

32.SGD

LJUBLJANAFESTIVAL.SI

**SLOVENSKI  
GLASBENI DNEVI**  
32 let Glasbe

**SLOVENIAN  
MUSIC DAYS**  
*32 years of Music*

Ljubljana, 17.–23. 3. 2017

PROGRAM SGD FINANČNO OMOGOČATA /  
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Mestna občina  
Ljubljana



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

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The Ljubljana Festival was founded by the Municipality of Ljubljana.

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32. Slovenski glasbeni dnevi skušajo v svoji pestri programski zasnovi kar najtesneje slediti tematiki mednarodnega muzikološkega simpozija z naslovom *Nova glasba v »novi« Evropi med obema svetovnima vojnoma*.

Vprašanja, povezana s starim in novim, od nekdaj burijo duhove glasbene preteklosti. Med bolj znanimi so s slogovnimi premenami povezani spori med zagovorniki *ars antique* in *ars nove* ob koncu srednjega veka, nasprotni pogledi na renesančno oziroma baročno ustvarjalnost *stile antico* in *stile moderno* ter seveda prave besedne vojne med privrženci »stare« absolutne in »nove« programske smeri v romantiki. Posebno zadnji so z odmikanjem od »izrabljenega« dur-molovskega sistema in »kvadrature« periodike na predvečer prve velike svetovne morije prikazali nekatere »nove« principe oblikovanja zvoka. Zahteva po novem je tako postala eden izmed ključnih estetskih postulatov modernizma 20. stoletja. Posledično je za omenjeno obdobje značilen ne samo odmik od tradicionalnih izrazil, ki so pretežno še vedno zaznamovala 19. stoletje, temveč hitro menjavanje oziroma vpeljevanje številnih novih kompozicijskih tehnik. Od tedaj si je torej domala vsak ustvarjalec – v kolikor je bil prepričan o takrat zdi se edinem zares pomembnem kazalcu »modernega« o napredku – skušal postavljati lastna kompozicijska pravila.

Osrednji del mednarodnega muzikološkega simpozija, na katerem bo tokrat sodelovalo 24 simpozistov iz osmih držav, bo torej namenjen raziskavam slogovne in kompozicijsko-tehnične raznolikosti obdobja med obema svetovnima vojnoma in vzpostavljanju kavzalnega odnosa med slogovnimi specifikami posameznih zgodovinskih segmentov in družbenimi spremembami v t. i. »novi« Evropi po prvi svetovni vojni.

Tudi slovensko ozemlje je bilo kot del širšega srednjeevropskega prostora kljub svojem na prvi pogled robnem geografskem,

**Programski odbor 32. Slovenskih glasbenih dnevov**  
**Programme Committee of the 32<sup>nd</sup> Slovenian Music Days:**

**Darko Brlek**, direktor in umetniški vodja Festivala Ljubljana ter predsednik Evropskega združenja festivalov / *Director and Artistic Director of the Ljubljana Festival and president of the European Festivals Association*

**prof. dr. Primož Kuret**, Univerza v Ljubljani / *University of Ljubljana*

**prof. dr. Jernej Weiss**, Univerza v Ljubljani – *University of Ljubljana* / Univerza v Mariboru - *University of Maribor*

**Damjan Damjanovič**, Slovenska filharmonija / *Slovenian Philharmonic*

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**Nenad Firš**, Društvo slovenskih skladateljev / *Society of Slovene Composers*

**Patrik Greblo**, RTV Slovenija / *RTV Slovenia*

**Maja Kojc**, RTV Slovenija / *RTV Slovenia*

**Gregor Pirš**, RTV Slovenija / *RTV Slovenia*

**Matej Venier**, RTV Slovenija / *RTV Slovenia*

nacionalnem in političnem položaju vedno trden del evropske kulture. Tako je bilo vse od kompozicijsko-idejnih prizadevanj generacije skladateljev, zbranih okoli revije *Novi akordi*, v začetku 20. stoletja vedno bolj podvrženo novotarskim idejam. Dosedanje raziskave kažejo po eni strani tesno odvisnost taktatne slovenske glasbe od zahodnoevropskih zgledov (skladatelji študirajo v tujini: Dunaj, Praga itd.), a hkrati izrazite posebnosti (npr. moderna), ki jih gre povezovati s specifičnimi razmerami doma (šeše porajajoče se glasbene institucije). Upoštevajoč te razlike bo izredno zanimivo prisluhniti redkeje slišnemu medvojnemu repertoarju slovenskih ustvarjalcev, ki kot nekakšna rdeča nit povezuje domala vse koncertne sporede tokratnih *Slovenskih glasbenih dnevo*.

Četrtkovo *Noč slovenskih skladateljev* s kar desetimi krstnimi izvedbami zaznamujejo skladbe za dva instrumentalna dua (violina-klavir, fagot-klavir), ki bodo praižvedene pod prsti odličnih interpretov mlajše in srednje generacije. Sledi petkov otvoritveni koncert Orkestra *Slovenske filharmonije*, na katerem bosta poleg del Slavka Osterca in Marija Kogoja, dveh najpomembnejših slovenskih predstavnikov obeh medvojnih avantgard, zazveneli še dve izmed bolj radikalnih kompozicij izvrstnega skladatelja in dirigenta Demetrija Žebreta: *Concertino za klavir in orkester* v izvedbi mladega solista Marjana Peternela ter skladateljeva simfonična slika za veliki orkester z naslovom *Tek*. V nedeljo bodo glasbeni dnevi gostovali v Kopru. Na tamkajšnjem koncertu, ki bo v sodelovanju z *Društvom prijateljev glasbe* potekal v frančiškanskem samostanu sv. Ane, bo v interpretaciji sopranistke mlajše generacije Štefice Stipančević in ambasadorja slovenske kulture na domačih in tujih koncertnih odrih *Godalnega kvarteta Tartini* mogoče prisluhniti nekaterim ključnim godalnim kvartetom slovenske medvojnega glasbene ustvarjalnosti. V povezovanju najnovejših stvaritev in že uveljavljenih del bodo na ponedeljkovem koncertu *Koncertnega ateljeja Društva slovenskih skladateljev* izkušeni koncertanti družine Petrač med drugim v poslušanje ponudili tri slovenske novitete. Sledi torkov koncert v sodelovanju z *Glasbeno matico Ljubljana*, katerega poudarek bo na Kogojevi ustvarjalnosti. Uveljavljeni solistki, mezzosopranistka Barbara Jernejčič Fürst in pianistka Gaiva Bandzinaitė, bosta postavili nekaj zanimivih del iz bogate zakladnice slovenskega medvojnega samospesva. Tokrat vrstno nadvse pester koncertni spored *Slovenskih glasbenih dnevo* bodo na sredinem koncertu poleg nekaterih »pozabljenih« del za orgle oplemenitile tudi skladbe za glas in orgle v interpretaciji dveh izvrstnih poustvarjalok, sopranistke Therese Plut in orglavke Polone Gantar. Prav tako pa bo zanimivo soočenje modernističnega repertoarja z nekaterimi najnovejšimi stvaritvami sodobnih slovenskih skladateljev, ki bo potekalo na četrtkovem sklepnem koncertu. Na njem bosta poleg dveh novitet v izvedbi *Simfoničnega orkestra RTV Slovenija* izvedeni še dve zgodnejši deli ene izmed osrednjih osebnosti v slovenski glasbi 20. stoletja Lucijana Marije Škerjanca, med katerima bo njegov prvi, enostavčni *Koncert za violino in orkester* po kar devetih desetletjih od nastanka zazvenel prvič.

**Jernej Weiss**

*The 32<sup>nd</sup> Slovenian Music Days attempts, through a highly diverse programme, to follow as closely as possible the theme of the international musicological symposium New Music in »New« Europe Between the Two Wars.*

*Questions of the old and the new have long agitated the spirits of the musical past. Among the better known controversies are the clashes over stylistic shifts between the advocates of ars antiqua and the proponents of ars nova at the end of the Middle Ages, the opposing views of Renaissance or baroque creativity characterised as stile antico and stile moderno, and of course the »war« of words between the adherents of the »old« absolute music and the »new« programme music in the Romantic period. The latter in particular, by retreating from the »outdated« major-minor system and the »squaring« of period structure, pointed the way, on the eve of the First World War, to some »new« principles in the shaping of sound. The call for the new thus became one of the key aesthetic postulates of twentieth-century modernism. As a result, the period is marked not only by a retreat from the traditional forms of expression that for the most part still characterised the nineteenth century, but also by the rapid alternation of compositional techniques and the introduction of numerous new ones. Since then practically every composer – if convinced of what seems then to have been the only truly significant indicator of the »modern« or progress – has attempted to establish his own compositional rules.*

*The central part of the international musicological symposium, with 24 participants from eight countries, will therefore be dedicated to explorations of the diversity of styles and compositional techniques that characterised the interwar period and to the establishment of a causal relationship between the specific stylistic characteristics of individual segments of history and social changes in the »new« Europe that emerged after the First World War.*

*Despite its seemingly marginal geographical, national and political position, the territory of Slovenia, as part of the wider central European context, was always a solid part of European culture. In the early twentieth century, then, it was increasingly subject to innovative ideas, beginning with the compositional endeavours of the generation of composers gathered around the journal *Novi akordi*. Research to date points both to the close dependence of the Slovene music of the period on western European models (composers study abroad: Vienna, Prague, etc.) and to distinctive elements (e.g. the moderna) that may be related to the specific situation at home (musical institutions then in their infancy). Taking these differences into account, it will be extremely interesting to listen to the rarely heard interwar repertoire of Slovene composers which links, as a kind of common thread, almost all the concert programmes of this edition of Slovenian Music Days.*

