



**SLOVENSKI
GLASBENI
DNEVI**

LJUBLJANAFESTIVAL.SI



28. SLOVENSKI GLASBENI DNEVI

THE 28th SLOVENIAN MUSIC DAYS

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Mestna občina
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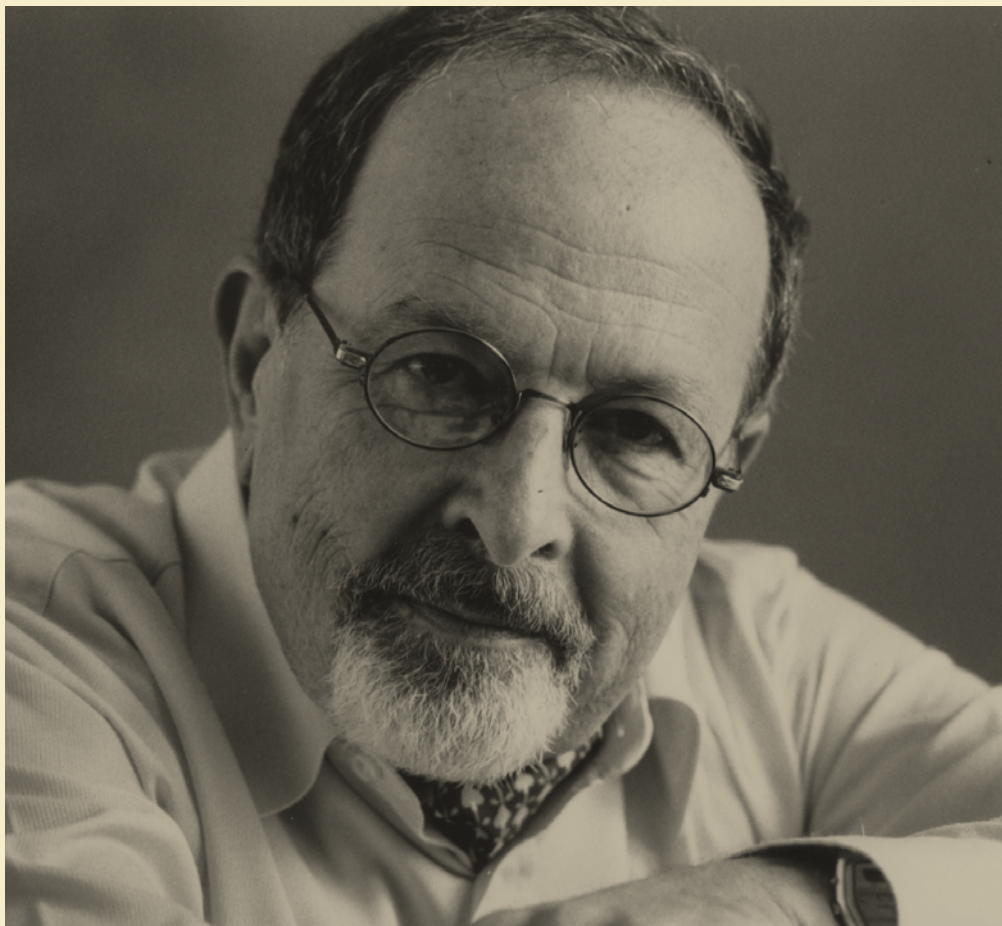
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Festival Ljubljana: **DARKO BRLEK**



PRELUDIJ / PRELUDE

Spet so pred nami Slovenski glasbeni dnevi: tokrat že osemindvajsetič. Kot vsako leto imajo svoj moto. To je Glasba in /za/ oder. Govor bo o glasbi za takšno ali drugačno prizorišče, torej za opero, opereto, muzikal pa tudi film in podobno. Pri izbiri tem je igrala vlogo obletnica rojstva dveh velikih opernih mojstrov: Verdija in Wagnerja, ki jo praznujejo letos po vsem svetu. Naš program njihovih del sicer ne navaja, na simpoziju pa bosta gotovo navzoča.

Slovenski glasbeni dnevi so v prvi vrsti namenjeni slovenski glasbi, bili naj bi njen vsakoletni praznik. Slovenski komorni zbor bo pod vodstvom zborovodkinje Martine Batič predstavil vrsto novih in

nekaj starejših slovenskih zborovskih skladb. Spomnil se bo tudi 85-letnice skladatelja Jakoba Ježa. Na instrumentalnem koncertu, ki je posvečen večeru mlajše skladateljske generacije, bodo nastopili hornista Boštjan Lipovšek in Saar Berger, pihalni kvintet Slowind in slovenski tolkalni projekt STOP. SNG Opera in balet Ljubljana bosta uprizorila eno najbolj priljubljenih slovenskih opernih del Gorenjski slavček Antona Foersterja. Predstavil se bo še Orkester Slovenske filharmonije, ki bo izvedel novo delo Quatro imagine italijanskega skladatelja in muzikologa, sicer pogostega in dragega gosta Slovenskih glasbenih dni, Luigija Verdija, ter odlomke iz Savinovega baleta Čajna punčka. V drugem delu sporeda bo novo delo Janija Goloba

Ko bom tih in dober s teksti pesnika Ivana Minattija in skladbo Stevena Loya Tathātā. Simfoniki RTV Slovenija bodo na svojem koncertu predstavili vrsto odlomkov iz slovenskih operet.

Na simpoziju sodeluje vrsta domačih in tujih muzikologov. Nekateri med njimi so že naši stari znanci, nekateri pridejo letos prvič. Med predavatelji so poleg Slovencev gostje iz Avstrije, Nemčije, Italije, Češke, Poljske, Ukrajine in Velike Britanije.

Letošnjo glasbeno delavnico za otroke bo pripravila Glasbena matica pod motom Čudoviti svet opere. Na njej se bodo otroci seznanili s Humperdinckovo opero Janko in Metka.

Ob koncu simpozija bomo predstavili še Muzikološki zbornik – Savinov zbornik in knjigo dr. Petra Zimmermanna Generalmajor Friderik Širca.

