za nizozemsko založbo Blaricum Music Group je na desetih zgoščenkah posnel celoten klavirski opus in pesmi Erika Satija, celoten opus za klavir in dva klavirja Georgea Crumba, Concord Sonato Charlesa Ivesa in Phillipa Glassa. Bojan Gorišek je najpomembnejši slovenski pianist sodobne glasbe.

Fagotist **Zoran Mitev** (1962) je študij fagota končal v razredu Božidarja Tumpaja leta 1987. Specializacijo je opravil na Visoki šoli za glasbo in scensko umetnost v Gradcu pri R. Frodlu in B. Kovaczu. Izpopolnjeval se je še na poletnih šolah pri uglednih profesorjih J. Vajdi v Budimpešti in V. Popovu v Moskvi. Že med študijem je osvojil več prvih nagrad na takratnih republiških in zveznih (državnih) tekmovanjih kot solist in član komornih skupin. Mitev je bil soustanovitelj Novega ljubljanskega tria, član pihalnega tria in nato današnjega Pihalnega kvinteta Slowind, tria Promusica nova, Pihalnega tria Slovenske filharmonije ter tria OFF. Kot solist je doma in v tujini igral z vsemi našimi orkestri ter nastopal na mednarodnih festivalih in krstil več kot 40 skladb

slovenskih in tujih skladateljev. Od leta 1992 je solo fagotist v Orkestru Slovenske filharmonije.

Izdal je sedem zgoščenk, ukvarja se tudi s pedagoškim delom, trenutno pa je docent na ljubljanski Akademiji za glasbo.

Kvartet saksofonov 4Saxess se je razvil v eno od vodilnih tovrstnih zasedb doma in tujini. Nastopil je na priznanih festivalih po Sloveniji, Srbiji, na Hrvaškem, v Avstriji, Italiji in Franciji, januarja 2013 pa tudi na koncertni turneji po ZDA. Zasedba uspešno sodeluje z glasbeno založbo RTV Slovenija, pri kateri sta izšli že dve zgoščenci: 4 Folk leta 2007 in 4 US leta 2011. Saksofonski kvartet 4Saxess je moderna klasična glasbena skupina, ki se poleg izvajanja klasičnih in avantgardnih kompozicij rada spoprijema tudi z drugimi glasbenimi žanri, kot so etno, jazz in crossover. Glavno vodilo zasedbe je izvajanje del, napisanih ali prirejenih izključno za 4Saxess, zato skupina stalno sodeluje s skladateljci in aranžerji. Ustvarjalci iz različnih držav se na njene pobude redno odzivajo, zato je nastala že bogata zbirka novih glasbenih del. Nekatere kompozicije, posvečene kvartetu 4Saxess, se redno uvrščajo na koncertne programe takšnih zasedb doma in v Evropi.

Jurija Jenka (1963), prvega klarinetista Orkestra Slovenske filharmonije, so do diplome na Akademiji za glasbo v Ljubljani (1986) usmerjali profesorji Slavko Goričar, Igor Karlin in Mihael Gunzek, izpopolnjevanje v Parizu pri prof. Jean-Marcu Volti pa je leta 1988 končal z nagrado mesta Pariz. Poleg študentske Prešernove nagrade (1984) je bil med drugim nagrajen na Tekmovanju glasbenih umetnikov v Zagrebu (leta 1986 kot solist, leta 1987 kot član pihalnega tria).

Je ustanovni član Pihalnega kvinteta Slowind, s katerim že dve desetletji koncertira doma in v tujini. Sodeloval je v Ansamblu Slavko Osterc, Slovenskem orkestru klarinetov ter kot mentor na poletnih tečajih Piran v glasbi; vrsto let je poučeval na Srednji glasbeni in baletni šoli v Ljubljani. Z Orkestrom Slovenske filharmonije je leta 2009 posnel zgoščenko z deli Carla Marie von Webera. Za uspešno delovanje v kulturi je leta 1999 s Pihalnim kvintetom Slowind prejel Župančičevo nagrado ter leta 2003 nagrado Prešernovega sklada.

Jože Kotar (1970) je redni profesor na ljubljanski Akademiji za glasbo in profesor klarineta na Konservatoriju za glasbo in balet Ljubljana. Od leta 2007 je solo klarinetist Simfonikov RTV Slovenija. Prej je bil dvanajst let solo klarinetist v Simfoničnem orkestru Slovenske filharmonije. Diplomski in

podiplomski študij je končal v razredu Alojza Zupana na Akademiji za glasbo v Ljubljani. Kot solist, komorni glasbenik in član različnih komornih sestavov nastopa doma in v tujini, vodi seminarje za klarinet in komorno igro in sodeluje v žirijah mednarodnih tekmovanj. Nastopal je na številnih pomembnih festivalih. Solistično je koncertiral in snemal z različnimi orkestri pod taktirkami domačih in tujih dirigentov. Kot solist in kot član komornih zasedb je posnel vrsto zgoščenk. Krstno je kot solist ali član številnih komornih zasedb izvedel več kot 150 skladb slovenskih in tujih avtorjev. Jože Kotar je član, soustanovitelj in umetniški vodja Slovenskega orkestra klarinetov in Slovenskega seksteža klarinetov ter član Pihalnega kvinteta Ariart, s katerim je leta 2007 prejel Beffetovo nagrado, Pihalnega tria Slovenske filharmonije in Ansambla za sodobno glasbo MD7. Od leta 2007 je dirigent in umetniški vodja Delavske godbe Trbovlje.

Ni veliko simfoničnih orkestrrov, ki bi se lahko ponašali s tako bogato in dolgoletno tradicijo kot **Orkester Slovenske filharmonije**. Zaradi odlične geografske lege med Alpami in Jadranom, na osišču germanskega, romanskega in slovanskega sveta, je lahko glasbena umetnost sledila vplivom tako s severa in juga kot tudi z vzhoda in zahoda. Orkester Slovenske filharmonije se s svojimi predhodnicami *Academio Philharmonicorum* (1701), *Filharmonično družbo* (1794) ter prvo Slovensko filharmonijo (1908–1913) ponosno postavlja ob bok najstarejšim na svetu. Med številnimi uglednimi umetniki, ki so postali častni člani Slovenske filharmonije, srečamo Josefa Haydna, Ludwiga van Beethovna, Niccolója Paganinija, Johannesa Brahmsa, Carlosa Kleiberja in številne druge.

Po ponovni ustanovitvi leta 1947 so orkester vodili priznani dirigenti, med njimi Bogo Leskovic, Samo Hubad, Lovro von Matačić, Oskar Danon, Uroš Lajovic, Milan Horvat, Marko Letonja in George Pehlivanian. Pet let (2008–2013) ga je vodil priznani francoski dirigent, maestro Emmanuel Villaume, septembra 2013 je vlogo šefa dirigenta prevzela Keri-Lynn Wilson. Svojo odličnost je orkester potrdil na številnih gostovanjih v evropskih kulturnih središčih in v Združenih državah Amerike ter na Japonskem, predstavil pa se je tudi na pomembnih mednarodnih festivalih.