*Thursday's Noč slovenskih skladateljev (»Slovene Composers' Night«) features ten premiere performances of works for two*

different instrumental duos (violin and piano, bassoon and piano), interpreted by a selection of outstanding musicians of the middle and younger generations. This is followed by Friday's opening concert by the Slovenian Philharmonic Orchestra, featuring works by Osterc and Kogoj, the two most important representatives of two different interwar avant-gardes, and two of the more radical compositions by the composer and conductor Demetrij Žebre: Concertino for Piano and Orchestra, performed by the young soloist Marjan Peternel, and a symphonic picture for large orchestra entitled Tek (»Running«). On Sunday, Slovenian Music Days visits Piran and Koper. The concert at St Anne's Friary, organised in association with the local Friends of Music Association, will feature the young soprano Štefica Stipančević and the Tartini Quartet – well-known ambassadors of Slovene culture on concert platforms around the world. The programme consists of a number of key string quartets by Slovene composers from the interwar period. At Monday's Koncertni atelje (»Concert Atelier«) of the Society of Slovene Composers (»Društvo slovenskih skladateljev«), the experienced concert musicians of the Petrač family will perform three brand-new Slovene compositions as part of a programme that blends recent pieces and already established works. This is followed by Tuesday's concert, organised in association with Glasbena Matica Ljubljana, focusing on the works of Marij Kogoj. Two established soloists – mezzo-soprano Barbara Jernejčič Fürst and pianist Gaiva Bandzinaitė – will interpret a number of interesting works from the rich treasury of interwar Slovene lieder. At Wednesday's concert the extremely varied programme of this edition of Slovenian Music Days extends not only to some »forgotten« works for organ but also to compositions for voice and organ interpreted by two outstanding performers – soprano Theresa Plut and organist Polona Gantar. Thursday's closing concert offers an interesting juxtaposition of the modernist repertoire and some of the most recent creations of contemporary Slovene composers. As well as two brand-new works performed by the RTV Slovenia Symphony Orchestra, the programme includes two early works by Lucijan Marija Škerjanc, one of the central figures of Slovene music of the twentieth century. One of these works, his first Violin Concerto, receives its premiere performance almost a century after it was written.

**Jernej Weiss**

Petek, 17. marec 2017, ob 19.30  
Friday, 17 March 2017, 7.30 pm  
Slovenska filharmonija, Dvorana Marjana Kozine  
Slovenian Philharmonic, Marjan Kozina Hall

## Otvoritev 32. Slovenskih glasbenih dnevov Opening of the 32<sup>nd</sup> Slovenian Music Days



## ORKESTER SLOVENSKE FILHARMONIJE SLOVENIAN PHILHARMONIC ORCHESTRA

Solist / Soloist:

**Marjan Peternel**, klavir / piano

Dirigent / Conductor: **Lovrenc Arnič**

### Na sporedu / Programme:

**Marij Kogoj**: Suita »Če se pleše« / Suite »Če se pleše«

**Demetrij Žebre**: Concertino za klavir in orkester / Concertino for Piano and Orchestra

**Marij Kogoj (ork. / orch. Alojz Srebotnjak)**: Bagatele za orkester / Bagatelles for Orchestra

**Slavko Osterc**: Passacaglia in koral za orkester / Passacaglia and Choral for Orchestra

**Demetrij Žebre**: Tek / Running

Dvaintrideseti Slovenski glasbeni dnevi razgrinjajo tako najsodobnejšo slovensko glasbeno ustvarjalnost kot tudi dela slovenske skladateljske generacije, ki je zaznamovala zlasti obdobje med obema svetovnjima vojnama in je vzgojila oziroma vplivala na vrsto sodobnikov in naslednikov.

Kompozicijski jezik slovenskih ustvarjalcev je v prvih desetletjih 20. stoletja zajadral v nove glasbene tokove in prav med obema vojnama prvič plul v korak s časom z evropskim glasbenim dogajanjem. Prvi prinašalec nove glasbe na Slovenskem je bil **Marij Kogoj (1892–1956)**, ki je jasno in odprto razlagal svoje napredne poglede na umetnost. Čeprav sta njegova neposrednost in drugačnost naleteli na vse prej kot odobravanje, je Kogoju uspelo preseči veljavna estetska merila. »Vsak umetnik ima svojo pot, vsi pa imajo eno: priti k sebi. S tem, da najdejo sebe, najdejo umetnosti novo potstvo, novo smer.« je Kogojeva stališče, ki je prispevalo k njegovemu izrazito ekspresionističnemu slogu, utemeljenem na vrednoti neposrednega notranjega izraza. Suita **Če se pleše** je živobarvna kompozicija v treh stavkih z značilno ritmiko oz. izraznostjo *Foxtrota*, *Chopiniane* in *Tanga*. Kogojeve **Bagatele** so v izvirni različici klavirsko delo, zazvenele pa bodo v orkestraciji **Aloja Srebotnjaka (1931-2010)**. Ob Kogoju je bil temeljni steber slovenske sodobne glasbe **Slavko Osterc (1895–1941)**; Kogoj je vzor našel v brezkompromisni drži svojega velikega vzornika Arnolda Schönberga, utemeljitelja druge dunajske šole, Osterc pa se je v svojem novotarstvu zgledoval predvsem pri znamenitem češkem konstruktivistu Aloisu Hábi. Osterčev slog se je z leti spreminjal od zgodnjega obdobja z romantičnimi koreninami prek ekspresionizma do neoklasicizma in neobaroka. Neoklasicistično delo **Passacaglia in koral za orkester** je Ostercu prineslo mednarodno prepoznavnost. Bil je tudi mentor pomembnih slovenskih skladateljev, med katerimi je avtor inventivnega in tehtnega opusa **Demetrij Žebre (1912–1970)**, poznan predvsem kot dirigent ter vodja opernih hiš v Mariboru in Ljubljani, še premalo zastopan na koncertnih odrih. Lepa priložnost se tako ponuja slišati Žebretov **Concertino za klavir in orkester** z mladim solistom **Marjanom Peternelom** ter eno najbolj radikalnih Žebretovih del, izrazito motorično simfonično sliko **Tek**. Dirigentski podij **Orkestra Slovenske filharmonije** tokrat zaseda **Lovrenc Arnič**, izkušeni operni pa tudi simfonični dirigent, ki je eden izmed najbolj uveljavljenih interpretov medvojnega slovenske ustvarjalnosti.

*The thirty-second edition of Slovenian Music Days highlights both the very latest Slovene musical creativity and works by Slovene composers of the generation that left its mark, in particular, on the period between the two world wars and formed or influenced a series of contemporaries and successors. In the first decades of the twentieth century the compositional language of Slovene composers entered new musical waters. The period between the two world wars found it in step with European musical developments for the first time. The first to bring the new music to Slovenia was **Marij Kogoj (1892–1956)**, who explained his progressive views of art clearly and openly. Although his directness and difference were met with anything but approval, Kogoj succeeded in going beyond the aesthetic criteria of the time. »Every artist has his own journey, but all have one thing in common: a coming to the self. By finding themselves they find a new shape, a new direction for art.« This was Kogoj's view, one that contributed to his distinctively expressionist style*

*based on the value of direct inner expression. His orchestral suite **Če se pleše** («When Dancing») is a vividly coloured composition in three movements, each with a characteristic rhythm or mode of expression: Foxtrot, Chopiniana and Tango. Kogoj's **Bagatelles** were originally composed for piano are performed here in the orchestral arrangement by **Alojz Srebotnjak (1931-2010)**. Another fundamental pillar of Slovene contemporary music alongside Marij Kogoj was **Slavko Osterc (1895–1941)**; if Kogoj found a model in the uncompromising attitude of Arnold Schoenberg, his great teacher, Osterc's innovations were modelled above all on the renowned Czech constructivist Alois Hába. Osterc's style changed over the years from an early period with Romantic roots via expressionism to neoclassicism and neo-baroque. The neoclassical work **Passacaglia and Choral for Orchestra** brought Osterc international recognition. He was also a mentor to important Slovene composers, among them **Demetrij Žebre (1912–1970)**, who crafted an inventive and substantial oeuvre but is mainly remembered as a conductor and as the director of the opera houses in Maribor and Ljubljana and is still under-represented on the concert platform. This, then, is a fine opportunity to hear Žebre's **Concertino for Piano and Orchestra** featuring the young soloist **Marjan Peternel** and one of his most radical compositions, the distinctly motoric symphonic picture **Tek** («Running»). The **Slovenian Philharmonic Orchestra** is conducted on this occasion by **Lovrenc Arnič**, an experienced operatic and symphonic conductor and one of the leading interpreters of interwar Slovene musical creativity.*

Pred koncertom bo v Dvorani Marjana Kozine potekal pogovor z dr. Karmen Salmič Kovačič na temo Žebretovih orkestralnih del. Moderatorica pogovora bo dr. Ana Vončina. / Before the concert, a conversation on orchestral works by Demetrij Žebre with dr. Karmen Salmič Kovačič, will take place in Marjan Kozina Hall. Conversation will be moderated by dr. Ana Vončina.