Prof. dr. Primož Kuret

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Here they are again - the Slovenian Music Days – for the twenty-eighth year in a row. And like every other year they have their motto this year as well, which is »Music and /for/ the Stage«. We will discuss about the music, designed for different scenes – opera, operetta, musical, film and similar. The choice of this year's theme was influenced by the birth anniversary of the two great opera masters - Verdi and Wagner – celebrated this year all over the world. Although their works are not mentioned in our programme, they will be certainly present at the Symposium.

The Slovenian Music Days are primarily intended for Slovenian Music and are therefore to present its annual holiday. The Slovenian Chamber Choir led by Martina Batič will feature a series of new and some older Slovenian choral compositions. It will also remind us of the 85th anniversary of the composer Jakob Jež. The instrumental concert, dedicated to the younger generation of composers will feature the horn players Boštjan Lipovšek and Saar Berger, Slowind Wind Quintet and the Slovenian Percussion Project STOP. The Slovenian National Theatre Opera and Ballet Ljubljana will present one of the most popular Slovenian operatic works Gorenjski slavček (The Nightingale of Gorenjsko) by Anton Foerster. We will also see the Slovenian Philharmonic Orchestra, performing a new work Quatro immagini by the Italian composer and musicologist - a frequent and dear guest of the Slovenian Music Days - Luigi Verdi, and fragments from Risto Savin's ballet Čajna punčka

(The Tea Doll). Presented in the second part of the programme will be a new piece by Jani Golob Ko bom tih in dober (When I will be Quiet and Good) based on the lyrics by the poet Ivan Minatti and the composition by Steven Loy Tathātā. The RTV Slovenia Symphony Orchestra will offer on their concert a series of fragments from the Slovenian operettas.

Participating in this year's Symposium are numerous domestic and foreign musicologists. Some of them are our old friends and some will be visiting us for the first time. We will be therefore welcoming - beside our Slovenian speakers - the guests from Austria, Germany, Italy, Czech Republic, Poland, Ukraine and Great Britain.

This year's Music Workshop for Children will be prepared by the Glasbena Matica Music Society under the motto »The Wonderful World of Opera«, introducing to the young participants Humperdinck's opera Hansel and Gretel.

At the end of the Symposium we will present to the public a Musicological Miscellany – Savin's Miscellany and the book by Dr. Peter Zimmermann Major-General Friderik Širca.

Prof. Dr. Primož Kuret



Slovenski komorni zbor

KONCERT OB ODPRTJU 28. SLOVENSKIH GLASBENIH DNI
OPENING CONCERT OF THE 28th SLOVENIAN MUSIC DAYS

SLOVENSKI KOMORNI ZBOR

SLOVENIAN CHAMBER CHOIR

TOREK, 12. marca, ob 19.00

Slovenska filharmonija

Rezervacije brezplačnih vstopnic: 01 241 56 60, info@dss.si

Tuesday, 12 March, at 7.00 pm

Slovenian Philharmonic

Free tickets booking: +386 (0)1 241 56 60, info@dss.si

TOMAŽ HABE, otvoritveni govor / opening speech

MARTINA BATIČ, dirigentka / conductor

Na sporedu / Programme

JAKOB JEŽ: Pričakovanje / Expectation

AMBROŽ ČOPI: Angeli* / Angels

TOMAŽ HABE: Nekaj je v zraku* / Something is in the Air

ČRT SOJAR VOGLAR: Svetla pesem* / Bright Song

VITJA AVSEC: Upočasnitev* / Slowdown

MARIJAN LIPOVŠEK: Je...? / Is it...?

MARIJAN LIPOVŠEK: Pan

MARIJAN LIPOVŠEK: Oznanjenje / Annunciation

....

KATARINA PUSTINEK RAKAR: Pesem o pesmi* / A Poem on a Poem

ANDREJ MISSON: Pesem štirih* / Poem of the Four

NANA FORTE: Kanon* / Canon

PETER ŠAVLI: Zdravica* / Toast

MATIJA TOMC: Vaške klepetulje / Village Chatterboxes

RADO SIMONITI: Preproste besede / Simple Words

* krstna izvedba / first performance

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



Društvo slovenskih skladateljev
SOCIETY OF SLOVENE COMPOSERS

Slovenski skladatelj **Jakob Jež** (1928), letošnji jubilar, je leta 1954 končal študij glasbene zgodovine na ljubljanski Pedagoški fakulteti, ob tem pa je študiral kompozicijo pri Marijanu Lipovšku in Karlu Pahorju. Znatnejši del svojega ustvarjanja je posvetil zborovski glasbi za otroške, mladinske in odrasle zборе, odmevala pa so tudi nekatera njegova večja vokalno-inštrumentalna dela, zlasti *Do fraig amors* (1968), *Brižinski spomeniki* (1971) in *Pogled zvezd* (1974). Vse življenje je deloval kot pedagog in je bil profesor na Pedagoški fakulteti Univerze v Ljubljani. Leta 1991 je prejel Prešernovo nagrado za življenjsko delo.

»Če pomislim nazaj, so me sprva prevzemali zapleteni moderni zvoki. Navdajala me je izrazna brezbržnost. Oblikovalni čut pa mi je narekoval – jasnost. Kako najti v danem zvočnem svetu sveže rešitve? Nagnjenje k izdelavi detajla mi je narekovalo komponiranje malih oblik. Nastale so klavirske sonatine in suite, potem sem se nekaj

let posvečal samospemu in nato vse bolj različnim komornim zasedbam ... Od kompozicijskih sredstev me je sprva zadovoljevalo izročilo klasikov moderne. V zadnjih letih pa me vse bolj privlačujejo tudi najnovejša dognanja, zlasti osvoboditev od tradicionalne ritmično-metrične vkljenjenosti. Mislim, da daje le možnost svobodne izbire vseh sredstev tudi večjo sproščenost ustvarjanja.«

Iz tega je možno sklepati, da je bila patetičnost Ježu tuja, mnogo bližje mu je bila nekakšna ekspresivna igrivost pa tudi meditativni in pastoralni svet.