Med njegove goste se uvrščajo tako vrhunska dirigentska imena (Carlos Kleiber, Riccardo Muti, Zubin Mehta, sir Neville Marriner in številni drugi) kot tudi domači in tuji solisti.

Med največje uspehe vsekakor sodita velika evropska turneja oktobra 2012 (enajst koncertov v uglednih koncertnih dvoranah Ljubljane, Stuttgarta, Münchna,

Amsterdama, Pariza, Berlina, Frankfurtu, Nürnbergu, Pragi, Essnu in Dunaju) s koncertno izvedbo opere Jolanta Petra Iljiča Čajkovskega s slavno sopranistko Ano Netrebko v naslovni vlogi ter snemanje opere za založbo Deutsche Gramofon. Odmevni so bili tudi koncert z Brynom Terflom v Kraljevi operni hiši v Maskatu (Oman) ter osem koncertov z Mišo Majskim v Sloveniji, Nemčiji in na Nizozemskem. Koncertna dejavnost orkestra je shranjena na več kot 70 zgoščenkah.

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In Composers' Traces from 1900 Onwards, published by the Society of Slovene composers, Aldo Kumar, who celebrates his 60th anniversary this year, described his artistic credo as twelve intriguing wishes: "To live the music from which all of a sudden a sound of a certain colour bursts out and observes the music while hovering above it; to hear the sound of a pine cone that suddenly glows; to hear the feel of the moment when I walk up to my knees into the ice cold water; to feel with my body the joy of the tones that form the theme of an improvised Bach fugue; to fly with the breath of sound through the trumpet's tube; to watch a panther walk through a thirty-three-part cluster of string sound; to feel the feet of my legs as record heads or the road as a recording tape; to remain silent for thirty-three seconds with the music of everyone alive; to see the sound of the reaction of near-by planets to the silence of the human race; to create sounds clearer than the clearest last sound; to make a chain from the golden sounds of brass in order to make time submit to the circle of the chain assembly; to make up the labial organ pipes and hear the bellows smile; to trust uncovered silences."

Such thinking, approach, is characteristic for the composer and as such helpful in understanding his body of work. Kumar writes in many genres and audiences are always anxious to hear his new work. Nevertheless, it seems the artist has a special affinity and an inner sense for the music of Istria, which resounds in many of his works in one way or another.

"Varda concerto for piano and orchestra was written for pianist Bojan Goršek," writes Kumar. "Two movements were written and performed in 1993 under the baton of David Harman and the third was finished three years later. The concerto was recorded the same year with conductor Anton Nanut and the Slovenian RTV Symphony Orchestra. I lived in Istria at the time I was writing the piece, and was utterly overwhelmed by the land. Its visual and spiritual image was so very different from the

landscapes I was used to. But I was really marked by the Istrian musical scale, with its sequence of half tones and whole tones that offers a completely new and different musical experience. The sharpness of the melody and harmonies that I built on the Istrian scale was accompanied with the jazz battery whose motorics add momentum to the concert experience. The word varda is an Istrian derivative of the Italian verb guardare – watch, and means a vantage point, i.e. 'observing', 'searching', 'seeing' something worthy of our spiritual attention."

Tomaž Habe (1947) studied composition at the Academy of Music under Blaž Arnič and Lucijan M. Škerjanc and conducting with Danilo Švara, graduating in 1970. He went on to post-graduate studies with L. M. Škerjanc and Uroš Krek. Active as a pedagogue he was awarded the Award of the Republic of Slovenia in the Field of Education in 1997. In 2002, the Senate of the Academy of Music conferred upon him a Recognition Award for Important Works of Art in the Realm of Composition. Habe is a member of many boards and associations, a member of the Administrative Board of the Society of Slovene Composers, president of the Choral Section and editor of the series *Ars Slovenica*. His compositional oeuvre spans 380 works ranging from symphonic, chamber and choral compositions to music for woodwind, accordion and mandolin-tamburitza orchestras.

"In past years I have frequently been asked to write music for the bassoon ... Aware of the instrument's capabilities and masterful skills of the Macedonian-born bassoonist Zoran Mitev I took up the challenge to write a concerto ... In its piano version the concerto was written in 2012 and is dedicated to the first musicians that performed it – Zoran Mitev and Hinko Haas. It consists of four movements: the first begins with a slow introduction as an initial conversation between the soloist and the accompaniment. It continues into the main theme on the bassoon, later to be resumed by the orchestra. The side or secondary theme, virtuosically agitated, moves into a more lyrical central section through the exchange between the soloist and the orchestra. The virtuoso part with characteristic leaps of the bassoon is followed with a reminder of the main theme with a repeated motif from the introduction. The movement ends with a tribute to Zoran Mitev Mi=E and E with a full octave leap. Although written in the minor key the second movement is a humorous waltz with the bassoon's brilliant thread contrasted by the falling melody of its melancholic lament in the third movement. The rondo form of the fourth movement, with rhythmically sparkling mixed meters of 7/8, 8/8, 10/8, is further emphasised by the tarabuka (Macedonian

percussion instrument) alongside the rhythmic movement of the strings. Instrumentation for the string and percussion orchestra was written in the spring of 2013."

Igor Lunder (1969) completed jazz studies at the Secondary Music and Ballet School in Ljubljana, continuing at the University of Music and Performing Arts in Graz and at the Sibelius Academy in Helsinki. He obtained his master's degree in jazz guitar, jazz composition and arranging.

He has performed in various jazz bands in Slovenia and abroad, including festivals in Belgrade, Novi Sad, Zagreb, Pula, Bjelovar, Bratislava, Krakow, Thessaloniki, Ljubljana, Maribor, Koper, Kranj, Krško, Portorož, Podsreda, Bled, Bohinj, Celje, Cerkno, Grosuplje and Tolmin.

He has released three albums: *Igor Lunder with Reeds – Jazz Menu* (2003), *Igor Lunder Sextet* (2004) and *Igor Lunder with Zagreb Saxophone Quartet & Guests – Reeeeeeeeds* (2006).

He works as a composer and arranger for the Big Band, various orchestras and smaller ensembles. He served as artistic director and conductor of Big Band Grosuplje (2003–2011) and has collaborated as guest conductor with casts such as Big Band RTV Slovenia, Big Band RTS (Serbia), Big Band HRT (Croatia), Big Band Krško, Jazzinty Big Band and Big Band Cerknica. He teaches at the Conservatory of Music and Ballet in Ljubljana, jazz department.

"Commissioned by the saxophone quartet 4SAXESS, *Concertino* for saxophone quartet and orchestra was written in 2013," says Lunder. "The letters that make up the name of the quartet are used in the subtitle S-S-S-A-x-E-S-S and serve as the basic motif and construction material for the composition as a whole."