Vstopnice / Tickets: 5 €\*

\* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20% popust za upokojence in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



slovenska  
filharmonija

Nedelja, 19. marec 2017, ob 19.00  
 Sunday, 19 March 2017, 7.00 pm  
 Samostan sv. Ane, Koper-Capodistria  
 St. Anne's Friary, Koper-Capodistria



## GODALNI KVARTET TARTINI TARTINI STRING QUARTET

Solistka / Soloist:

**Štefica Stipančević**, sopran / *soprano*

### Na sporedu / Programme:

**Marij Kogoj:** Tri pesmi za glas in godalni kvartet / *Three Songs for Voice and String Quartet*

**Slavko Osterc:** Godalni kvartet v a-molu / *String Quartet in A minor*

**Slavko Osterc (prir. / arr. Alojz Srebotnjak):** Štiri belokranjske za glas in godalni kvartet / *Four Tunes from Bela krajina for Voice and String Quartet*

**Lucijan Marija Škerjanc:** Godalni kvartet št. 5 / *String Quartet No. 5*

**Demetrij Žebre:** Godalni kvartet / *String Quartet*

V klasicizmu nastala oblika godalnega kvarteta je med razvojem v kalejdoskopu izraznih razsežnosti v 20. stoletju zajela tudi najsodobnejše glasbene prvine. **Slavko Osterc (1895–1941)** jih je spoznal in osvojil v času študija kompozicije v Pragi v letih 1925–27, ki je zanj pomenil bistveno prelomnico v ustvarjanju. Stilni premik iz romantične v moderno zvočnost je mogoče pri Ostercu zasledovati tudi v njegovih godalnih kvartetih pred oz. po praškem obdobju. **Godalni kvartet v a-molu** je zgodnje delo, napisano leta 1923. Leta 1935 je nastal **Godalni kvartet** Osterčevega učenca **Demetrija Žebreta (1912–1970)**, ki je bil s svojo novo zvočnostjo in barvitostjo odlično kritiško sprejet tako v Ljubljani kot Pragi in Varšavi. V Osterčevem komornem opusu najdemo številne skladbe za glas in različne instrumentalne podpore. **Štiri belokranjske** so nastale za glas in klavir, za zasedbo glasu z godalnim kvartetom pa jih je priredil **Alojz Srebotnjak (1931–2010)**. Da so tako slovenski poustvarjalci kot poslušalci lahko doma spoznavali evropsko stilno sodobnost v 20. in 30. letih 20. stoletja, je poleg Osterca zaslužen tudi **Marij Kogoj (1892–1956)**. Nerazumljeni ambiciozni borec za glasbeni razvoj, ki je v svojem štiridesetem letu kompozicijsko utihnil zaradi duševne bolezni, je pustil močen pečat v slovenski glasbeni zgodovini. **Tri pesmi za glas in godalni kvartet** je napisal leta 1921 na besedila Otona Župančiča, Cvetka Golarja in Dragotina Ketteja. Poleg drznejšega in ostrejšega glasbenega jezika Kogoja in Osterca se je na Slovenskem oblikovala še druga glasbena smer s kompozicijsko šolo **Lucijana Marije Škerjanca (1900–1973)**. Čeprav tudi pri Škerjancu najdemo ekspresionistične težnje in primere z dodekafonsko tehniko, se je njegova estetska usmeritev bolj opirala na preteklo glasbeno izročilo. Da je zelo spoštoval tradicijo, je slišati tudi v njegovem zadnjem, tradicionalno v štirih stavkih grajenem **Godalnem kvartetu št. 5** iz leta 1945, ki se zvočno napaja pri mojstrih druge polovice 19. stoletja. Godalni kvarteti osrednjih predstavnikov slovenske glasbene ustvarjalnosti med obema vojnoma bodo zveneli v interpretaciji ambasadorja slovenske kulture na domačih in tujih koncertnih odrih - **Godalnega kvarteta Tartini** in odlične sopranistke mlajše generacije **Štefice Stipančević**, pri čemer velja izpostaviti, da bo na koncertu mogoče prisluhniti tudi zvenu znamenite violine, ki je bila last Giuseppeja Tartinija in jo hranijo v njegovi rojstni hiši v Piranu.

*The form of the string quartet that first emerged in the Classical period incorporated some of the most modern musical elements as it developed within the kaleidoscope of expressive dimensions in the twentieth century. Slavko Osterc (1895–1941) discovered and adopted them while studying composition in Prague between 1925 and 1927, a period that represented a significant turning point in his creativity. Osterc's stylistic shift from the Romantic to the modern is also evident in the string quartets he wrote before and after his stay in Prague. His String Quartet in A minor is an early work composed in 1923. The String Quartet by Osterc's pupil Demetrij Žebre (1912–1970), composed in 1935, was extremely well received by critics, not only in Ljubljana*

but also in Prague and Warsaw, thanks to its new sonorities and colours. Osterc's chamber music includes numerous compositions for voice and various ensembles. **Four Tunes from Bela krajina** were originally written for voice and piano and arranged for voice and string quartet by **Alojz Srebotnjak (1931-2010)**. If Slovene musicians and listeners had the opportunity to hear, at home, contemporary European stylistic trends in the 1920s and 1930s, this was not only due to Osterc but also to **Marij Kogoj (1892–1956)**. A misunderstood and ambitious fighter for musical development who ceased composing at the age of 40 when he succumbed to mental illness, Kogoj left a powerful mark on Slovene musical history. His **Three Songs for Voice and String Quartet**, composed in 1921, were settings of texts by Oton Župančič, Cvetko Golar and Dragotin Kette. In contrast to the bolder and harsher musical language of Kogoj and Osterc, another musical direction was pursued in Slovenia by the compositional school of **Lucijan Marija Škerjanc (1900–1973)**. Although we also find expressionist tendencies and examples of twelve-tone technique in Škerjanc, his aesthetic orientation was based more on the musical tradition of the past. His deep respect for tradition may also be heard in his **String Quartet No. 5**, his last quartet, composed in 1945 with a traditional four-movement structure, which draws on the masters of the second half of the nineteenth century. These string quartets by leading representatives of Slovene musical creativity between the wars will be performed by the **Tartini String Quartet** – ambassador of Slovene culture in concert venues around the world – and the outstanding young soprano **Štefica Stipančević**. The audience at this concert will also have the opportunity to hear the sound of a famous violin that once belonged to Giuseppe Tartini himself and is kept in the house of his birth in Piran.

Vstop prost / Free entrance

Ponedeljek, 20. marec 2017, ob 19.30  
Monday, 20 March 2017, 7.30 pm  
Višeska dvorana, Križanke / Knight's Hall, Križanke



## KONCERTNI ATELJE DRUŠTVA SLOVENSKIH SKLADATELJEV CONCERT ATELIER OF THE SOCIETY OF SLOVENE COMPOSERS

**Nadja Drakslar Petrač**, klarinet / clarinet

**Andrej Petrač**, violončelo / cello

**Tomaz Petrač**, klavir / piano

### Na sporedu / Programme:

**Blaženka Arnič-Lemež**: Duet za violončelo in klavir\* / *Duet for Cello and Piano*\*

**Nejc Bečan**: Novo delo za trio\* / *New piece for trio\**

**Bojan Glavina**: Bagatele za klarinet in klavir\* / *Bagatelles for Clarinet and Piano*\*

**Tošio Hosokava**: Študija vertikalnega časa I. / *Vertical Time Study I.*

**Uroš Rojko**: Pet portretov za klarinet, violončelo in klavir / *Five Portraits for Clarinet, Cello and Piano*

V sodelovanju z / In cooperation with:





**Marko Tajčević (prir. / arr. Alojz Srebotnjak):** Sedem balkanskih plesov / *Seven Balkan Dances*

\* krstna izvedba / *premiere performance*

Priznani in izkušeni slovenski koncertanti bodo ponudili v poslušanje komorna dela, ki v skupni program povezujejo najnovejše stvaritve in že uveljavljene skladbe. Koncert odpira noviteta **Blaženke Arnič-Lemež (1947)**, ki je dejavna kot skladateljica in pedagoginja. Pri ustvarjanju išče navdih v različnih virih – od slovenske ljudske pesmi do tibetanskih polifonih struktur. **Nejc Bečan (1984)** je velik skladateljski talent pokazal že med študijem kompozicije, ko si je prislužil Prešernovo nagrado Univerze v Ljubljani. Poznamo ga tudi kot dirigenta simfoničnega orkestra Gimnazije Kranj in Policijskega orkestra. **Bojan Glavina (1961)** je prepoznaven zlasti kot skladatelj, ki zna iskreno in domiselno nagovoriti tudi najmlajše poslušalce in interprete, ki jim je namenil večino svojega obsežnega in raznovrstnega opusa. Uveljavljeni skladatelj **Tošio Hosokawa (1955)** se umetniško napaja tako iz zahodnega sveta kot iz tradicionalne domače japonske kulture, iz katere črpa kontemplativna občutja z izrazitim poudarjanjem pomena tišine. **Študijo vertikalnega časa I.** za klarinet, violončelo in klavir je napisal leta 1992; v njej izpostavlja vertikalni aspekt zvočne slike, torej sočasno zvenenje. Akademik **Uroš Rojko (1954)** je eden najvidnejših slovenskih ustvarjalcev in pedagogov, ki vzgaja nove generacije obetavnih slovenskih skladateljev. Skladba **Pet portretov za klarinet, violončelo in klavir** je eno njegovih prvih del. Nastalo je leta 1978 med Rojkovim študijem kompozicije. »Ko sem začel študirati, o obrti komponiranja nisem vedel nič, delal sem le po instinktu, čutil sem, da imam kaj povedati. Tu mi je Uroš Krek odprl vsa okna in vrata,« so Rojkovi spomini na svojega tedanjega mentorja. »Pisanje glasbe v glavnem zahteva natančne tehnične priprave in razčlenitev različnih tehničnih možnosti. A vse to mora biti v službi enega samega cilja: izpovedovanja lastne notranjosti,« je nekoč izjavil **Alojz Srebotnjak (1931–2010)**. Poleg ekspresionističnih teženj je pri Srebotnjaku večkrat mogoče opaziti uporabo elementov ljudske glasbe. V avtorjevem opusu je tudi več priredb del drugih ustvarjalcev, med temi je **Sedem balkanskih plesov** srbskega skladatelja **Marka Tajčevića (1900–1984)**, ki so bili v prvotni verziji leta 1927 sicer napisani za klavir.