»Leta 1980 nastala skladba *Pričakovanje* je odsev prijateljstva z avtorji četverice, ki so jo sestavljali Pavček, Menart, Kovič in Zlobec. Spoznali smo se ob povojnih gostovanjih v različnih slovenskih krajih. Moja naloga je bila glasbena spremljava oziroma improvizacija ob njihovem recitiranju in se razume, da sem ob poznejšem komponiranju besedil rad večkrat posegel po njihovih pesmih. Tako je nastala tudi uglasbitev *Pričakovanje*, ki izraža zanos upanja

v dobro prihodnost. Krstil jo je APZ Tone Tomšič z dirigentom Jožetom Fürstom. Tokrat pa se veselim nove izvedbe z dirigentko Martino Batič.«

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 vneto predajo umetnosti in hkrati razdaja svoje znanje in ljubezen do nje ljudem. Ambrož Čopi je leta 1996 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, 1997. je prejel Prešernovo nagrado Univerze v Ljubljani in priznanje občine Bovec. Čopi je vokalne in inštrumentalne skladbe so doživela izvedbe na številnih koncertih, festivalih ter tekmovanjih doma in v tujini. Vokalne skladbe so predstavljene na dveh 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.

Ambrož Čopi je nedvomno tudi odličen in pri mladih zelo priljubljen pedagog pa tudi organizator glasbenih dogodkov in glasbeni motivator. »Moj prvi angel je prva skladba v ciklu Angeli na besedilo Toneta Pavčka (iz zbirke Angeli). Pesniška zbirka Angeli me je navdihnili in nagovorila. Misel, da je ob nas vedno nekdo, ki bedi nad našim početjem, nas vedno spremlja. Pavček je dal to vlogo angelom. Ob prebiranju pesmi mi je postala ideja ljuba. S posebnim pričakovanjem, kako bodo zabrnele besede v moji glasbeni pripovedi, sem se lotil projekta. Prva v ciklu Angeli se je zila na papir neobremenjeno, kot da bi me kdoo nagovoril in vodil. Tako, spontano, nežno, barvno bogato, jo ponujam izvajalcem in publiki v dar. Takšnega, kot sem bil tudi sam sprejel,« pravi o svoji noviteti skladatelj Ambrož Čopi.

Tomaž Habe (1947) je študij kompozicije končal leta 1970 na Akademiji za glasbo v razredu Blaža Arniča in Lucijana M. Škerjanca, dirigiranje pa pri Danilu Švari. Podiplomsko izobraževanje je nadaljeval pri

L. M. Škerjancu in Urošu Kreku. Pozneje je deloval v pedagoških službah in bil leta 1997 nagrajen z nagrado RS za področje šolstva. Leta 2002 mu je senat Akademije za glasbo podelil priznanje pomembnih umetniških del na področju kompozicije. Habe je član številnih komisij in združenj, je 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 mandolinsko-tamburaški orkester. »V mojem opusu je kar nekaj del, ki jih je navdihnili Pavčkova poezija. S pesnikom sva prijateljevala, zato me je njegova smrt zelo prizadela. V njegov spomin sem za koncert zborovskih novitet predlagal skladateljem, naj za peti, bienalni koncert uglasbijo njegovo poezijo in poezijo treh njegovih prijateljev – Pesmi štirih. Sam sem izbral Pavčkovo besedilo starejšega datuma, ki sem ga hranil v mapi pesmi, ki čakajo na uglasbitev. Mešani zbor Nekaj je v zraku po daljšem uvodnem delu preide v razgibani 'čuti se, sluti'. Osrednji, spevni del je durovski, pomladni 'kot vonji cvetlic' in molovski 'odsev v človeških očeh'. Sledi ponovitev začetne glasbene misli z večnim vprašanjem 'Je to za pesem skrivnostni navdih, njen dih ali vzdih?'«

Črt Sojar Voglar (1976) je leta 2000 diplomiral iz kompozicije in glasbene teorije v razredu prof. Marka Mihevca na Akademiji za glasbo v Ljubljani. Leta 2004 je na isti ustanovi magistriral iz glasbene teorije. Izpopolnjeval se je na glasbenih tečajih pri profesorjih Urošu Rojku, Francisu Burtu ter iz jazzovske glasbe pri Amedeu Tommasiju. Poučuje glasbenoteoretične predmete na Konservatoriju za glasbo in balet v Ljubljani ter na Akademiji za glasbo v Ljubljani kot habilitirani docent za glasbeno teorijo. V letih 2002–10 je bil tajnik Društva slovenskih skladateljev. Njegov skladateljski opus obsega okrog 170 skladb na področju orkestralne, komorne, solistične instrumentalne in vokalne glasbe, piše pa tudi scensko, filmsko in plesno glasbo ter ustvarja priredbe različnih žanrov in zvrsti. Njegova glasbena dela redno izvajajo na pomembnih koncertih in festivalih v Sloveniji in tujini, zanje pa je Sojar Voglar prejel več nagrad in priznanj, med drugim priznanje za pomembna umetniška dela Univerze v Ljubljani leta 2006. »Zborovska glasba mi je vedno bliže, saj sem z rahlimi presledki že skoraj sedem let aktiven pevec v Zboru sv. Nikolaja iz Litije. Čutim, da vse bolj razumem človeški glas kot izpovedno sredstvo z uporabo različnih glasbenih sredstev, ki pa so gotovo dostopna vsakomur. Že dlje pa sem si želel uglasbiti besedilo Cirila Zlobca, s katerim sva si že osem let soseda. Tega mu sicer nisem povedal – naj bo presenečenje!«