Uroš Rojko, born in 1954 in Ljubljana, is another composer celebrating his anniversary this year. He studied clarinet and composition at the Academy of Music in Ljubljana (under Prof. Uroš Krek), and at music colleges in Freiburg and Hamburg. He has received many international rewards, including the first prize "Premio Europa 1985" in Rome, "Gaudeamuspreis 1986" in Amsterdam, the first prize at "Wiener Internationaler Kompositionspreis" 1991 and in Slovenia, the Prešeren Fund Award 1988 and Župančič Award 2012. With his work performed in Europe, the United States, Canada, Australia and Japan, he is frequently commissioned both by major contemporary music festivals and by music lovers in Slovenia. He lives and works between Germany and Slovenia and has been professor of composition at the Academy of Music in Ljubljana since 1995.

"When exactly ten years ago I wrote down the names of the two soloists that premiered this work at the time (Jure Jenko, Jože Kotar) I noticed that all first syllables of their names but one start with the letter J: Ju, Je, Jo, Ko. What a good Ko-nstellation, I thought and began to permute the syllables. Once I had the permutation Ko-Ju-Je-Jo, Jože Kotar immediately noticed it was hiding the word *kujejo* (forging) if you eliminated letters o and j (oj). Therefore: K(o-J)-u-Je-Jo. And if you take the second letter n from the word *Koncertantni* (concertant), you get the noun *concertanti* (musicians playing in a concert). Therefore: *Concertant* (*Koncertantni*) KoJuJeJo or *Concert Musicians Forging* (*Koncertanti kujejo*). Or in its final formulation: *Koncertant(n)i K(o-J)u-Je-Jo*. On the other hand, if we put together the letters that have been left out, we get the word *noj* or *ostrich* in English – not that it has anything to do with music ... The original idea to write a concerto for clarinet (at the initiative of clarinetist Jure Jenko) gradually developed into a five-movement cycle for two soloists on clarinet and orchestra. (The soloists also play other versions of the instrument – bass and piccolo clarinet.) Concerto music then, where the role of the soloists is not limited to exploring the usual rivalry in its dialogue with the orchestra. Instead, the solo instruments more represent a specific marking to the orchestra, a pronounced sharpness of integrated sound, a nuanced focus of the activity of both the structure and the colour of the complete musical texture. This required an extended reservoir of the soloistic woodwind sound; the sound of bass clarinets in high pitches, for example, is fierce, almost sarcastically bizarre and thunder-like in the low register, but charmingly grotesque in both piccolo clarinets. Layered tone material, which I had been exploring in various phases and variants in some of my chamber compositions already in the early years of the new millennium, found its new identity in this composition," Rojko explains.

"*Koncertant(n)i K(o-J)u-Je-Jo* was first performed on 25 and 26 November 2004 for a series of the Slovenian Philharmonic under the baton of David Itkin and is dedicated to both outstanding soloists".

Monika Kartin

Simon Krečič (born 1979) completed his piano studies in 2002 at the Ljubljana Academy of Music as Aci Bertonec's last graduate. During his years in Switzerland, where he studied with Aleksander Madžar, Krečič began studying conducting under Professor Dominique Roggen. In May 2005 he recorded his first album as a conductor, Roland Zoss's children's opera *Schneewyttli*, that subsequently also won an award. In September 2012 he graduated

in conducting under Milivoj Šurbek with a premiere performance at a ballet evening dedicated to Stravinsky in a production of the Slovenian National Theatre Opera and Ballet Ljubljana. In November 2008 he won third place at the international conducting competition in Grosseto, Italy, and served as assistant conductor in the performance of Massenet's *Werther* in the production of the Royal Opera House in Madrid in February 2011. Since 2009, Krečič has collaborated regularly both with the Slovenian Philharmonic Orchestra and with RTV Slovenia Symphony Orchestra. Simon Krečič has been much involved also in contemporary music and has conducted Slowind festival concerts in Slovenia and abroad, in addition to performing numerous compositions of Slovenian and foreign composers and collaborating with acclaimed international soloists. Since 1 December 2013 he has served as artistic director of the Maribor Opera House.

Bojan Gorišek (1962) graduated from the Ljubljana Academy of Music with *Acı Bertonceij* and continued his studies with Herbert Henck in Cologne. He won the *Zlata ptica* (Golden Bird) Award in 1986 and the *Prešeren Fund Award* in 2006. He has been professor for chamber music at the Academy of Music in Ljubljana since 2007. He has performed with many conductors, composers and musicians across Europe, Russia, the USA, South America and China. He recorded complete piano works and songs by Erik Satie on 10 CDs for the Dutch label *Blaricum Music Group*, complete works for piano and for two pianos by George Crumb, the *Concord Sonata* by Charles Ives and compositions by Philip Glass. Bojan Gorišek is the leading Slovenian pianist of contemporary music.

Bassoonist **Zoran Mitev** (1962) graduated in bassoon under Professor Božidar Tumpelj in 1987 and continued at the University of Music and Performing Arts in Graz with R. Frodl and B. Kovacz. He also attended summer schools with two distinguished professors, J. Vajda in Budapest and V. Popov in Moscow. Already as a student he won several first prizes at republic- and state-level competitions in Yugoslavia, both as a soloist and as member of chamber ensembles. Mitev was a co-founder of the *New Ljubljana Trio*, a member of the woodwind trio, later the *Slowind Wind Quintet*, of the trio *Promusica nova*, Slovenian Philharmonic Woodwind Trio and trio *OFF*.

As a soloist he has performed with all our orchestras in and outside Slovenia, appeared at international festivals and premiered more than 40 compositions of both Slovenian and foreign composers. He

has been principle bassoonist with the Slovenian Philharmonic Orchestra since 1992.

Having recorded seven compact discs he has also been active as a teacher, currently as assistant professor at the Ljubljana Academy of Music.

During its existence, **4Saxes Saxophone Quartet** developed into one of the leading ensembles of its kind anywhere. The quartet has appeared at international festivals in Slovenia, Serbia, Croatia, Austria, Italy and France, and embarked on a concert tour across the USA in January 2013. Their collaboration with the RTV Slovenia music label has produced two CDs, "*4 Folk*" in 2007 and "*4 US*" in 2011. 4Saxes is a contemporary classical music ensemble that frequently delves into genres other than classical and avant-garde music, such as ethno, jazz and crossover. The group's main goal is to perform music written or arranged exclusively for the 4Saxes, which has led to their ongoing collaboration with composers and arrangers. The quartet's invitations for musical collaboration have already resulted in a substantial collection of new musical pieces. Some of the compositions written for the 4Saxes have become a regular feature of concert programmes of similar ensembles, both in Slovenia and elsewhere in Europe.