*Acclaimed and experienced Slovene concert musicians offer a programme of chamber music that combines the latest compositions with well-established works. The concert opens with a new work by **Blaženka Arnič-Lemež (1947)**, who is active both as composer and teacher. When composing, she seeks inspiration from various sources ranging from Slovene folk song to Tibetan polyphonic structures. **Nejc Bečan (1984)** first demonstrated his great talent as a composer while still a student of composition, when he won the University of Ljubljana Prešeren Prize. He is also the conductor of the Gimnazija Kranj*

*Symphony Orchestra and the Police Orchestra. **Bojan Glavina (1961)** is noted above all as a composer who is able to address with sincerity and imagination even the youngest listeners and interpreters, to whom the majority of his extensive and diverse oeuvre is dedicated. **Toshio Hosokawa (1955)** is an established composer who draws inspiration both from the Western world and from the traditional Japanese culture of his homeland, from which he derives contemplative moods with a clear emphasis on the importance of silence. **Vertical Time Study I** for clarinet, cello and piano was written in 1992; in it he highlights the vertical or chordal aspect of the sound image. **Uroš Rojko (1954)** is one of the most prominent contemporary Slovene composers and teachers, actively involved in educating new generations of promising Slovene composers. In 2015 he was elected a member of the Slovenian Academy of Sciences and Arts. **Five Portraits for Clarinet, Cello and Piano** is one of his first works. It was written in 1978, while he was studying composition. »When I started studying I knew nothing about the art of composition and simply followed my instincts. I felt I had something to say. Here, Uroš Krek opened all the windows and doors to me,« remembers Rojko, mentioning his former mentor. »Writing music mainly requires precise technical preparations and analysis of different technical possibilities. But all of this has to be in the service of one single goal: expressing what is inside you.« This was the view of **Alojz Srebotnjak (1931–2010)**. Elements of folk music may frequently be observed in Srebotnjak's work alongside his expressionist tendencies. His oeuvre includes several arrangements of works by other composers, among them **Seven Balkan Dances** by the Serbian composer **Marko Tajčević (1900–1984)**, originally written for piano in 1927.*

*Vstop prost / Free entrance*

V sodelovanju z / *In cooperation with:*



Društvo slovenskih skladateljev  
Society of Slovene Composers



Torek, 21. marec 2017, ob 19.30  
 Tuesday, 21 March 2017, at 7.30 pm  
 Slovenska filharmonija, Dvorana Slavka Osterca  
 Slovenian Philharmonic, Slavko Osterc Hall



## KONCERT SLOVENSKIH SAMOSPEVOV SLOVENE LIEDER

**Barbara Jernejčič Fürst**, mezzosopran / mezzo-soprano

**Gaiva Bandzinaitė**, klavir / piano

### Na sporedu / Programme:

#### **Marij Kogoj (red. / rev. by Jakob Jež):**

Samospèvi iz zapuščine / *Lieder From The Legacy*:  
 Stopil sem na tihe njive / *On Silent Fields I Trod* (Silvin Sardenko)  
 Ah, ne verjemi / *Ah, Believe Not* (Ivan Cankar)

#### **Matija Bravničar:**

Skozi gozd je šel / *Through the Forest* (Dragotin Kette)  
 Še veš, ko si prinesla mi jasmin / *When You Brought Me Jasmine*  
 (Karel Destovnik Kajuh)  
 Pesem matere treh partizanov / *Song of the Mother of Three  
 Partisans* (Karel Destovnik Kajuh)  
 Materi padlega partizana / *To the Mother of a Fallen Partisan*  
 (Karel Destovnik Kajuh)  
 Kje si mati / *Where Are You, Mother?* (Karel Destovnik Kajuh)

#### **Josip Pavčič:**

Ženjica / *The Harvest Maiden* (Ferdo Kozak)  
 Uspavanka II / *Lullaby II* (Oton Župančič)  
 Ciciban – Cicifuj (Oton Župančič)

#### **Marijan Lipovšek:**

Tebi / *To You* (Oton Župančič)  
 Melanholija / *Melancholy* (Alojz Gradnik)  
 Osamljena / *Lonely Woman* (Kitajska lirika / *Chinese lyric* - Alojz  
 Gradnik)

#### **Marij Kogoj (red. Jakob Jež / rev. by Jakob Jež):**

Predanost / *Devotion* (Fritz Lienhard, prev. / trans. Pavel Oblak)  
 Zanka / *The Snare* (Silvin Sardenko)  
 Vrnitev / *Return* (Silvin Sardenko)

Koncert slovenskih samospèvov – vrst s pri nas bogato, globoko v 20. stoletje segajočo tradicijo – nas bo popeljal po poti nekaterih najvidnejših slovenskih skladateljev prve polovice minulega stoletja, razpetih med tradicijo in novimi izraznimi možnostmi. Vstopili bomo v skrivnostni svet **Marija Kogoja (1892-1956)**, čigar samospèvi (***Stopil sem na tihe njive, Ah, ne verjemi, Predanost, Zanka, Vrnitev***) sodijo med bisere slovenskega samospèva ter razodevajo hkrati ponotrano intimo, a tudi drznost glasbenega izraza mladega skladatelja. Kogojev vpliv je čutili v zgodnjem samospèvu učenca **Matije Bravničarja (1897-1977)** ***Skozi gozd sem šel***, katerega ostrina izraza se razblini v poznejših samospèvih na Kajuhova besedila (***Pesem matere treh partizanov, Še veš, ko si prinesla mi jasmin, Kje si mati, Materi padlega partizana***), ki odražajo grozote druge svetovne vojne. Med tradicijo in novim je razdvojen tudi Bravničarjev sodobnik **Marijan Lipovšek (1910-1995)**, avtor preko sto samospèvov. Prislunhili bomo zgodnjim delom iz skladateljevega študentskega obdobja (***Tebi, Melanholija, Osamljena***), ki pa že nakazujejo poteze izoblikovanega sloga njegovega zrelega opusa. Program bodo obogatili še zvoki **Josipa Pavčiča (1870-1949)** (***Ženjica, Uspavanka II in Ciciban-Cicifuj***), čigar ustvarjalni nazori so sicer ostali zakoreninjeni v poznoromantični glasbeni govorici, zlasti njegovi samospèvi pa so skladatelju zagotovili vidno mesto v slovenski glasbeni kulturi. Izbranim samospèvom bomo prislunhili v interpretaciji mezzosopranistke **Barbare Jernejčič Fürst** in pianistke **Gaive Bandzinaitė**. Dolgoletno vzajemno delovanje sta vrhunski glasbenici okronali z dvema samostojnima zgoščenkami, posvečenima prav slovenskemu samospèvu 20. stoletja.

**Špela Lah**

*This concert of Slovene lieder (the lied or art song has a rich tradition in Slovenia extending well into the twentieth century) takes us on a journey between tradition and new possibilities of expression, a path followed by some of the most prominent Slovene composers of the first half of the last century. We will step into the mysterious world of **Marij Kogoj (1892-1956)**, whose songs (***On Silent Fields I Trod, Ah, Believe Not, Devotion, The Snare, Return***) are among the jewels of Slovene lieder and reveal, simultaneously, the intimate inner life of the young composer and the boldness of his musical vision. Kogoj's influence can be felt in the early song by his pupil*

**Matija Bravničar (1897-1977) Through the Forest**, although the composer's sharpness vanishes in his later settings of texts by Kajuh (**Song of the Mother of Three Partisans, When You Brought Me Jasmine, Where Are You, Mother?, To The Mother of a Fallen Partisan**), which reflect the horrors of the Second World War. Also divided between tradition and the new is Bravničar's contemporary **Marijan Lipovšek (1910-1995)**, the composer of more than a hundred lieder. We will hear early works from the composer's student days (**To You, Melancholy, Lonely Woman**), which however already show signs of the developed style of his mature oeuvre. The programme is further enriched by the music of **Josip Pavčič (1870-1949) (The Harvest Maiden, Lullaby II and Ciciban-Cicifuj)**, whose creative models remained rooted in Late Romantic musical language but whose compositions, particularly his lieder, have guaranteed him a prominent place in Slovene musical culture. The selected lieder will be interpreted by the mezzo-soprano **Barbara Jernejčič Fürst** and the pianist **Gaiva Bandzinaitė**. Having worked together for many years, these two fine musicians have crowned their collaboration with a pair of compact discs dedicated to twentieth-century Slovene lieder.

Špela Lah

Vstop prost / Free entrance

Sreda, 22. marec 2017, ob 19.30  
 Wednesday, 22 March 2017, at 7.30 pm  
 Slovenska filharmonija, Dvorana Slavka Osterca  
 Slovenian Philharmonic, Slavko Osterc Hall



**THERESA PLUT,**  
 sopran / soprano

**POLONA GANTAR,**  
 orgle / organ

**Na sporedu / Programme:**

**Blaž Arnič:** Koncertni preludij za orgle / Concert Prelude for Organ

**Srečko Koporc:** Prolog in fuga za orgle / Prologue and Fugue for Organ

**Franc Šturm:** Fantazija za orgle / Fantasia for Organ

**Maks Širmčnik:** Ko sem spala / As I Was Sleeping

**Tomaž Sveče:** Zwei Lieder / Two Songs

**Lojze Lebič:** Iz srednjeveškega cvetnika / From the Medieval Garland

V sodelovanju z / In cooperation with:



Repertoar za veličastni inštrument orgle, simbol sakralne umetnosti zahodnega krščanstva, je po večini vezan na izvajanje v cerkvah, s tem pa tudi na pravila stilno dovoljenega in izrazno primerne za glasbo v sakralnem prostoru. Leta 1877 v Ljubljani ustanovljeno Cecilijino društvo po vzoru cecilijanstva, evropskega gibanja za prenavo cerkvene glasbe, je uresničevalo potrebo po višji umetniški ravni cerkvenih skladb z izobraževanjem v Orglarski šoli Cecilijinega društva ter z izdajanjem prve slovenske glasbene revije *Cerkveni glasbenik*. S podporo, obenem pa omilitvijo nekaterih togih pravil cecilijanskih načel je papež Pij X. leta 1903 v svojem motupropriju odprl pot sodobnejši glasbeni zvočnosti v cerkvah. Kot ključna osebnost je novo poglavje slovenske cerkvene glasbe v prvih desetletjih 20. stoletja začel pisati Stanko Premrl. Pri njem se je na Orglarski šoli šolal tudi **Blaž Arnič (1901–1970)**, ki ga danes cenimo kot enega najpomembnejših slovenskih simfonikov. Študij glasbe je po končanem ljubljanskem konservatoriju nadaljeval še na Dunaju, kjer je leta 1931 napisal **Koncertni preludij. Srečko Koporc (1900–1965)** je bil učenec Marija Kogoj in radikalni sledilec njegovega ekspresionističnega kroga; delo **Prolog in fuga za orgle** je ustvaril leta 1929. V trojici najvplivnejših skladateljskih mojstrov in mentorjev med obema vojnama je nepogrešljiv še Slavko Osterc, pri katerem se je šolal **Franc Šturm (1912–1943)**, ki je **Fantazijo za orgle** spisal leta 1934. Za zadnje tri skladbe na koncertnem programu, ki so novejšega datuma, se bo izvrstni organistki **Poloni Gantar** pridružila izjemna kanadska sopranistka slovenskega rodu **Theresa Pluf**. Samospjev **Ko sem spala** je **Maks Štrmčnik (1948)** ustvaril na besedilo iz Visoke pesmi; **Tomaž Svete (1956)** je v **Zwei Lieder** uglasbil poezijo Leva Detele; **Lojzeta Lebiča (1934)** pa je h komponiranju pritegnila zbirka srednjeveške lirike, po kateri je skladbo tudi poimenoval **Iz srednjeveškega cvetnika**.