Vitja Avsec je bil rojen leta 1970 v Ljubljani in je študij kompozicije na Akademiji za glasbo v Ljubljani končal v razredu Daneta Škerla. Je uspešen skladatelj instrumentalnih del, zlasti za harmoniko, nocoj pa ga bomo spoznali kot avtorja novitete za mešani zbor. Kot pravi, je »v začetku iskal razmerje med nasprotji; med obliko in vsebino, med preprostim in kompleksnim ... Ne spuščam se toliko v raziskovanje zvoka. Zanima me oblikovanje – organizacija materiala in artikulacija forme. Stvari skušam spraviti do čim višje stopnje preglednosti oziroma 'preslišnosti',« in nadaljuje: »Pri komponiranju Pavčkove pesmi Upočasnitev sem skušal oblikovati glasbeno govorico, ki bi bila pesmi primerno podrejena, da bi ostalo besedilo vseskozi razumljivo in bi bil slišen vsak, še tako droben besedni pomen. Glasba poskuša sopripovedovati in sooblikovati zgodbo, ki spregovori o večnem in minljivem. Zgodbo, ki v mirnem pričakovanju zre v prihodnost in s slutnjo že naznanja sporočila od tam čez, od onstran. Od nekdaj sem občudoval Pavčkovo pokončno držo, njegovo blagovozčno govorico, jezik v najžlahtnejši podobi. Jezik, ki ga lahko govori in pesni le, kdor mu je popolnoma predan. Njegova predanost slovenstvu in naši zemlji, vse njegovo pesniško in intelektualno delovanje ne bosta nikoli pozabljena. Ta uglasbitev je moj skromni poklon klasiku Toneu Pavčku.«

»Vokalna muzika me glede na izrazne možnosti izredno privlači,« je zapisal **Marijan Lipovšek** (1910–1995) in nadaljeval: »Te možnosti pa so bolj vsebinske kot čisto muzikalne. Bolj kot barvitost vokalnega stavka – ta je seveda po svoje tudi važna – je pomembna dikcija teksta, saj se mu podreja celotna glasbena gradnja. Mislim, da je treba komponirati tako, kot bi človek pojoč govoril. Zato me seveda bolj privlačijo dramska in globlja lirična besedila, taka, kakršna so Kosovelova, kot pesmi zgolj miselne vsebine. Pri komponiranju zborov sem ostal v mejah tonalnosti, saj to brez dvoma olajša pevnost in obenem omogoča bolj neposreden izraz besedila. Seveda pa sem se odmikal od preveč obrabljene načina harmonskih zvez.« Lipovškove zborovske skladbe so zlasti ekspresivne izpovedi, glasbeni jezik se podreja besedilu in je oblikovno izbrušen, oprt na elemente slovenske folklorne, sodoben, a hkrati zasidran v tradiciji. V sedemdesetih in osemdesetih letih se je Lipovšek rad loteval poezije Kajetana Koviča. Kot piše Aleš Nagode, »lahko opažamo stopnjevanje ekspresivnosti, ki se glasbeno kaže v bolj razrahljani strukturi, zahtevnejši harmoniji in večji ritmični diferenciranosti. Hkrati pa vedno znova naletimo na ponotranjene impresije, v katerih se skladatelj predaja slikanju vzdusij iz narave in celo tonskemu slikanju.«

Katarina Pustinek Rakar se je po končani nižji glasbeni šoli iz klavirja izobraževala na Srednji glasbeni šoli v Ljubljani, kjer je enega za drugim vpisala tri glavne predmete: teoretsko smer, oboo in solopetje. Kasneje je diplomirala še na Akademiji za glasbo iz kompozicije in glasbene teorije. Aktivno je sodelovala z najboljšimi slovenskimi zbori ter bila članica Slovenskega komornega zbora. Izobraževala se je na seminarjih doma in v tujini iz solopetja, zborovskega petja, zborovodstva, solfeggia in kompozicije. Njen skladateljski opus obsega predvsem vokalno glasbo (samospevi, otroške pesmi, mladinski, ženski, moški in mešani zbori), saj ima prav z njo največ izkušenj pa tudi naročil zanje. Večina njenih skladb je objavljena v različnih publikacijah ali izdana v Edicijah Društva slovenskih skladateljev in pri založbi Astrum iz Tržiča. Katarina Pustinek Rakar je zaposlena na Konservatoriju za glasbo v Ljubljani, kjer poučuje solfeggio in zbor. »V skladbi Pesem o pesmi sem poskušala prikazati in opisati svoje občutke, kako nastaja pesem, skladba ... To besedilo me je pritegnilo zato, ker poet tako dobro opisuje rojevanje nekega umetniškega dela: iz nič do poskusov, prek bolečine do upanja. Trudila sem se preliči Pavčkove besede in glasbo, jim vdihnili barve, življenje, poudariti njihov pomen in sporočilo. In tako je eno umetniško delo spodbudilo rojstvo novega.«

Andrej Misson (1960) je po višješolski diplomii iz dirigiranja pri Antonu Nanufu poučeval solfeggio in oblikoslovje na Orglarski šoli in Srednji glasbeni in baletni šoli v Ljubljani. Po mojstrskem tečaju iz pevske korepeticije v Gradcu in delovanju kot čembalist v ansamblu za baročno glasbo Ramovš consort in Ljubljanskem baročnem triu je leta 1987 diplomiral na Akademiji za glasbo v razredu Daneta Škerla. Po vrnitvi iz JLA je bil zborovodja različnih zborov, leta 1992 pa je postal asistent za predmet kontrapunkt pri Danetu Škerlu, kjer se je leto pozneje tudi zaposlil. Leta 1997 je pri svojem mentorju doktoriral in postal docent. Med letoma 1998 in 2002 je bil član in podpredsednik upravnega odbora DSS. Od 2001. do 2003. je bil prodekan za študijsko področje, nekaj let pozneje tudi član in namestnik predsednika Sveťa za glasbeno izobraževanje tedanjega Ministrstva za kulturo. Leta 2007 ga je Društvo univerzitetnih profesorjev za vestno in požrvalno delo imenovalo za zaslužnega člana. Med Missonovimi najpomembnejšimi deli so skladbe s področja orkestralne umetnosti, bogat je skladateljev opus vokalno-inštrumentalnih del, zborovskih skladb pa tudi komorne literature. O svoji ustvarjalnosti pravi: »Če se pojem bogate glasbene ustvarjalnosti nanaša na količino, bo skladb tudi

v prihodnje toliko, kolikor jih bo Bog dal. Če pa se nanaša na glasbeno vsebino del, potem sem prepričan, da so moja dela še kako bogata. Moj ideal ostaja biti celovit in kreativen glasbenik, ne le praktik, ampak tudi teoretik.«

Andrej Misson je aktiven član v številnih društvih, ki se dotikajo glasbene dejavnosti. Je tudi dobitnik bronastega priznanja občine Kamnik za uspešno vodenje PSPD Lira.