Jurij Jenko (1963), principal clarinetist of the Slovenian Philharmonic Orchestra, studied at the Academy of Music in Ljubljana (graduating in 1986) under Professors Slavko Goričar, Igor Karlin and Mihael Gunzek and continued his studies in Paris with Prof. Jean-Marc Volta, crowning them with the Prize of the city of Paris in 1988. In addition to the Student *Prešeren Award* in 1984 he also received, among others, a prize at the *Yugoslav Competition of Musical Artists* in Zagreb, as a soloist in 1986 and as a woodwind trio member in 1987. A founding member of the *Slowind Wind Quintet* he has been playing with the ensemble in concerts at home and abroad for the past two decades. He has collaborated with the *Slavko Osterc Ensemble* and the *Slovenian Clarinet Orchestra*, has served as mentor in summer courses "*Piran in Music*" and taught at *Secondary Music and Ballet School* in Ljubljana for a number of years. In 2009 he recorded a compact disc featuring works by Carl Maria von Weber with the Slovenian Philharmonic Orchestra. With the *Slowind Wind Quintet* he received the *Župančič Award* in 1999 for their creative work and the *Prešeren Fund Award* in 2003.

Jože Kotar (1970) is full professor at the Ljubljana Academy of Music and clarinet professor at the Conservatory of Music and Ballet in Ljubljana. He became principal clarinetist of the RTV Slovenia Symphony Orchestra in 2007 after serving in that role with the Slovenian Philharmonic Orchestra for twelve years. He completed his under- and postgraduate studies in the class of Alojz Zupan at the Academy of Music in Ljubljana. As a soloist, chamber musician and member of different chamber ensembles he has performed in and outside Slovenia, conducted seminars for the clarinet and chamber music and has served as a jury member at international competitions. He has performed at a number of major festivals. As a soloist he has performed and recorded with various orchestras under the baton of both Slovenian and foreign conductors. He has recorded a number of albums both as a soloist and as member of chamber ensembles and has premiered more than 150 compositions of Slovenian and other composers. Jože Kotar is a member, co-founder and artistic director of the Slovenian Clarinet Orchestra, Slovenian Clarinet Sextet and member of the Ariart Woodwind Quintet (together they received Betteto Award in 2007), Slovenian Philharmonic Woodwind Trio and MD7 Contemporary Music Ensemble. He has served as conductor and artistic director of the Trbovlje Workers' Band since 2007.

Few symphony orchestras can boast a tradition as long and fruitful as the **Slovenian Philharmonic Orchestra**. The geographical position of Slovenia, situated between the Alps and the Adriatic, at the crossroads of the Germanic, Romance and Slavic worlds, has allowed its musical art to keep track of the musical trends coming both from the North and South, as well as from the East and West. With its predecessors, Academia Philharmonicorum (1701), the Philharmonic Society (1794), and the first Slovenian Philharmonic (1908–1913), the Slovenian Philharmonic Orchestra stands proudly alongside the oldest such institutions in the world. Some of the many great artists that have become honorary members of Slovenian Philharmonic include Josef Haydn, Ludwig van Beethoven, Niccolò Paganini, Johannes Brahms and Carlos Kleiber. Since its re-forming in 1947, the orchestra has been led by

recognised conductors such as Bogo Leskovic, Samo Hubad, Lovro von Matačić, Oskar Danon, Uroš Lajovic, Milan Horvat, Marko Letonja and George Pehlivanian. The internationally recognised French conductor, maestro Emmanuel Villaume, served as the orchestra's chief conductor for five years (2008–2013) with Keri-Lynn Wilson taking over his baton in September 2013.

The orchestra has reaffirmed its excellence on numerous tours to European cultural hubs, to the United States and Japan, and has appeared at many prominent international festivals. The orchestra's guest performers span both the most prominent conductors (Carlos Kleiber, Riccardo Muti, Zubin Mehta, Sir Neville Marriner and many others), as well as some of the most renowned domestic and foreign soloists. Some of their most noteworthy achievements were their European tour in October 2012 (11 concerts in prestigious concert halls in Ljubljana, Stuttgart, Munich, Amsterdam, Paris, Berlin, Frankfurt, Nürnberg, Prague, Essen and Vienna) with the concert version of P. I. Tchaikovsky's *Iolanta* with Anna Netrebko singing the title role, and their recording of the opera for the Deutsche Grammophon label. Their concert with Bryn Terfel in the Royal Opera House in Muscat (Oman) and eight concerts with Mischa Maisky in Slovenia, Germany and in the Netherlands have also won them wide acclaim.

The orchestra's concert work has been recorded on more than 70 compact discs.

V sodelovanju z /
In cooperation with:



Slovenska
filharmonija
*Academia
philharmonicorum*

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ

INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

OD 11. DO 13. MARCA
Viteška dvorana, Križanke
Odrpo za javnost

FROM 11 TO 13 MARCH
Knight's Hall, Križanke
Open to the public

Tema / Theme:

GLASBA KOT PROTEST / "MUSIC AS PROTEST"

Vodja simpozija / Head of Symposium: **PROF. DR. PRIMOŽ KURET**

Torek, 11. marca, ob 9.30 / Tuesday, 11 March, at 9.30 am

Pozdravni nagovor / Welcome speech: **PROF. DR. PRIMOŽ KURET**

Vodja / Chairman: **JERNEJ WEISS**

ANDREJ MISSON: Konstrukcija protesta v glasbi / *Protest Construction in Music*

LEON STEFANIJA: Glasba protesta na Slovenskem po 1918 / *Protest Music in Slovenia after 1918*

FRANC KRŽNAR: Partizanska pesem med preteklostjo, sedanostjo in prihodnostjo (od moškega Invalidskega pevskega zbora do ženskih Kombinatk) / *Partisan Song between Past, Present and Future / From the handicapped male choir to the female Kombinatk*

ALEŠ GABRIČ: Jazz kot odgovor na monotonost slovenske povojne kulturne scene / *Jazz as the Answer to the Monotony of Slovenian Post-War Culture Scene*

Ob 14.30 / 2.30 pm

Vodja / Chairman: **PETER ANDRASCHKE**

JONATAN VINKLER: »Kristus, zatri Turke in papežnike«: teme upora v slovenskih kancionalih 16. st. (Trubar, Dalmatin) / *"Christ, stamp out Turks and papists": Themes of Resistance in Slovenian 16th Century Cantionales (Trubar, Dalmatin)*

NADA BEZIČ: Vatroslav Lisinski v funkciji političnega protesta / *The role of the composer Vatroslav Lisinski in political protest*

JERNEJ WEISS: Prva slovenska narodna himna Naprej zastava slave / *Slovenia's First National Anthem: Forward, Flag of Glory*

LUIGI VERDI: The case of composer Stefano Gobatti in Italian opera of XIX century / Primer skladatelja Stefana Gobattija v italijanski operi 19. stoletja



Sreda, 12. marca, ob 9.30 / Wednesday, 12 March, at 9.30 am

Vodja / Chairman: **HELMUT LOOS**

PETER ANDRASCHKE: *Arnold Schönberg, der konservative Revolutionär / Arnold Schönberg konservativni revolucionar / Arnold Schönberg, a Conservative Revolutionary*