*The repertoire for the organ – magnificent instrument and symbol of the sacred art of Western Christianity – is for the most part tied to performance in churches, and thus also to the rules of what is stylistically permitted and expressively appropriate for music in a sacred space. The Cecilian Society, founded in Ljubljana in 1877 on the model of the Cecilian Movement, a European movement for church music reform, responded to the need for a higher artistic level in sacred music by providing training at the Organ School of the Cecilian Society and by publishing the first Slovene musical journal *Cerkveni glasbenik* (The Church Musician). Through his support, and a simultaneous relaxing of some of the rigid rules of Cecilian principles, Pope Pius X opened the way, in his 1903 motu proprio, to more modern sounds in church music. A key figure in the writing of this new chapter of Slovene church music in the first decades of the twentieth century was Stanko Premrl. Among his pupils at the Organ School was **Blaž Arnič (1901–1970)**, today considered one of the most important Slovene symphonic composers. After graduating from the Ljubljana Conservatory he continued his musical studies in Vienna, where in 1931 he wrote his **Concert Prelude**.*

***Srečko Koporc (1900–1965)** was a pupil of Marij Kogoj's and a radical follower of his expressionist circle; his composition **Prologue and Fugue for Organ** dates from 1929. The third figure in the trinity of the most influential composers and mentors of the interwar period is Slavko Osterc, whose pupils included **Franc Šturm (1912–1943)**, who composed his **Fantasia for Organ** in 1934. For the last three pieces in the concert programme – more recent works – the outstanding organist **Polona Gantar** will be joined by the remarkable Canadian soprano of Slovene descent **Theresa Pluf**. **Maks Štrmčnik (b. 1948)** based his song **Ko sem spala** (As I Was Sleeping) on a text from the Song of Songs; **Tomaž Svete (b. 1956)** set a poem by Lev Detela for his **Zwei Lieder** (Two Songs); **Lojze Lebič (b. 1934)** found inspiration in a collection of medieval lyrics, which also provided him with his title **Iz srednjeveškega cvetnika** (From the Medieval Garland).*

Vstop prost / Free entrance

Četrtek, 23. marec 2017, ob 19.30  
 Thursday, 23 March 2017, at 7.30 pm  
 Slovenska filharmonija, Dvorana Marjana Kozine  
 Slovenian Philharmonic, Marjan Kozina Hall

## Zaključek 32. Slovenskih glasbenih dnevov Closing of the 32<sup>nd</sup> Slovenian Music Days



## SIMFONIČNI ORKESTER RTV SLOVENIJA RTV SLOVENIA SYMPHONY ORCHESTRA

Solista / Soloists:

**Žiga Brank**, violina / violin

**Žiga Stanič**, klavir / piano

Dirigent / Conductor: **Simon Krečič**

### Na sporedu / Programme:

**Lucijan Marija Škerjanc**: Lirična Uvertura / Lyrical Overture  
**Lucijan Marija Škerjanc**: Koncert za orkester / Concerto for Orchestra

**Lucijan Marija Škerjanc**: Koncert za violino in orkester\* / Violin Concerto\*  
**Alenja Pivko Knežević**: Stik za orkester\* / Contact for Orchestra\*  
**Žiga Stanič**: Koncert za klavir in orkester\* / Concerto for Piano and Orchestra\*

\* krstna izvedba / premiere performance

Šklepni koncert izpostavlja svetovljana **Lucijana Marijo Škerjanca (1900–1973)**, ki je pomenljivo zaznamoval in sooblikoval glasbeno življenje na Slovenskem. Bil je pianist, dirigent, glasbeni pisec, kritik, dolgoletni profesor kompozicije na ljubljanski Akademiji za glasbo in kratak čas tudi njen rektor, šest let direktor Slovenske filharmonije, predvsem pa skladatelj izrednih kompozicijsko-tehničnih sposobnosti. Njegov glasbeni jezik je izrazilo lirične narave in stilno izkazuje impresionistično barvitost. V njegovem simfoničnem opusu so priljubljene štiri uverture, **Lirična uvertura** je nastala leta 1925. Krajše Škerjančevo eksperimentalno obdobje v svet moderne glasbe in atonalnosti, tudi z radikalnimi kompozicijskimi prijemi, kot je dvanajsttonska tehnika, je opaziti v drugi polovici 20. let 20. stoletja. Tedaj sta nastala tudi **Koncert za orkester** (1926) ter **Koncert za violino in orkester** (1927). Ta bo po devetdesetih letih od nastanka prvič zazvenel in sicer z vse bolj uveljavljenim violinistom **Žigom Brankom**. Predstavnica slovenske najmlajše skladateljske generacije, **Alenja Pivko Knežević (1989)**, je lani magistrirala iz kompozicije na ljubljanski glasbeni akademiji in se s svojimi deli predstavila že v več evropskih državah. **Stik za orkester** je noviteta, ki se vsebinsko osredotoča na trenutek pred kakršnikoli stikom (fizikalnim, medčloveškim, zunajzemeljskim). Vselej je ta drobec časa pred sprostitvijo energije ob realiziranem stiku nabit z napetostjo in nakopičen s potencialom; delo uprizarja upočasnjeni trenutek v približevanju stika. Krstno bo predstavljen tudi leta 2015 napisani **Koncert za klavir in orkester Žige Staniča (1973)**, skladateljca, pianista, pedagoga in glasbenega producenta Simfoničnega orkestra RTV Slovenija. Klavirski koncert, v katerem bo avtor nastopil kot solist, je enostavno delo, polno kontrastnih odsekov in zvočnih učinkov. Klavirski part je ponekod zelo virtuozen, pretežno pa talkalski. Občasna izredna pospešitev tempa nas opomni, da lahko vsaka dovolj hitro izvedena melodična linija postane premikajoča se zvočna ploskev nerazpoznavnih tonskih višin. Večer bo interpretativno oblikoval **Simon Krečič**, redni gost **Simfoničnega orkestra RTV Slovenija** in vse bolj prepoznavni dirigent tudi v mednarodnem prostoru.

*The final concert places the spotlight on **Lucijan Marija Škerjanc (1900–1973)**, a cosmopolitan figure who left an undeniable mark on musical life in Slovenia. He was a pianist, conductor, music writer, critic, long-serving teacher of composition at the Ljubljana Academy of Music (and, briefly, its rector) and for six years the director of the Slovenian Philharmonic, but above all he was a composer of remarkable technical ability. His musical language is of a decidedly*

lyrical nature and in stylistic terms shows an impressionistic use of colour. His symphonic oeuvre includes four popular overtures. His **Lyrical Overture** was composed in 1925. A brief experimental foray into the world of modern music and atonality, including radical compositional approaches such as twelve-tone technique, took place in the second half of the-1920s. This was also the period in which he wrote his **Concerto for Orchestra** (1926) and **Violin Concerto** (1927). Ninety years after its composition, the latter work receives its first performance on Slovenian soil, from the highly rated violinist **Žiga Brank**. A member of the youngest generation of Slovene composers, **Alenja Pivko Knežević (b. 1989)** received her master's degree in composition from the Ljubljana Academy of Music last year. Her works have already been performed in several European countries. **Stik za orkester** (Contact for Orchestra) is a new work that focuses on the instant before any kind of contact (physical, interpersonal, extraterrestrial, etc.). The moment in time just before the release of energy that is triggered when contact is made is always charged with tension and filled with potential. The work presents this moment of approaching contact in slow motion. The concert also includes the performance of the **Piano Concerto** written in 2015 by **Žiga Stanič (1973)**, a composer, pianist, teacher and music producer of the RTV Slovenia Symphony Orchestra. The concerto, in which the composer himself will appear as the soloist, is a single-movement work full of contrasting sections and sound effects. The piano part is highly virtuosic in places and predominantly percussive. Occasional unusual acceleration of the tempo reminds us that any melodic line, if played sufficiently quickly, can become a shifting sound cluster, a curtain of sound consisting of indistinguishable notes. This evening will be interpreted by **Simon Krečič**, a regular guest of the **RTV Slovenia Symphony Orchestra** and an increasingly internationally recognised conductor.

Pred krstno izvedbo Koncerta za violino in orkester L.M. Škerjanca bo potekal pogovor o skladbi z muzikologom dr. Gregorjem Pompetom, pred zadnjima dvema skladbama pa pogovor s skladateljico Alenjo Pivko Knežević ter skladateljem in pianistom Žigo Staničem. Moderator pogovorov, ki bosta potekala v Dvorani Marjana Kozine, bo Primož Trdan. / Before the premiere performance of the Violin Concerto by L. M. Škerjanc, a conversation on composition with musicologist dr. Gregor Pompe will take place in Marjan Kozina Hall. Before two last compositions, a conversation with composer Alenja Pivka Knežević and composer and pianist Žiga Stanič will also take place in Marjan Kozina Hall. Conversations will be moderated by Primož Trdan.

\* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20% popust za upokojenice in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



Od 18. do 21. marca 2017 / From 18 to 21 March 2017  
Viteška dvorana / Knight's Hall, Križanke

## MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / Theme:

### NOVA GLASBA V »NOVI« EVROPI MED OBEMA SVETOVNIMA VOJNAMA NEW MUSIC IN THE »NEW« EUROPE BETWEEN THE TWO WORLD WARS

Vodja simpozija / Head of Symposium: **Jernej Weiss**

Odprto za javnost / Open to the public

**Sobota, 18. marca / Saturday, 18 March**

Ob 9.15 / At 9.15 am

Pozdravna nagovora / Welcome speeches:

**Darko Brlek** (direktor in umetniški vodja Festivala Ljubljana, predsednik Evropskega združenja festivalov / Director and Artistic Director of Ljubljana Festival and President of the European Festivals Association)

**Jernej Weiss** (vodja muzikološkega simpozija / Head of the Musicological Symposium)

Ob 9.30 / At 9.30 am

Vabljen predavanje / Keynote lecture

**John Tyrrell (Cardiff):** *Janáček's Maestoso: Reflections on From the House of the Dead (1928) / Janáčkov »maestoso«: razmislek o operi Iz mrtvega doma (1928)*

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Primož Kuret**

**Helmut Loos (Leipzig):** *Heilige Nüchternheit. Der Komponist in der Moderne. Kontinuität statt Bruch / Sveta zmernost. Skladatelj v moderni. Bolj kontinuiteta kot prekinitve / Holy sobriety. Composer in the modern era. Continuity instead of discontinuity*

**Peter Andraschke (Giessen):** *Vielfalt der Moderne. Die Musiktage in Donaueschingen und Baden-Baden in den 1920er Jahren / Raznolikost moderne. Glasbeni dnevi v Donaueschingenu in Baden-Badnu v 20. letih 20. stoletja / Diversity of Modernism. Music days in Donaueschingen and Baden-Baden in the 1920s*

**Hartmut Kronos (Dunaj / Vienna):** *Sprechen und »Sprechgesang« als Ausdrucksform für sozialkritische Inhalte in der Musik der Zwischenkriegszeit / Govor in govorjeno petje kot izrazna oblika družbenokritičnih vsebin v glasbi med obema vojnama / Speaking and »Sprechgesang« as a way of expressing socially critical message in the music between the world wars*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Danijela Špirić-Beard**

**Luba Kyyanovska (Lvov / Lviv):** *Ukrainian Music in the Interwar Period of Twenty Years: Between Modernism and Socialist Realism / Ukrajinska glasba v dvajsetletnem medvojnem obdobju: med modernizmom in socialističnim realizmom*

**Pauline Fairclough (Bristol):** *Leningrad in the European Mainstream, 1922-1941 / Leningrad v osrednjih evropskih tokovih, 1922–1941*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Jernej Weiss**

**Katarina Tomašević (Beograd / Belgrade):** *»Lightning Rod of the Universe« – Stanislav Vinaver and the Defense of »New Music« / »Strelovod vesolja« – Stanislav Vinaver in zagovor »nove glasbe«*

**Danijela Špirić-Beard (Cardiff):** *Sounding Zenitism: Modernity, Balkanism and Josip Slavenski / Zvočni zenitizem: modernost, balkanizem in Josip Slavenski*

Ob 15.45 / At 3.45 pm

Vodja / Chairman: **Ivan Florjanc**

**Nada Bezić (Zagreb):** »Intimni glasbeni večeri« (1923–1926) ali kako je Hrvaški glasbeni zavod v Zagrebu odprl vrata v sodobnost / »Intimate musical evenings« (1923–1926) or *How the Croatian Musical Society in Zagreb opened the door to modernity*

**Zdravko Drenjančević (Osijek):** Novi pristopi uporabe slavonskega melosa hrvaških skladateljev v obdobju med obema vojnama / *New approaches in music based on Slavonian melos among Croatian composers in the period between the two world wars*

**Ponedeljek, 20. marca / Monday, 20 March**

**Predstavitve znanstvenih izsledkov projekta »Slogovna in kompozicijsko-tehnična raznolikost slovenske glasbe od leta 1918 do sodobnosti v luči družbenih sprememb« (ARRS) / Presentation of the scientific results of the project »The Stylistic and Compositional-Technical Diversity of Slovenian Music from 1918 to the Present Day in the Light of Social Changes« (Slovenian Research Agency)**

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Gregor Pompe**

**Matjaž Barbo (Ljubljana):** Anton Dolinar kot Adlerjev doktorand / *Anton Dolinar as a doctoral student of Guido Adler*

**Jurij Snoj (Ljubljana):** Slovenska glasbena esejistika med obema vojnama / *Essayistic writing on music in Slovenia between the two wars*

**Aleš Nagode (Ljubljana):** Grenki sadovi prevrata: slovenska cerkvena glasba med svetovnimi vojnama / *The bitter fruits of revolution: Slovene church music between the world wars*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Jurij Snoj**

**Niall O'Loughlin (Loughborough):** *Slavko Osterc's Compositional Journey and his Assimilation of New Techniques* / Skladateljska pot Slavka Osterca in njegovo vključevanje novih tehnik

**Gregor Pompe (Ljubljana):** Slavko Osterc in Lucijan Marija Škerjanc: estetski razkol in poetsko bratstvo / *Slavko Osterc and Lucijan Marija Škerjanc: aesthetic division and poetic brotherhood*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Matjaž Barbo**

**Lubomír Spurný (Brno):** *Work and performance: A few comments on the Czech modern music* / Delo in izvedba: nekaj komentarjev o češki moderni glasbi

**Jernej Weiss (Ljubljana–Maribor):** Alois Hába in slovenski študenti kompozicije na Državnem konservatoriju v Pragi / *Alois Hába and Slovene students of composition at the State Conservatory in Prague*

**Karmen Salmič Kovačič (Maribor):** O polislogovnosti klasicističnega modernizma po razkritju »adornovske zmote« – na primerih iz opusa Demetrija Žebre / *On the polystylistic nature of classicist modernism following the revelation of the »Adornian fallacy« – in examples from the works of Demetrij Žebre*

Ob 16.00 / At 4.00 pm

Vodja / Chairman: **Aleš Nagode**

**Andrej Misson (Ljubljana):** Nekaj misli o slovenskem zborovskem skladanju med obema svetovnimi vojnama / *Some thoughts on Slovene choral composition between the world wars*

**Darja Koter (Ljubljana):** Idejna in umetniška identiteta mladinskih zborov med obema vojnama / *The ideological and artistic identity of youth choirs between the wars*

**Katarina Bogunović Hočevar, Ana Vončina (Ljubljana):** Radio Ljubljana v prvem desetletju svojega delovanja – medij, institucija in ideologija v luči glasbe / *The first decade of Radio Ljubljana – the medium, the institution and its ideology in the light of music*



**Torek, 21. marca / Tuesday, 21 March**

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Andrej Misson**

**Ivan Florjanc (Ljubljana):** Ustvarjalnost primorskih skladateljev v času italijanske fašistične okupacije Primorske – kompozicijski, slogovni in družbeni uvidi / *The creativity of the composers of the Primorska region during the Italian Fascist occupation – compositional, stylistic and social insights*

**Luisa Antoni (Trst / Trieste):** Staro in novo med tržaškimi skladatelji v obdobju med prvo in drugo svetovno vojno / *The old and the new among Triestine composers between the First and Second World Wars*

**Sara Zupančič (Trst / Trieste):** *Kačji pastir – La Libellula*: Glasbena večjezičnost opere Pavleta Merkuja / *Kačji pastir – La Libellula: The musical multilingualism of Pavle Merku's opera*

## SPREMLJEVALNE PRIREDITVE ACCOMPANYING EVENTS

Četrtek, 16. marec 2017, ob 19.30  
Thursday, 16 March 2017, at 7.30 pm  
Viteška dvorana, Križanke / Knight's Hall, Križanke



## NOČ SLOVENSKIH SKLADATELJEV SLOVENE COMPOSERS' NIGHT

**Andrej Kopač,** violina / violin

**Matej Haas,** violina / violin

**Milan Nikolić,** fagot / bassoon

**Klemen Golner,** klavir / piano

**Beata Barcza,** klavir / piano

## Na sporedu / Programme:

**Blaženka Arnič Lemež:** Elegija za violino in klavir\* / *Elegia for Violin and Piano*\*

**Vladimir Batista:** Jupiter in Libra za violino in klavir\* / *Jupiter and Libra for Violin and Piano*\*

**David Beovič:** Hic et nunc za fagot in klavir\* / *Hic et nunc for Bassoon and Piano*\*

**Pavel Dolenc:** Rapsodia Slovenica za violino in klavir\* / *Rapsodia Slovenica for violin and piano*\*

**Nenad Firšt:** Šesti dan za violino in klavir\* / *Sixth day for Violin and Piano*\*

**Robert Kamplet:** Skrivnost, blizu za violino in klavir\* / *Secret, near for Violin and Piano*\*

**Tina Mauko:** Dženaza za violino in klavir\* / *Dženaza for Violin and Piano*\*

**Marko Mihevc:** Fagin za fagot in klavir\* / *Fagin for Bassoon and Piano*\*

**Igor Štuhec:** Skladba za violino in klavir\* / *Piece for Violin and Piano*\*

**Helena Vidic:** Sirius za fagot in klavir\* / *Sirius for Bassoon and Piano*\*

\* krstna izvedba / *premiere performance*

Noč slovenskih skladateljev je vsakoletna celovečerna koncertna prireditev sodobne slovenske klasične glasbe Društva slovenskih skladateljev. Vselej prinese vrsto krstnih izvedb, s tem pa pogled v sočasno, tu in zdaj nastajajočo glasbo na slovenskem, ki bo tokrat zanimivo oplemenitila 32. Slovenske glasbene dneve, tematsko osredotočene zlasti na ustvarjalne dosežke slovenskih avtorjev v obdobju med obema svetovnima vojnoma. Koncertni program krojijo skladbe za instrumentalne due, ki bodo premierno zazvene pod prsti odličnih interpretov mlajše in srednje generacije. Skladbe za violino in klavir prispevajo: na Dunaju delujoča skladateljica, pedagoginja in pianistka **Blaženka Arnič-Lemež (1947)**, zlasti v jazzovskih krogih dejavni skladatelj in violinist **Vladimir Batista (1959)**, avtor predvsem zborovske in komorne glasbe **Pavel Dolenc (1968)**, predsednik Društva slovenskih skladateljev **Nenad Firšt (1964)**, ki je violini namenil velik del svojega obsežnega in vsestranskega skladateljskega opusa, **Robert Kamplet (1971)**, ki je dejaven tudi na pedagoškem področju, pianistka in skladateljica mlajše generacije **Tina Mauko (1982)** ter **Igor Štuhec (1932)**, član nekdanje skupine skladateljev Pro musica viva, ki je bila v 60. letih glasnica sodobnih glasbenih tokov. Krstno pa bodo zazvene kompozicije za fagot in klavir, ki so nastale na ustvarjalni mizi skladatelja in pedagoga **Davida Beoviča (1977)**, profesorja kompozicije na ljubljanski Akademiji za glasbo **Marka Mihevca (1957)** in najmlajše predstavnice tukajšnjega izbora avtorjev, skladateljice in dirigentke **Helene Vidic (1987)**.