»Glasba je svet, v katerem lahko ustvarimo marsikaj takega, česar v stvarnosti ni; v njem lahko pesmi štirih povežem v eno samo pesem štirih. Nosilka štirih tem, zlatih v eno, je kapljica, kapljica spomina (Kovič), drobna kapljica (Zlobec), kapljica iz višin (Menart), srebrna kapljica (Pavček), ki se je v štirih pesmih, štirih zgodbah, štirih svetovih pri vsakem utrnila nekoliko drugače. Na njih sem zgradil svojo pesem, upam, da dovolj zvočno in glasbeno zanimivo. V svoji kritiki o zbirki Pesmi štirih je Janko Kos zapisal, da štirje pesniki niso revolucionarni, prelomni in ne novotarski; kot bi zapisal misel tudi za mojo glasbo. Upam, da bodo v njej lepo zavzele, se zvočno izkapljale pesmi naših štirih pesnikov. In še verjameš, da se bo utrnila ti tista sreča, ki si jo želiš ... (Tone Pavček)«

Skladateljica **Nana Forte** izhaja iz skladateljske šole ljubljanske Akademije za glasbo, iz razreda prof. Marka Mihevca. Podiplomsko se je izpopolnjevala na Visoki šoli za glasbo C. M. von Weber v Dresdnu pri prof. L. Voigtlaenderju in na Univerzi umetnosti v Berlinu, kjer je julija 2009 z odliko končala mojstrski študij v razredu prof. W. Zimmermanna. Vrnila se je v Slovenijo, kjer uspešno nadaljuje svojo umetniško pot. Njen dosedanji opus obsega predvsem solistična, komorna, vokalna in vokalno-instrumentalna dela. Sodelovala je v več izbranih pevskih zborih, prav zato je kot skladateljica že od zgodnjih opusov tesno povezana s človeškim glasom. Njene skladbe doživljajo izvedbe po vsej Evropi, predstavljene so bile na različnih koncertih in na slovenskih in mednarodnih festivalih, predvajane pa so bile tudi na evropskih radijskih postajah. Nekaj jih je izšlo na zgoščenkah in bilo natisnjenih v različnih publikacijah. Med zadnjimi vidnejšimi uspehi izstopa sodelovanje pri projektu desetih evropskih radijskih postaj in festivalov MusMA 2011 (Music Masters on Air), kjer je Nana Forte zastopala slovenske barve. Za to priložnost ji je Festival Ljubljana podelil naročila nove skladbe za klavir solo. Skladba z naslovom A broken car je doživela uspešne izvedbe na kar petih uveljavljenih evropskih festivalih v Belgiji, Italiji, Srbiji, na Portugalskem in v Sloveniji.

O nocojšnji noviteti piše Nana Forte takole:

»Skladba je napisana na besedilo pesmi Krížemkráž pesnika Kajetana Koviča. Pesem je s svojo ritmično

in vsebinsko zasnovo takoj ponudila idejo, da zapišem neke vrste kanon. Skladba je sestavljena iz dveh delov, v prvem se predstavijo posamezni krajši, malo spremenjeni motivi kanona in celotni tekst, v drugem delu pa kanon zazveni v celoti in se zaključi s kodo. Zbor naj bi skušal doseči izvedbo v čim hitrejšem tempu, kar pa je zaradi obilice teksta kar precejšen izziv.«

Peter Šavli (1961) je na Akademiji za glasbo v Ljubljani diplomiral iz glasbene pedagogike (1985) in kompozicije (1988, prof. Alojz Srebotnjak). Sledita umetniška diploma na univerzi Yale v ZDA (1993–95) in doktorat iz glasbenih umetnosti na univerzi Cornell v ZDA (1995–99). Izpopolnjeval se je pri Brianu Femeyhoughu v Kaliforniji. Na univerzi Syracuse je leta 1999 kot gostujoči predavatelj predaval glasbeno teorijo. Pri Nika Records je izdal otroški zgoščenki Navihanke in Pedenjped, pri Edicijah DSS pa avtorsko zgoščenko Devant une neige. Šavli je imel izvedbe in arhivska snemanja svojih del s slovenskimi simfoničnimi orkestri, leta 2010 je Opera SNG Ljubljana izvedla mladinsko komorno opero Pastir na skladateljev libreto in ta je pri mladini doživela zelo lep odziv. Leta 2012 je Simfonični orkester RTV s solistom Andražem Poljancem pod vodstvom Lorenza Castriote izvedel folkalni koncert Čakra. V opusu zadnjih let je ustvaril nekaj komornih del, zborovskih skladb ter veliko skladbic za otroke in mladino.

Peter Šavli je docent za teoretične predmete Akademije za glasbo v Ljubljani in je zaposlen kot profesor na Konservatoriju za glasbo in balet v Ljubljani. Dejaven je tudi v Društvu slovenskih skladateljev, kjer je od leta 2003 umetniški vodja Koncertnega ateljeja.

»Tokrat vstopam v poezijo ob briljantnih verzih mojstra Koviča. Poezija je kot vesolje, vsaka pesem je osončje in beseda je planet. Zlogi s svojo melodijo so kot lune, ki določajo kozmični red naše lepe slovenske besede. Kovičeva Zdravica nam naslika par moškega in ženske v brezbrzih trenutkih ob pijači z živo glasbo romskega muzikanta. Ob vsakem kozarcu postane skupna prihodnost para manj gotova. Zato prešerno vabi k novemu kozarcu, kot da par živi samo ta dan, kot da lahko te trenutke nekoč zalijejo solze. Naj se sliši klokočanje pijače, naj violinist še eno zaigra, na zdravje!«

Matija Tomc (1899–1986) je intenzivni študij glasbe začel šele po tem, ko je bil posvečen v duhovnika, v dvajsetih letih 20. stoletja. Klavir se je učil pri Janku Ravniku, harmonijo pri Stanku Premrlu. Med letoma 1926 in 1930 se je izpopolnjeval še na Dunaju na Visoki šoli za glasbo in upodabljaajočo umetnost. Pozneje je skrbel za glasbeno dejavnost na Škofijski

klasični gimnaziji, poučeval je na šoli Glasbene matice, na Državnem konservatoriju in Akademiji za glasbo. Po vojni ga je tedanja oblast tako rekoč izključila iz javnega življenja in vse od leta 1946 do smrti je živel kot kaplan in župnik odmaknjeno življenje v Domžalah. Vendar je ves čas komponiral in njegov opus posvetnih in cerkvenih skladb je ogromen.