HARTMUT KRONES: *Zu Hanns Eislers früher »antibürgerlicher« Musik / O zgodnji "protimesščanski" glasbi Hansa Eislerja / To Hanns Eisler's earlier "anti-bourgeois" music*

MICHAEL WALTER: *Verdis Musik als Form des Protests 1848 / Verdijeva glasba kot oblika protesta v letu 1848 / Verdi's Music as a Form of Protest of 1848*

FRANK SCHNEIDER: *Paul Dessau und Bertolt Brecht: Zusammenarbeit im Zeichen des Antifaschismus / Paul Dessau in Bertolt Brecht: Sodelovanje v znamenju antifašizma / Paul Dessau and Bertolt Brecht: Collaboration under the Banner of Anti-Fascism*

LUBA KIJANOVSKA: *Offene und verborgene Formen des Protests in der sowjetischen Musik 50–80. Jahre des 20. Jh / Odkrite in prikrite oblike protesta v sovjetski glasbi v obdobju 1950 do konca 80ih let dvajsetega stoletja / Overt and Covert Forms of Protest in Soviet Music of the 1950s – 1980s*

Ob 14.30 / 2.30 pm

Vodja / Chairman: **ANDREJ MISSON**

NIALL O'LOUGHLIN: *Madness, Foxtrots and Anatomy: Peter Maxwell Davies's avant-garde protest / Norost, fokstroti in anatomija: Avantgardni protest Petra Maxwella Daviesa*

ANU VEERNE: *Music as a Protest against nationalism on the example of trends and alternatives in Estonian art music from 1970 and 1980s / Glasba kot protest proti nacionalizmu na primeru trendov in alternativ v umetniški glasbi Estonije v 70ih in 80ih letih dvajsetega stoletja*

ANU KOLAR: *Song Festivals in Soviet Estonia as a Protest: A Postcolonial Approach / Festivali pesmi v sovjetski Estoniji kot oblika protesta: postkolonialni pristop*

KATARZYNA SZYMAŃSKA STUŁKA: *Music as a Protest in Andrzej Panufnik's output / Glasba kot protest v delu Andrzeja Panufnika*

* * *

Četrtek, 13. marca, ob 9.00 / Thursday, 13 March, at 9.00 am

Vodja / Chairman: **HARTMUT KRONES**

HELMUT LOOS: *Protest gegen Willkür und Anarchie. Edvard Grieg / Protest proti samovoljnosti in anarhiji. Edvard Grieg / Protest against Arbitrariness and Anarchy. Edvard Grieg*

CRISTINA SCUDERI: *»Qui si muore gridando: assassinii!«; singing the protest in Italy during the First World War / »Qui si muore gridando: assassinii!«: petje protesta v Italiji med prvo svetovno vojno*

BRIGITTA DAVIDJANTS: *Cultural wars between caucasian nations and prospects for reconciliation / Kulturne vojne med kavkaškimi narodi in obeti za spravo*

VALENTINA SANDU-DEDIU: *Rumanian Operas in the 70s and 80s: Concealment of Anti-communist Messages / Romunske opere v 70ih in 80ih letih: prikrivanje protikomunističnih sporočil*

GLASBENA DELAVNICA ZA OTROKE

MUSIC WORKSHOP FOR CHILDREN

PETEK, 14. MARCA, OB 10.00
Glasbena matica, Lajovčeva dvorana
Odprto za javnost

FRIDAY, 14 MARCH, AT 10.00 PM
Glasbena matica Music Society, Lajovic Hall
Open to the public



Izbrana tema / Selected theme:

KAR ČUTIM, POVEM Z GLASBO / I SAY WHAT I FEEL WITH MUSIC

Avtorica projekta / By: **ŽIVA PLOJ PERŠUH** (dirigentka / conductor)

Glasba kot protest je za najmlajše poslušalce malce preresna tema, zato jo bomo na letošnji delavnici za otroke, ki jo prireja Glasbena matica Ljubljana, priredili in naslovili s Kar čutim, povem z glasbo. Ob tem bomo seveda pustili prosto pot otroški domišljiji in spodbujali njihovo izraznost. Z njimi bomo predebatirali paleto občutkov ob različnih življenjskih dogodkih, jih spodbujali, da doživejo ali domišljjsko izrazijo bodisi z glasom bodisi z različnimi instrumenti, ki bodo na voljo med delavnico. Vse povedano, zapeto, zaigrano, zopotano in/ali v tišini bomo s pomočjo skladateljevega izkušnega peresa zapisali, notirali, narisali in povezali v skladbo. Takšno, ki bo povezala vse sodelujoče, in takšno, ki bo nastala na kraju samem, bomo predstavili na koncu delavnice.

Music as protest sound a bit too serious for the youngest listeners; so this year's children's workshop, organised by the Glasbena matica Ljubljana music society played with the idea and decided to call the workshop "I Say What I Feel with Music". We will let the children's imagination run wild and encourage their expressiveness. Together, we will discuss the palette of emotions we experience upon various life events and encourage them to express their experiences or imagination with their voices, and with different instruments that will be available during the workshop. Everything said, sung, played, rumbled or silenced will be written down, notated, drawn and put together to form a composition, all with the assistance of an experienced composer. The resulting on-the-spot composition, which will bring together all the session participants, will be presented at the end of the workshop.

V sodelovanju z /
In cooperation with:





RAZSTAVA DEL SLIKARJA IN GRAFIKA TOMA VRANA
THE EXHIBITION OF WORKS BY TOMO VRAN, PAINTER AND GRAPHIC ARTIST

V PREPLETU SVETLOBE IN BARVE

INTERPLAY OF LIGHT AND COLOUR

OD 10. MARCA DO 11. JULIJA, 9.00 – 16.00

Viteška dvorana, Križanke

Vstop prost

FROM 10 MARCH TO 11 JULY, 9.00 PM – 4.00 PM

Knigh's Hall, Križanke

Free entrance



S ciklusom Kraška in istrska zemlja, ki je nastajal v letih od 1983 do 1987, je slikar in grafik Tomo Vran že utiral pot drugačnemu slikarskemu razmišljanju: do tedaj je svoj motivni svet zelo rad plemenitil v naslonitvi na poezijo in literaturo, še posebno s prebiranjem Kosovelove poezije in Bachovega Jonathana Livingstona Galeba, z letom 1983 pa se je prepustil občutenju kraške in istrske pokrajine, ki je v njegov ustvarjalni credo zarezalo pravo cezuro: odslej se je vse bolj prepuščal spontanim barvitim zapisom v abstraktni likovni govorici na platnih velikih dimenzij in v tehniki akrila. Figura, značilna za njegovo prvo ustvarjalno obdobje, je počasi izginjala, pravzaprav ves njegov predmetni svet, saj je realna motivna izhodišča vse bolj abstrahirala in jih postopoma dematerializiral v ekstatična barvita videnja. Danes, po treh desetletjih, lahko slikarstvo Toma Vrana kljub pastem terminološkega omejevanja opredelimo kot abstraktni iluzionizem, kajti Vranove slikarske impresije so same po sebi tudi iluzije, sanjski prividi, barvita in globoko podoživeta videnja s široko aluzijo narave, zemlje, morja in neba; so v barvite zapise ujete umetnikove sanje in strastni kriki njegove občutljive notranjosti. So izrazi veselja in žalosti. Hrepenenja in upanja. Vznikali so iz njegove notranjosti in se kot barvno razkošni in spontani nanosi v prepletu poetičnih in dramatičnih poudarkov zaokrožali v posamezne cikle: devetdeseta so bila najbolj plodna, prehod v novo tisočletje je poudaril vrhunec, prvo desetletje pa zrelo nadaljevanje iskanja, zato bi omenili le nekatere med njimi: Impresije, Ta eis heauton, Svetlobni menhiri, Nukleus, Kozmične razsežnosti. Vsak izmed njih je izpostavil izvore, namene in hotenja, ki so spodbujali njegovo likovno pripoved, vpeto v značilnosti abstraktnega ekspresionizma in akcijskega slikarstva z močno

občuteno in podoživeto barvo. Tudi Tomu Vranu, tako kot že v sedemdesetih in osemdesetih primorskima slikarjema Silvestru Komelu in Zvestu Apolloniu, izjemnima koloristoma in zagovornikoma gestualnega slikarstva z žlahtno naslonitvijo na krajinsko izročilo, je barva primarno izrazno sredstvo, ki jo doživi v različnih pojavnostih: ne nanaša je samo s čopičem, čeprav je gesta odločujoča, temveč jo na platno nanese tudi z roko in lopatico. In barve ne samo nanaša: barvo tudi briše, izliva, brizga, škropi, da v kapljah polzi in se spoji v divjo in intenzivno igro. Da zatrepeta v vrtincu in ritmičnem iskanju diagonal, cilindrov ali okrožij; da zariše konture in prostore, kjer se lahko razpre svetloba v vsej svoji izraznosti. Tudi ko slika, ni statičen, ni v eni pozi: slika na štafelaju in tudi na tleh. Da ima prostor. Da ima pregled in širok vpogled. Da začuti zamah, gib, pritisk. Da začuti barvo, ki jo izbere in kot v transu nanese na platno. Barva je več kot tri desetletja nosilka njegovega likovnega sporočila in tudi njegov najpomembnejši likovni element. In v njegovem barvnem izboru je modra gotovo prevladujoča in odločujoča.

Že v začetku devetdesetih let je v ciklusu Impresije iskal dialog med različnimi otenki modre, ko se je umirjeno odzival med modro in kobaltno modro – kot glavnima nosilkama sporočila, ki pa jima najde najrazličnejše otenke v ultramarinski in pariško modri – med rumeno, zlato rumeno in citronsko rumeno, predvsem pa rdečo in cinobrsko rdečo. Vse je nanašal v zamahu, v dolgih ploskovitih nanosih, vedno manj je bilo pikturalnega nanosa, vse manj brizganja in špricanja ter vse več dolgih, harmonično kromatičnih potez na čedalje bolj svetlo grajeni dvodimenzionalni površini, kjer je prevladovala bela barva in v svoji atmosferičnosti vzpostavljala iluzijo vedno bolj gibajočega se

prostora. Težišče barvnega dogajanja je bilo v spektru barv od bele do črne. In črna je bila občutena kot pomenski akcent, ki se razpršuje po obrobju vse do okvira, ki je postal del slikarjeve zamisli in sporočila. Tudi proti koncu stoletja, v ciklusu Nukleus, je bila modra tista barva, ki govori, sporoča, usmerja gledalčev pogled: na poti iskanja, na poti do samega sebe jo je doživel kot toplo, prijazno, nadzemeljsko, kozmološko. Kot barvo od bele do črne, od svetlobe do teme, od dobrega do zla, od sreče do žalosti. Videl jo je v zgovornem prepletu kontrastov in harmonizacij, v dialogu temnih in svetlih, toplih in hladnih poudarkov, v sintezi in antitezi ekspresivnih in valovitih potez ter ob novih življenjskih spoznanjih naredil novo cezuro: v vsebinskem in formalnem pogledu, v odnosu do barv, svetlobe in prostora, do načina slikanja. Proti koncu stoletja, ko je povsem prerasel tako analiziranje forme kot monokromnosti ter intelektualiziranje likovnih rešitev ter se povsem prepustil sugestivnim vizualnim doživetjem pa tudi, lahko bi rekli, ko se je sam s sabo pomiril in se sprejel, slikar Tomo Vran uporabi čiste barve. Odslej jih ne meša na paleti, s izjemo vijoličaste, temveč jih nanaša neposredno na platno, plast na plast, da se pozna odtis roke, da se obdrži hrapavost nanosa, da se ohranita reliefnost ali gladkost. Z občutkom in občutenjem. S pritiskom in božanjem. Tehnika je izpiljena, vsaka faza preverjena v času in načinu. Ob modri še vedno ostajajo tudi rumena, rdeča, zelena, bela, črna in vijoličasta, ki pa iz slike v sliko vse bolj kopnijo. Izginjajo. Izbrane barve spreminjajo svojo intenzivnost v procesu samem, v slikarskem ustvarjanju, ki je slikarju postalo nujna. Strast. Ljubezen. Izhod. Svoje misli še bolj kot doslej preliva v barve. Postopoma v eno samo: modro. V vseh njenih otenkih in svetlobah. Tu se čuti njegovo srce. Konec stoletja je zanj prelomen: čustvena asociativnost, ki je zrasla iz sugestivne simbolike z začetka osemdesetih let in je konec devetdesetih kulminirala v dve izrazi čutenji, ki sta ga napolnjevali bodisi s poetičnim nabojem bodisi s pridano dramatično razsežnostjo, se je izpela. Tako se videnja imaginarne krajine v novem izbruhu barvitih energij izkristalizirajo in dolgoletno duhovno popotovanje v kozmične razsežnosti, ki v slikarju navdihujejo nove epske poudarke. Svetloba in prevladujoča modra barva v svojem najširšem spektru zažarita z novo močjo. Vse od začetka novega stoletja nastajajo dela, ki jih uvršča v ciklus Kozmične razsežnosti, kjer se barvni tokovi vijajo in prepletajo v svobodi prebliska ali se urejajo v diagonalne in krožne zapise pa tudi v preboje razreženih svetlobnih drobcev in centripetalnih valovanj, ko se naposled izpojejo v ekstremnem kolorizmu, ki se vse bolj krči in skoraj skopni v eno samo barvo. V modro. Slikarjevo iskanje, prvinsko