Slovene Composers' Night is an annual event consisting of an evening's performances of contemporary Slovene classical music organised by the Society of Slovene Composers. It always includes a number of premiere performances, in this way offering a glimpse of the music that is being created in Slovenia here and now. This year it serves as an interesting complement to the 32<sup>nd</sup> Slovenian Music Days, whose main thematic focus is on the creative achievements of Slovene composers in the period between the two world wars. The concert programme is shaped by compositions for instrumental duos that will be given their premiere performances by outstanding interpreters of the middle and younger generations. Works for violin and piano are contributed by the Vienna-based composer, teacher and pianist **Blaženka Arnič-Lemež (1947)**, the composer and violinist **Vladimir Batista (1959)**, who is particularly active in jazz circles, the composer **Pavel Dolenc (1968)**, whose oeuvre consists principally of choral and chamber music, the president of the Slovene Composers' Society (DSS) **Nenad Firšt (1964)**, who has dedicated a large part of his extensive and multifaceted compositional oeuvre to the violin, **Robert Kamplet (1971)**, who is also active as a teacher, the young pianist and composer **Tina Mauko (1982)**, and **Igor Štuhec (1932)**, a member of the »Pro musica viva« group of composers who heralded new musical currents in the 1960s. The programme also includes the premiere performances of works for bassoon and piano by the composer and teacher **David Beovič (1977)**, **Marko Mihevc (1957)**, who teaches composition at the Ljubljana Academy of Music, and the youngest member of this selection, the composer and conductor **Helena Vidic (1987)**.

Vstop prost / *Free entrance*

V sodelovanju z / *In cooperation with:*



Društvo slovenskih skladateljev  
Society of Slovene Composers

Torek, 7. marec 2017 / Tuesday, 7 March 2017  
Viteška dvorana, Križanke / Knight's Hall, Križanke

## RAZSTAVA DEL SLIKARJA KLAVDIJA PALČIČA / THE EXHIBITION OF WORKS BY KLAVDIJ PALČIČ

### V VEČNOST ZAPISANA DVOJNOST

Izpovedna pot tržaškega slikarja Klavdija Palčiča je že desetletja zgovorno prepričljiva: giblje se med čisto likovnostjo in metaforo v nenavadno povednem prepletu različnih likovnih tehnik in šokantnih kombinacij, drzno, a s premislekom, med mrakobnostjo in živostjo, zadržanostjo in sproščenostjo. To je pot strasti in ljubezni, ki oživilja nezamenljivo prepoznave likovne pripovedi, dotikajoče se, izzivalne, v svojem nagovoru čutno estetske, v barvno žarečih podoživljanjih odpirajoče celo paleto miselnih in čustvenih odzivov. Pripovedi umetnika na robu slovenskega ozemlja, med Mediteranom in Severom, med Krasom in morjem.

Na začetku šestdesetih se je kot eden izmed prepoznavnih članov umetniške skupine Raccordosei-Arte Viva v velikim ustvarjalnim nemiro predal najaktualnejšemu likovnemu iskanju, se preizkušal z likovnimi prodori v prostor, s kombinacijami različnih barv, nenavadnih oblik in sodobnih materialov. Odkril je črto in barviti zapis roke na likovnem polju ter se s pravo raziskovalno vneto lotil tridimenzionalnosti v slikarstvu. In že takrat iskal stičišče med kipom in sliko, risbo, kipom in sliko, vzpostavljal drugačen dialog med materialom, obliko in barvo ter spoznaval nenavadnost v izpovedi vsebine. Šestdeseta pomenijo vstop v slovenski in italijanski likovni prostor, odkritje novih materialov in široke palete izraznih možnosti: to je desetletje rjavih, rumenozlatih in črnih občutenj, armiranih platen, kombinacij platna, pločevine in barve, odkrivanja platna in papirja, eksperimentov in preverjanja. Sedemdeseta so ga potrdila v izvornosti kombinacij lesa, poliestra, kovin, lakov, smol, plastičnih cevi, blazin in drobcev iz organskega sveta, ki so v svoji reliefnosti spodbujali haptičnost in občutja prostorske razsežnosti. Dovoljevali uporabljivost najbolj vsakdanjih predmetov iz življenja. Ti so ohranjali prepoznaven izvor in soodvisnost z uporabnikom: s človekom. Zato je v te abstrahirane kompozicije različnih materialov –, v katerih sta odločujoče sicer govorili oblika in barva, uokvirjena v simbiozo bele in črne – postopoma, a čedalje bolj zgovorno vstopala človeška figura. Njeni fragmenti. Rodi se njegova risba, zažari barva, ki je sliki dala novo dimenzijo. Umetnikov odnos do sveta se odpira novim pogledom, doživetjem in prepričanjem ter novim likovnim tehnikam. Tako se risbi, objektu in sliki pridružita

tudi grafika in ilustracija. V svojem likovnem eksperimentiranju vse pogosteje uporablja platno, a se s koncem sedemdesetih in do sredine osemdesetih s prav posebnim ustvarjalnim nabojem vse raje prepušča ustvarjalnim možnostim papirja in teši silovito željo po trganju, lepljenju, sestavljanju, po neposrednem stiku z likovnim objektom v treh dimenzijah ter udeležanju vsebinskih, formalnih in stilnih premikov. Papir mu pomeni veliko več kot samo podlago, na katero zabeleži bežen vtis, miselni preblisk, skico ali kroki. Obudi grafične tehnike in priključuje risbe ter ilustracije: črno-bele, ko je ustvarjal s tušem, flomastrom, svinčnikom, ogljem, celo s fiskarskim črnilom, ali barvne, ko je zgodbe oživiljal s pastelom ali kredo.

V osemdesetih je v njegov abstrahirani svet vstopila ekspresivno poudarjena figura in mu razprla desetletja dolgo popotovanje po subtilnem robu čutnih zaznav in ekspresivnih vizij: z bogastvom izrazne moči je njegova aluzija postajala vse bolj prepoznavna. Z vstopom barve in človeške ter živalske figure –, ko poseže tudi po grški mitologiji, ki v kasnejšem ustvarjalnem opusu postane pomembno motivno izhodišče –, z udarno in sugestivno simbiozo abstrakcije in figuracije se je začelo njegovo najpomembnejše obdobje. Obogaten z izkušnjami in spoznanji je svobodneje prisluhnil sebi, svoji notranjosti, ki je vse glasneje terjala poglobljena vsebinska odzivanja. Vizualizacijo sveta, ki ga je doživljal in sprejemal povsem drugače. Odslej v slikarjevih ustvarjalnih hotenjih živi figuralika: človek, deli človeškega telesa, ptice, lkar ali drevesa, krošnje, mitološka bitja, enako pomembni in odločujoči. Celo več. Figurativno izhodišče, ki ponuja celo paleto formalnih in vsebinskih izhodišč, se z novim obdobjem izraža še žlahtneje in pristneje, še bolj šokantno in dramatično v dvojnem videnju: v abstrakciji in figurativnosti. Z barvo in risbo. Figura ostaja ekspresivna, vendar postaja tudi vse bolj simbolna. V virtuoznem risarskem zapisu zabisana, a še vedno dovolj prepoznavna. Ko pa se slikar odloči za fotografsko aplikacijo kot antipod, kot stvarno zrcalno podobo, je figura tudi realistična. In lahko je tudi ekspresionistična, ko potencirano naglaša svoja dramatična občutja – ironijo, sarkazem. Značilno je, da figura, njen detajl, okončine, desetletja ostajajo ukleščeni v risbi, najpogosteje črni, včasih tudi beli, ki v non finitu lebdi v svetlem, belem, sivo belem, rjavem, mrakobno temnem, črnem pa tudi kričeče žarečem, modrem, zelenem in oker ozadju.

Lebdeča ali skoraj leteča, nadčasna in izrazno zgovorna, med simbolom in metaforo ujeta kot središče pozornosti figura vzalovi likovno polje in v razgibani postavi glavne nosilca pripovedi vse do danes pritegne s svojo zračnostjo in preiščeno koncentracijo barvnih akcentov. Metafora videnega in občutenega se ujame v mnogih slikah na platnu, na papirju, v embalažnem kartonu, v glini, v bronu. Roke, ki ustvarjajo nove domišljjske svetove, svetove novih obzorij, novih mitologij, ki se razpirajo med nebom in zemljo, iščejo nove poti. Vsako novo delo odstre umetnikov obraz: obraz, zazrt v samega sebe, v globine svoje duše, ki v umetniški avanturi išče potešitve. S hojo po robu brezmejnega ustvarjalne svobode, med iluzijo in domišljijo lušči ustvarjalne plasti, ki rojevajo nova dela kot

pokrajine umetnikove biti, kot odsev navezovanja na tradicijo in iskanja novih postmodernih mitologij. Kot hojo med realnim in virtualnim, med monokromatičnostjo in kromatičnostjo. Med raciem in čustvom. V bogati ikonografiji, v razkošnem dojemanju prostora in časa. V dialogu dvojnosti, ki ga bogatijo originalnost in neposrednost, drznost in umirjenost, sozvočje oblike in vsebine, črta in barva, material in struktura, figura kot metafora videnega in občutenega, sozvočje abstrakcije in figurallike ter med simbolom in metaforo lebdeča figura. V dialogu, ki je Palčičeva dela zapisal med najboljša našega časa.