Tomčeve posvetne zborovske skladbe so med seboj zelo različne. Nikakor ni mogoče v njih zaznati razvojnega loka, saj so si nekatera dela zelo podobna, čeprav so nastala v velikem časovnem razmiku. Zato se zdi bolje razdeliti skladbe po vsebini, ki je razmišljajoče narave, ekspresivnih občutij, pridružujejo se še uglasbitve baladnih besedil. Na drugi strani pa je imel Tomc rad besedila, ki so opisovala podeželski svet in njegove posebnosti. Ti zbori so vedri, hudomušni, večkrat zavestno preprosti, pa vendarle umetniško prepričljivi.

Rado Simoniti (1914–1981) je ideje za svojo ustvarjalnost iskal in našel v bogatem poustvarjalnem delu. Takole pravi: »Delo s katerimkoli ansamblom vpliva na ustvarjalnost vsakega umetnika. Vzroki so včasih potrebe, včasih reproduktivna moč ansambla, ki povleče ustvarjalca v nove zahteve in mu daje tudi novih pobud.« In teh pobud je bilo v Simonitijevem življenju nedvomno mnogo: že v gimnazijskih letih je vodil zборе, med vojno partizanske pevske zборе, bil je zborovodja zbora Slovenskega narodnega gledališča, po vojni stalni dirigent opere Slovenskega narodnega gledališča v Ljubljani. Posebno naklonjenost je čutil do italijanske operne umetnosti in zato je razumljivo, da je imela melodična linija zanj poseben pomen in navdih. Kot je zapisal Rafael Ajlec, »je to tista glasbena prvina, ki se ji nikdar ne izneveri; v nji mu je težišče izraza in z njo dosega najlepše učinke. Odeva jo v harmonije, ki so lahko včasih tudi prav napete in kromatične, vendar vedno blagozvočne in mehke.« Vse to le še bolj podkrepijo skladateljeve besede: »Muzika se piše s srcem, ne pa z logaritmi v roki!« Seveda pa se je Simonitijev glasbeni jezik napajal še kje drugje, pri slovenskih glasbenikih Emilu Adamiču, Maroltu, tudi Ostercu, sledove pa so pustila tudi njegova službovanja v drugih delih tedanje Jugoslavije. »Študij jugoslovsanske zborovske glasbe in pa osebnosti s hrvaškimi, srbskimi in makedonskimi komponisti sta mi dala mnogo pobud pri delu,« razmišlja umetnik.

Monika Kartin

The Slovenian composer **Jakob Jež** (1928), who is celebrating his jubilee this year, has completed his studies in music history at the Faculty of Education in Ljubljana, in 1954. During that time he also studied composition with Professors Marijan Lipovšek and Karl Pahor. Although he dedicated himself more to the creation of choral music for children, youth and adult choirs, quite notable are also some of his major vocal and instrumental compositions, especially Do fraig amors (1968), Brižinski spomeniki (The Freising Manuscripts) (1971) and Pogled zvezd (Stars’ Gaze) (1974). Since he has devoted all his life to teaching as well, he served as a Professor at the Faculty of Education of the University of Ljubljana. In 1991, he received the Prešeren Award for his life’s work.

»When I look back over my life, I was initially taken up by the complicated modern sounds. I was filled with expressive indifference. On the other hand, my sense of forming demanded strict clarity. How was I then to find fresh solutions in the given sound world? My tendency towards producing details commanded composing of small forms. And thus, the piano suites and sonatas were born. Further on, I devoted myself - at least for a few years - to composing of solo songs and then to increasingly different chamber ensembles. As far as the compositional means are concerned, I was first satisfied with the tradition of classical modernism. In recent years, however, I am more and more attracted to the newest findings as well, and especially to the liberation from the traditional rhythmic and metric consistency. In my opinion, it is only a free choice of all the existing resources that actually enables a greater ease of creating. «

Therefore, we can conclude that the composer was not communicating his ideas through paths, but rather through his own kind of expressive playfulness as well as meditative and pastoral world.

In 1980, the composer conceived the composition, entitled as Pričakovanje je odsev prijateljstva (Expectation is a Reflection of Friendship) in collaboration with the group of four authors, including Pavček, Menart, Kovič and Zlobec. “We got acquainted at the post-war tours around various Slovenian towns. My task was to accompany them with music or rather improvise to their reciting; therefore it is quite understandable that I often used their poems for my later compositions. Thus the Pričakovanje (Expectation) was set to music as well, reflecting the enthusiasm of hope in a better future. It was premiered by the Academic Choir Tone Tomšič lead by Maestro Jože Fürst. This time I look forward to its new performance under the baton of Martina Batič.”

Ambrož Čopi (1973) is active in various fields, where he not only convinces with his professionalism,

enthusiasm and energy, but also achieves superior results. His passion and dedication to music thrills and inspires many young musicians both at home and around Slovenia. And not only them - many listeners are drawn and taken by his music and heartfelt interpretation as well. It would be rather impossible to find any other musician, who dedicates himself to art with such zeal, expanding his knowledge and love for music to the people. Ambrož Čopi graduated in composition in 1996, in the class of Professor Dane Škerl, at the Academy of Music Ljubljana and later obtained his master's degree under the mentorship of Professor Uroš Rojko. He is a winner of the title Young Musician of the Year 1995, as well as a recipient of the Prešeren Award of the University of Ljubljana and a Recognition Award of the Municipality of Bovec.