in spontano, je avtorsko opredeljeno in hkrati evolutivno in vse bolj skoncentrirano v podoživetja eksistencialnih in hkrati kozmičnih stanj. Slikarsko ustvarjanje že desetletja determinira Toma Vrana kot slikarja, ki z velikim poslušom išče sozvočja med barvami, svetlobo in kompozicijo; premišljeno in inventivno stopnjuje intenzivnost teh soodvisnih komponent in jih kulminira v harmoničen preplet s prepoznavnim akcentom, ki vselej osmisli njegovo barvito izpoved; spontano barvno erupcijo sprejema kot podoživetja vizualizacijo notranje podobe, ki je vselej oprta tako na zunanje vzgibe kot na trenutno, globoko občuteno in v sebi preoblikovano ter selekcionirano doživljanje; navdih išče v naravi, predvsem pa v njenih kozmičnih razsežnostih, barvitih harmonijah, svetlobah in energijah, ki napolnijo njegovo slikarsko oko. Zato njegovo slikarstvo, kot je v znamenitem eseju Oko in duh zapisal francoski filozof Maurice Merleau-Ponty, »počne nekaj čisto drugega, skoraj nasprotnega: daje vidno existenco tistemu, kar se v vsakdanjem gledanju zdi nevidno«, saj s svojo zgovornostjo »stori, da nam ni potreben 'mišični čut', zato da občutimo voluminoznost sveta«, ki ga v Vranovih slikah občutimo in podoživimo kot voluminoznost barv in svetlob.

Nelida Nemeč

Slikar in grafik Tomo Vran se je rodil 29. decembra 1946 v Ljubljani. Že leta 1950 se je s starši preselil v Koper, kjer živi in ustvarja še danes. Študiral je na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo in grafika, pri profesorjih Maksimu Sedeju, Gabrijelu Stupici in Riku Debenjaku, diplomiral pa je leta 1972 pri prof. Marjanu Pogačniku. Dve leti je poučeval umetnostno zgodovino na slovenski in italijanski gimnaziji v Kopru in Piranu, nato šest let vodil oddelek za industrijsko oblikovanje na Inštitutu Tomos v Kopru, od leta 1980 pa deluje kot svobodni umetnik.

Član Zveze društev slovenskih likovnih umetnikov je od leta 1972, od leta 1994 je bil dva mandata tudi njen predsednik ter od leta 1989 deset let komisar Intarta. Dve leti je bil član Sveta za kulturo pri vladi RS, leta 1999 pa izvoljen za predsednika Kulturniške zbornice Slovenije in je to funkcijo opravljal do leta 2006, še danes pa je član izvršnega sveta zbornice.

V evropskem merilu je bil v Bruslju leta 1999 izvoljen za podpredsednika European Council of Artists, Evropskega sveta umetnikov. To funkcijo je opravljal dva mandata, novembra 2005 pa je bil v ECA ponovno izvoljen za člana predsedstva. Od leta 1981, ko je v Trstu prvič samostojno

razstavljal, je pripravil že več kot osemdeset odmevnih samostojnih predstavitev v Evropi in Kanadi, prav tako je sodeloval na številnih skupinskih razstavah doma in v tujini. Leta 2008 je v Španiji prejel od španske svetovne fundacije za umetnost Chabrera prestižno častno diplomo za delovanje pri razvoju in promociji moderne umetnosti v svetu. Pol leta pozneje je bil povabljen, da pod naslovom European Art Master pripravi razstavo v Seville v kraljevi palači Real Alcazar, ki jo za razstave le redko odprejo. Bila je njegova doslej najodmevnejša, inavguriral pa jo je župan Seville ob prisotnosti predsednika Andaluzije. Med pomembnejšimi sta tudi razstava leta 2005 v kopenhavnski moderni galeriji Gammelgaard Kulturcenter ter leta 1996 v nemški galeriji Kleinsassen v narodnem parku Rhon, kjer je na površini 1200 m² razstavil 76 velikih platen.

Od leta 2000 pa je tudi v sklopu ljubljanskega Festivala selektor Mednarodne likovne delavnice, ki se vsako leto dogaja v ljubljanskih Križankah. Za svoje delo je prejel vrsto nagrad in priznanj doma in v tujini. Njegove slike so v vrsti stalnih zbirk ustanov in muzejev, prav tako pa tudi pri več zasebnih zbiralcih. Ob njegovi lanski 65-letnici so mu priredili retrospektivno razstavo v Pokrajinskem muzeju v Kopru, ob tej priložnosti pa je TV Koper - Capodistria o njem posnela tudi 50-minutni film. Retrospektivno razstavo so mu lani priredili tudi v razstavišču Atelje v velikem galerijskem centru Kleinsassen v narodnem parku Rhon, s katerim sodeluje že več kot dvajset let.

dream-like hallucinations, colourful and deeply-felt visions with sweeping allusions to nature, earth, sea and sky; they are the artist's dreams captured in colourful records and passionate cries of his sensitive inner self. They are expressions of joy and sadness. Of yearning and hope. They sprang from within him, emerging as luxuriously colourful and spontaneous layers in an interplay of poetic and dramatic accents into individual series: if the 1990s were (for him) the most prolific, the transition into the new millennium brought new highpoints, saw him resume a more mature search of expression. A few of these works merit special mention here: "Impressions", "Ta eis heauton", "Light menhirs", "Nucleus", and "Cosmic dimensions". Each of them reveals the sources, intentions and expectations that drove his artistic narrative, embedded in the nature of abstract expressionism and action painting with passionately felt and experienced colour. For Tomo Vran, like Silvester Komel and Zvest Apollonio in the 1970s and 1980s – two other painters from the Primorska region, both outstanding colourists and advocates of gestural painting drawing from the landscape tradition – colour represents the primary vehicle of expression experienced in its different manifestations: it is applied not only with a brush (although it is the gesture that counts), it is also applied by hand and with a spatula. Further, colour is also smeared, poured, squirted, sprayed and dripped, with drops blending into a wild and intensive game. So that it vibrates in a whirlwind and in a rhythmic search for diagonals, cylinders or circuits; so as to outline contours and spaces where light is allowed to open up in all its expressiveness. He remains mobile even when he paints, he will use the easel or the floor. To have space. To gain a view, a broader perspective, insight. To feel the stroke, movement, pressure. To feel the paint that he chooses and lays on the canvass as if entranced. For more than three decades colour has been the vehicle of his artistic message and the most important elemental medium. And in his colour scheme, blue holds a dominant and decisive position.