### Nelida Nemeč

#### A DUALITY WRITTEN FOR ETERNITY

*The path followed by the Trieste painter Klavdij Palčič has for decades been an eloquently convincing one: it moves between pure art and metaphor in an unusually effective blend of different artistic techniques and shocking combinations, shifting boldly but reflectively between gloom and vividness, restraint and release. This is a path of passion and love that enlivens distinctively recognisable artistic narratives that touch upon each other, provocative, sensuously aesthetic, opening up, in colourfully glowing experiences, a whole palette of mental and emotional responses. The narratives of an artist from the edge of Slovene ethnic territory, between the Mediterranean and the North, between the Karst and the sea.*

*In the early 1960s, as one of the more prominent members of the Trieste art group Raccordosei–Arte Viva, he dedicated himself with great creative restlessness to the very latest forms of artistic exploration, testing himself with artistic irruptions into space, with combinations of different colours, unusual shapes and modern materials. He discovered the line and the colour-filled record left by the hand in the visual field, and addressed three-dimensionality in painting. Even then he was seeking the point of contact between sculpture and painting, between drawing, sculpture and painting, establishing an alternative dialogue between material, form and colour, and discovering singularity in the expression of content. The 1960s represent his entry into the Slovene and Italian art spheres and his discovery of new materials and a wide range of expressive possibilities: this is the decade of brown, yellow-gold and black sensations, reinforced canvases, combinations of canvas, sheet metal and paint, the discovery of canvas and paper, experiments and verifications. The 1970s confirmed him in the originality of his combinations of wood, polyester, metals, lacquers, resins, plastic pipes, cushions and fragments of the organic world, which in their relief-like character fostered hapticity and the sense of a spatial dimension. They allowed him to use the most commonplace items from everyday life. These retained a recognisable origin and an interdependence with the user: with the human being. As a result, these abstract compositions of different materials – in which the decisive role was played by shape and colour, the latter framed in the symbiosis of white and black – saw the*

*gradual but increasingly forceful appearance of the human figure. Its fragments. Drawing appears and colour starts to glow, giving the painting a new dimension. The artist's relationship with the world opens itself to new gazes, experiences and beliefs and to new artistic techniques. Drawing, the object and painting are joined by printmaking and illustration. He increasingly uses canvas in his artistic experimentation but from the end of the 1970s until the mid-1980s, with a remarkable creative charge, he increasingly prefers to surrender to the creative possibilities of paper and to assuage his violent desire to tear, to stick, to assemble, to have a direct contact with the artistic object in three dimensions and to realise shifts in content, form and style. Paper means much more to him than a mere background on which to record a fleeting impression, a mental illumination, a sketch or a croquis. He revives printmaking techniques and conjures up drawings and illustrations: black and white, created with Indian ink, marker, pencil, charcoal or even printer's ink; or colour, when enlivening his stories with pastels or chalk.*

*In the 1980s the expressively accentuated figure enters his abstract world and reveals to him the decades-long journey along the subtle edge of sense perceptions and expressive visions: with the richness of his expressive power, his allusion becomes increasingly recognisable. With the appearance of colour and human and animal figures – drawing on, among other things, Greek mythology, which will become an important starting point in his later work – and with the striking and suggested symbiosis of abstraction and figuration, his most important period now begins. Enriched by experience and knowledge, he listens more freely to himself, to his inner voice, which with increasing insistence begins to demand a more profound response. A visualisation of the world that he experiences and accepts in an entirely different way. From now on figural art will feature in his creative ambitions: human figures, parts of the human body, birds, Icarus or trees, treetops, mythological creatures, equally important and decisive. Even more. A figurative starting point that offers a whole range of starting points for form and content expresses itself, in this new period, even more nobly and genuinely, even more shockingly and dramatically in its dual vision: in abstraction and figurativeness. Through colour and drawing. The figure remains expressive but also becomes increasingly symbolic. Blurred in his virtuosic use of drawing yet still sufficiently recognisable. But when the artist opts for photographic application as an antipode, as a factual mirror image, the figure is also realistic. And it can also be expressionistic, when it addresses dramatic feelings – irony, sarcasm – with greater intensity. Typically, the figure, its detail, its extremities remain trapped for decades in a drawing, most often black, sometimes also white, floating in the non-finite against a light, white, grey-white, brown, murky, black or even vividly glowing blue, green and ochre background.*

*Floating or almost flying, timeless and expressively eloquent, caught between symbol and metaphor as the centre of attention, the figure undulates the visual field and, in its dynamic*

position as the main narrative support, continues to attract, right up to the present day, with its airiness and careful concentration of colour accents. The metaphor of the seen and the felt is caught in many paintings on the canvas, on the paper, on cardboard, in clay, in bronze. Hands that create new fantasy worlds, worlds of new horizons, new mythologies, that extend between heaven and earth, that seek new routes. Every new work reveals the artist's face: a face turned to itself, to the depths of a soul that seeks consolation in artistic adventure. By walking along the edge of infinite creative freedom, between illusion and imagination, he peels off creative layers that give birth to new works like landscapes of the artist's being, like reflection of ties to tradition and the search the new post-modern mythologies. Like a walk between the real and the virtual, between the monochrome and the chromatic. Between reason and emotion. In a rich iconography, in a sumptuous understanding of space and time. In a dialogue of duality enriched by originality and directness, boldness and calm, and the harmony of form and content, line and colour, material and structure, the figure as a metaphor of the seen and the felt, the harmony of abstraction and the figural, a floating figure between symbol and metaphor. In a dialogue that places Palčić's works among the best of our age.

**Nelida Nemec**

Vstop prost / Free entrance

Torek, 21. marec 2017, ob 12.00  
 Tuesday, 21 March 2017, 12 am  
 Viteška dvorana, Križanke / Knight's Hall, Križanke

## »Sizifovsko lépo: portret Uroša Rojka« Sisyphian Beauty: A Portrait of Uroš Rojko

Predstavitel znanstvene monografije o Urošu Rojku /  
 Presentation of the monograph of Uroš Rojko

Avtor monografije / Author of the monograph:

**Leon Stefanija**

Prikaz dela Uroša Rojka (1954) je izhajal iz počasi naraščajoče zvedavosti o človeku, ki že tri desetletja uživa polno uspešno poklicno življenje skladatelja ter klarinetista in živi med germanskim in slovenskim kulturnim prostorom. Bolj ko so se odpirala konkretna vprašanja o njegovem delu, tem več drobcev je bilo potrebno sestaviti iz zapuščine enega najbolj informiranih in aktivnih glasbenikov sodobne umetnostne glasbe pri nas.

Gradivo, ki sem ga bolj ali manj sistematično začel zbirati ob koncu devetdesetih let in ga intenzivno proučeval zadnjih pet let, je bilo mogoče lepo porazdeliti v tri glavna vprašanja, ki predstavljajo tri poglavja monografije o Urošu Rojku: *Kdo je?*, *Kaj dela?* in *seveda Kako dela?* Prvo poglavje – **Kdo je?** je zrastle iz sestavljanja biografskih drobcev, ki jih je Rojko dopolnil v celovit prikaz ne le lastnega življenja, ampak je zarisal pravcato majhno fresko glasbene kulture s konca 20. in začetka 21. stoletja pri nas in v naši okolici. V drugem poglavju – **Kaj dela?** sta soočena dva pogleda na njegovo delo, njegov osebn in pa tisti, ki ga ponujajo kritiški zapisi o njegovi glasbi. Izhodišče je analiza njegove glasbene poetike, kot jo skladatelj ponuja v spremnih besedilih svojih skladb, pogovorih, premišljanjih, oddajah in pismih. Analizi njegovih pogledov sledi analiza kritikov in komentatorjev, kot dopolnjujoči pogled na ustvarjeno v obdobju, ki je izredno dinamično, a hkrati komaj premikajoče se. Rojkove besede in kritike njegovih skladb so zbrane v monografiji *Akademik Uroš Rojko: skladatelj o svojem delu in odzivi nanj*, ki je dostopna na spletnem naslovu <http://slovenskaglasbenadela.ff.uni-lj.si>. Tretje poglavje – **Kako dela?** prikaže skladateljevo delavnico. Gre za jedrat povzetek njegovega mišljenja in tehnike, prikazane ob dveh skladbah iz sicer že blizu 180 del obsežnega opusa.

**Leon Stefanija**

*The starting point for this survey of the work of Uroš Rojko (b. 1954) was a steadily growing curiosity about a man who has for the last three decades enjoyed a highly successful professional career as a composer and clarinetist and who divides his time between the cultural spheres of Germany and Slovenia. The more concrete questions were raised about his work, the more fragments it was necessary to compile from the legacy of one of the best informed and most active musicians from the world of contemporary art music in Slovenia.*

*The material that I began collecting more or less systematically in the late 1990s and have been intensively studying for the last five years lent itself nicely to division into the three principal questions that represent the three chapters: Who is he? What does he do? And of course: How does he work? The first chapter – **Who is he?** grew out of a piecing together of biographical fragments, which Rojko then supplemented, not only to give a complete picture of his own life but also to offer a kind of miniature fresco of the musical culture of the late twentieth and early twenty-first century in Slovenia and the surrounding region. The second chapter – **What does he do?** contrasts two views of his work: his personal view and the view offered by critical writing on his music. The starting point is an analysis of his musical poetics, as offered by the composer himself in the texts accompanying his compositions and in conversations, reflections, broadcasts and letters. The analysis of these views is followed by an analysis of critics and commentators, as a complementary view of work created in a period that is remarkably dynamic but at the same time barely moving. Rojko's words and reviews of his compositions are collected together in the monograph Akademik Uroš Rojko: skladatelj o svojem delu in odzivi nanj (Uroš Rojko: The Composer on His Work and Responses to It), which may be consulted online at <http://slovenskaglasbenadela.ff.uni-lj.si>. The third chapter – **How does he work?** presents the composer's workroom. It is a concise summary of his thoughts and techniques, illustrated with the help of two compositions from an extensive oeuvre that now runs to almost 180 works.*

**Leon Stefanija**

## **FESTIVAL LJUBLJANA**

**Trg francoske revolucije 1**

**1000 Ljubljana, Slovenija**

**Tel.: + 386 (0)1 241 60 00**

**Fax: + 386 (0)1 241 60 37**

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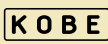
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