Čopi's vocal and instrumental compositions were performed in a number of concerts, festivals and competitions both at home and abroad. His vocal compositions are presented on two compact discs *Lirični akvareli* (Lyrical Aquarelles) (with the Academic Choir Tone Tomšič, conducted by 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 a Conductor of the University of Primorska Academic Choir and a Leader of the Mixed Choir of the Gymnasium Koper. His work with the choirs has won him many awards both at national and international competitions. Ambrož Čopi is undoubtedly an excellent and very popular teacher as well as organizer of musical events and a music motivator. »My first Angel is a first composition within the cycle, entitled as Angels and based on lyrics by Tone Pavček (from his collection of poems Angels). I was deeply inspired by the collection of poems Angels by Tone Pavček and particularly by the thought that there is always someone there watching over us, no matter what we are doing. Pavček gave this important role to the Angels. It was when I was reading his poems that this idea crossed my imagination. I set myself to this project with particular expectations of how the words will buzz in my musical narrative. The first poem within the cycle poured out on the paper with an unbelievable ease, as if somebody had spoken to me and just guided me. And it is as such - spontaneous, gentle and rich in colour - that I offer this gift to its performers and the audience. Exactly the same way as I have received it myself, « contemplates about his novelty the composer Ambrož Čopi.

Tomaž Habe (1947) has completed his studies in composition with Professors Blaž Arnič and Lucijan

M. Škerjanc and conducting with Professor Danilo Švara at the Academy of Music Ljubljana, in 1970. He then took his master's degree in the classes of Professors L. M. Škerjanc and Uroš Krek. Later on, he worked as a Pedagogue and was awarded an Award of the Republic of Slovenia in the Field of Education. In 1997, he received a Recognition Award for Important Works of Art in the Realm of Composition, presented by the Academy of Music Senate, in 2002. Tomaž Habe is a member of many boards and associations - Board Member of the Society of Slovenian Composers, Head of Choral Section and Editor of the Series Ars Slovenica. His musical opus comprises more than 380 works - as symphonic, chamber and choral compositions as well as compositions for woodwind, accordion and mandolin-tamburitza orchestras. »There are quite a few works in my musical oeuvre that were inspired by Pavček's poetry. We were friends, so his death deeply affected me. Therefore, to honour his memory, I suggested that the composers should set to music the poetry, written by him and his friends - *Pesmi štirih* (Songs of the Four) for the 5th Biennial Concert of Choral Novelties. I myself chose one of the Pavček's older texts, which I kept in my folder of poems, waiting to be set to music. Following a long introductory section the mixed choir moves from »something is in the air« to a more dynamic »we feel, we anticipate«. The central, melodious part is written in major key and contemplates about the spring or »a scent of flowers« as well as in a minor key »reflection of the human eye«. What follows, is a repetition of the initial musical idea with the eternal question: »Is this the song's mysterious inspiration, its breath or its exhalation?«

Črt Sojar Voglar (1976) graduated from the Academy of Music Ljubljana, where he studied music composition and theory in the class of Professor Marko Mihevc, in 2000. In 2004, he obtained his master's degree in music theory. He perfected his knowledge in various music classes with Professors Uroš Rojko, Francis Burt and studied jazz music with Professor Amedeo Tommasi. He teaches music and theory courses at the Ljubljana Music and Ballet Conservatory as well as at the Academy of Music Ljubljana, where he is a habilitated Assistant Professor of music theory. From 2002 to 2010 he was a Secretary of the Society of Slovenian Composers. His opus comprises around 170 compositions in the realm of orchestral, chamber, solo instrumental and vocal music. He also creates scenic, film and dance music and writes arrangements of different genres and types of music. His works are performed regularly at some of the most important concerts and festivals both in Slovenia and around the world. The composer's work was rewarded by many prizes

and awards, including a Recognition Award for Important Works of Art, presented to him by the University of Ljubljana in 2006. »I am becoming increasingly fond of choral music, as I have been - with small intervals - an active singer in the St. Nicolas Choir in Litija for almost seven years. I feel that I understand more and more the human voice as an expressive instrument through the use of various musical resources, which are certainly accessible to anyone. It has been also for some time now, since I wished to set lyrics by Ciril Zlobec to music, as he has been my neighbour for the last eight years. I never told him this, so this should be a surprise! «

Vilja Avsec was born in Ljubljana, in 1970 and he completed his studies in composition at the Academy of Music Ljubljana in the class of Professor Dane Škerl. Today, he is a successful composer of instrumental works, especially for the accordion. Tonight he will present his novelty, composed for the mixed choir. And as he puts it, »at the beginning he was looking for the relation between the opposites; between form and content, between simple and complex ... I am not so much into the exploration of sound. I am more interested in forming - organisation of material and articulation of form. I am trying to get things to the highest possible level of transparency or »audibility«. And continues: »When I was composing Pavček's poem *Upočasnitev* (Slowdown), I tried to create the musical language, appropriately subordinated to the poem, so that the lyrics would always remain understandable and every, even the smallest meaning of the word, would be heard. The music tries to co-narrate and co-create the story that speaks of the eternal and the ephemeral; the story that looks to the future in quiet anticipation, forebodingly announcing messages from over there, from beyond. I always admired the poet for his uprightness, his finely tuned language - the language in its most precious image; the language that can be spoken and the language, in which the verses can be written only by someone, so fully committed. His dedication to Slovenianness and our land as well as all his poetic and intellectual work will never be forgotten. This composition is my humble tribute to the classic Tone Pavček. «

»I am particularly attracted to vocal music, at least as far as its expressive possibilities are concerned«, wrote **Marijan Lipovšek** (1910 - 1995) and continued: »The possibilities I have in mind are those of a more substantial nature, rather than pure musical. What seems to be more significant from the colourfulness of the vocal phrase, which, of course, is important in its own way as well, is the wording of the lyrics, because the entire musical construction is subordinated to it. In my opinion, when composing,

one should imitate a human, who talks as if he was singing. That is exactly why I am more drawn to drama or deeper lyrical texts, such as Kosovel's for example, characterised by its reflective contents. When composing choirs, I stayed within the limits of tonality, as this, undoubtedly, facilitates melodiousness and at the same time allows for a more direct expression of the text. And, of course, I tried to avoid the hackneyed way of creating harmonic connections. « Lipovšek's choral works are mainly expressive narratives, in which the musical language is subordinated to the text, accomplished in its form, based on the elements of the Slovenian folklore, modern, and yet deeply rooted in tradition. Back in the seventies and eighties, Lipovšek liked to use the poetry of Kajetan Kovič. And as Aleš Nagode puts it, »we can observe an escalation of expressivity, reflecting musically in a looser structure, more demanding harmony and greater rhythmic differentiation. But what we come across again and again are the internalised impressions, in which the composer gives himself to painting of atmospheres from nature and even to tonal painting.«