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With his "Karstic and Istrian Soil" series that took shape between 1983 and 1987 the artist Tomo Vran was already paving the way for new artistic considerations: while he had previously drawn motifs from poetry and literature – especially from Kosovel's poetry and Bach's Jonathan Livingston Seagull – he left this world of motifs behind in 1983 to embrace the Karstic and Istrian landscapes that came to signal a major turning point in his creative credo: from now on he would increasingly embrace spontaneous colourful records painted on large canvases with acrylics in a visually abstract language. Characteristic for his first creative period, the figure slowly disappeared (as did all of his objective world for that matter), with his realistic motifs becoming more and more abstract until they gradually dematerialized into ecstatic colourful visions. Today, three decades later, Tomo Vran's painting can, despite the traps of terminological constraint, be defined as abstract illusionism, for his artistic impressions are themselves illusions,

Already at the beginning of the 1990s, in his "Impressions" series, he was pursuing a dialogue between different shades of blue in his even-tempered approach to blue and cobalt blue. They remain the main vehicles of the message, two colours that he infuses with a variety of shades of ultramarine and Parisian blue – here a dialogue between yellow, gold and citron, and particularly between red and cinnabar. He applied all these colours in vehement, long flat strokes. Pictorial enthusiasm, squirting and spraying gradually gave way to long, harmonically chromatic strokes on an increasingly bright, two-dimensional surface

dominated by white, creating with its atmospheric qualities the illusion of an increasingly mobile space. The focus of this work in colours was on the colour spectrum, from white to black. Black was experienced as a meaningful accent dispersed on the margins all the way to the frame, and which had become an integral part of the artist's idea and message. Even towards the turn of the century, in the "Nucleus" series, blue remained the colour that spoke, communicated, directed the viewer's gaze: in his journey of self-discovery he experienced blue as warm, welcoming, transcendental, cosmological. He saw it as a colour ranging from white to black, from light to dark, from good to evil, from happiness to sadness. He recognised and expressed it in an exuberant interplay of contrasts and harmonies, in a dialogue between dark and bright, between warm and cold accents, in the synthesis and antithesis of expressive and softly undulating strokes. Taking inventory of what he had learned, he broke with the past once again, both contextually and formally, in terms of colour, light, space, technique.

Towards the end of the century, no longer interested in such analyses of form, in monochrome, or in intellectual artistic solutions he surrendered entirely to suggestive visual experiences. Having found peace with himself, Tomo Vran, the artist, turned to primary colours. From now on, he would no longer mix them on a palette (except for purple), but would apply them directly on the canvass, layer by layer, so as to leave behind the trace of his hand, to preserve the rough surface, the relief or the smoothness. With feeling, sensitivity; by pressing and caressing. His technique is perfected, each stage tested in time and method. Alongside the blue, there are still yellows, reds, greens, whites, blacks and purples, but these are gradually fading away from one painting to the next. Disappearing. Colours change in intensity through the very process of artistic creation that has become a must for the artist. Passion. Love. A way out. More than ever before, the artist pours his thoughts into colours. And gradually, all into a single colour: blue. In all its shades and lights. This is where his heart is felt. The turn of the century was a turning point for him, too: he turned away from the emotional associability that grew from suggestive symbolism at the beginning of the 1980s and culminated at the end of the 1990s in two distinct moods that filled him with either a poetic charge or found expression in the dramatic dimension. In this new eruption of colourful energies his visions of an imaginary landscape crystallise into a long spiritual journey to cosmic dimensions that inspire the artist

with new epic accents. A light and dominating blue, in its widest spectrum, glow with new strength. Since the beginning of the new century he has created works that he considers part of the "Cosmic Dimensions" series, where currents of colour meander and mingle, freely, or arrange themselves into diagonal and circular records, in eruptions of shattered light fragments and centripetal undulations until they finally lose their breath in extreme colourism, shrinking until nearly blended into a single colour – blue. The artist's quests, primal and spontaneous, defined by the author and at the same time, evolutionary, are increasingly concentrated as experiences of conditions that are both existential and cosmic.

For decades, Tomo Vran's painting has determined him as an artist who explores ways of achieving harmony – between colour, light and composition. Carefully and inventively he intensifies these interdependent components, ultimately weaving them into a process of harmonic interplay with a recognisable accent that never fails to give purpose to his colourful revelation. Spontaneous eruptions of colour are embraced as a relived visualisation of his inner self, always supported both by external impulses and momentary, deeply felt experiences transformed and selected within themselves. He looks to nature for inspiration, especially in its cosmic dimensions, in the colourful harmonies, lights and energies that fill his artistic eye. What his painting does is therefore, in the words of French philosopher Maurice Merleau-Ponty, from his well-known essay "Eye and Mind", "entirely different, almost the inverse: it gives visible existence to what profane vision believes to be invisible; thanks to it we do not need a 'muscular' sense in order to possess the voluminosity of the world" that is felt and experienced in Vran's paintings as a voluminosity of light and colour.

Nelida Nemec

Tomo Vran, painter and graphic artist, was born on 29 December 1946 in Ljubljana. In 1950 his family moved to Koper, where he lives and works to this day. He studied painting at the Ljubljana Academy of Fine Arts with Professors Maksim Sedej, Gabrijel Stupica and Riko Debenjak, and graduated in 1972 with Professor Marjan Pogačnik. Since teaching art history at the Slovenian and Italian gymnasiums in Koper and Piran for two years and serving as head of the industrial design department at the Tomos Institute in Koper for six years, he has worked, since 1980, as a freelance artist.

A member of the Slovenian Association of Fine Artists Societies since 1972, he served as its president for two terms, from 1994, and as Commissioner of Intart for ten years, from 1998. For two years he was an active member of the Council of Culture of the Government of the Republic of Slovenia and was elected president of the Slovenian Chamber of Culture in 1999, where he served until 2006; and where he still remains a member of the Chamber's executive council.

In 1999 he was elected Vice-President of the European Council of Artists in Brussels. After two terms of office he was re-elected to the ECA in 2005 as a member of the executive committee. Since his first solo exhibition in Trieste in 1981 he has held more than 80 notable solo exhibitions across Europe and Canada and has participated in numerous group exhibitions in and outside Slovenia. In 2008 he received the Spanish Chabrera Worldwide Foundation's prestigious honorary diploma for his work in the development and promotion of modern art worldwide. Half a year later he was invited to hold his most widely acclaimed exhibition, entitled *European Art Master*, in the royal Real Alcazar palace of Seville, a venue very rarely open to exhibitions. The exhibition was inaugurated by Seville's mayor, in the presence of the President of Andalusia. Other critically acclaimed exhibitions include his exhibition in Denmark in 2005 at the Gammelgaard Kulturcenter in Copenhagen and his German exhibition in 1996 in Kunststation in Kleinsassen, Rhon nature reserve, where he showed 76 of his large canvasses over an area of 1200 m².

Since 2000 he has been active as the selector of the International Fine Arts Colony that takes place every year in the Kržanke Summer Theatre in Ljubljana as part of the Ljubljana Festival. His work has earned him a number of national and international prizes and awards and his paintings are part of the permanent collections of various museums and institutions as well as those of private collectors.

Upon his 65th anniversary the Regional Museum Koper organised a retrospective of his work with TV Koper – Capodistria film coverage of the occasion, resulting in a 50-minute documentary on the artist. A retrospective of his work was also held in the Atelier of the Kunststation Kleinsassen in the German Rhon nature reserve as a tribute to their collaboration of more than twenty years.

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