After she had finished the Lower Music School in piano, **Katarina Pustinek Rakar** continued her musical education at the Secondary Music School in Ljubljana, where she gradually enrolled in three main courses: theory, oboe and solo singing. Later she graduated from the Academy of Music Ljubljana in composition and music theory. She actively collaborated with the best Slovenian choirs and was also a member of the Slovenian Chamber Choir. She perfected her knowledge in solo singing, choral singing, choral conducting, solfeggio and composition in seminars at home and abroad. Her oeuvre mainly consists of vocal music (solo songs, children songs, as well as youth, male, female and mixed choirs) as it is exactly the latter that she gained most of her experience with and that she was most often commissioned. The majority of her compositions are published in different publications, such as for example Editions of the Society of Slovenian Composers or issued by the publishing house Astrum from Tržič. Katarina Pustinek Rakar is employed at the Conservatory of Music Ljubljana, where she teaches solfeggio and choral singing. »In my composition *Pesem o pesmi* (A Poem on a Poem), I tried to show and describe the feelings I have, when a song or a piece of music is created. What attracted me to this text most was the poet's excellent describing of how a work of art is born: from the scratch to its first attempts, through pain, and finally towards hope. I tried to pour Pavček's words in music, breathe colours and life into them, emphasise their importance and message. And thus, one work of art encouraged the birth of a new one. «

After he had obtained his post-secondary diploma in conducting with Professor Anton Nanut, **Andrej Misson** (1960) taught solfeggio and morphology at the Ljubljana Organ School in the Secondary Music and Ballet School in Ljubljana. Following his participation in a master class in singing co-repetition in Graz and performing with the Baroque Music Ensemble Ramovš Consort and Ljubljana Baroque Trio, where he was engaged as a Harpsichordist, he graduated from the Academy of Music Ljubljana in the class of Professor Dane Škerl, in 1987. After his military service in the Yugoslav People's Army, he worked as a leader of several choirs and then, in 1992, became an Assistant to Professor Dane Škerl, in teaching the course in counterpoint, where he became permanently employed a year later. In 1997, he obtained his doctor's degree with his mentor, and thus became an Assistant Professor. From 1998 to 2002, Misson was a Member and Vice-Chairman of the Board of Directors of the Society of Slovenian Composers. From 2001 to 2003, he was an Associate Dean for Academic Affairs and - a few years later - a Member and Deputy Chairman of the Council for Music Education at the Ministry of Education, Science, Culture and Sport. In 2007, the Association of University Professors named Misson its Honorary Member for his diligent and selfless service. Among the Misson's most important works are the compositions in the realm of orchestral art, composer's rich oeuvre of vocal and instrumental pieces, choral works as well as chamber literature. The artist contemplates about his creativity as follows: «If the idea of »a rich musical creativity« refers to the amount, then the number of my compositions in future will depend on "God's will". If it however refers to the musical content, then I am quite sure that my work is rich indeed. My ideal is to remain a comprehensive and creative musician, yet not only a practitioner but theoretician as well. « Andrej Misson is an active member of many societies, related to musical activities. He is also a winner of a Bronze Recognition Award of the Municipality of Kamnik for his successful leading of the First Slovenian Singing Society Lira. »Music is a world in which we can create many things that do not exist in reality; therefore I can fuse in it the poems of the four into a single poem of four. The teller of the four themes, blended in one, is a drop, a drop of memory (Kovič), a tiny little drop (Zlobec), a drop from the heights (Menart), a silver drop (Pavček), which glints - in four poems, four stories, four worlds - in each of them, in a different way. And it is exactly around them that I built my composition, hoping that I have done this both sound- and musically-wise interesting enough. In his review on the collection of poems *Pesmi štirih* (Poems of the Four) Janko Kos wrote that the four poets were not

revolutionary, breakthrough or newfangled; and it was as if he wrote a thought about my music as well. I hope that the poems of our four poets will resonate and acoustically pour out of my music just splendidly. And you still believe in a glint of happiness, you wish for ... (Tone Pavček). «

The composer **Nana Forte** stems from the composing school of the Academy of Music Ljubljana and the class of Professor Marko Mihevc. She attended her post-diploma course at the Carl Maria von Weber University of Music in Dresden in the class of Professor L. Voigtlaender and Berlin University of the Arts, where she received her master's degree with distinction in the class of Professor W. Zimmermann, in July 2009. After she had concluded her studies abroad, she returned to Slovenia, where she successfully continues her artistic career. Her oeuvre mainly consists of solo, chamber, vocal and vocal-instrumental works. She has so far participated in many selected choirs; therefore, as a composer, she is closely related to the human voice, even since her early oeuvres. Her compositions have been performed across Europe and accordingly presented at various concerts, Slovenian and international festivals as well as played on various European radio stations. Some of her works were recorded on compact discs and printed in various publications. Outstanding among Nana Forte's latest successes is her collaboration within the project of the ten European radio stations and festivals - Music Masters on Air (MusMA) (2011), where she represented Slovenia. For this occasion she was awarded a commission of a new piece for piano solo by the Ljubljana Festival. The work, entitled as *A broken car*, has seen successful performances at five established European festivals in Belgium, Italy, Serbia, Portugal and Slovenia. Nana Forte writes about her tonight's novelty as follows: "The composition is written to the text of the poem *Križemkraj* (Crisscross) by Kajetan Kovič. When I saw the poem's rhythmic and content structure, an idea immediately popped into my mind that I should write down a kind of a canon. The composition consists of two parts, therefore presented in its first part are specific, shorter, slightly changed motifs of canon and the whole text, whereas in its second part the canon sounds in its entirety and ends with a coda. The choir's task should be to perform this piece in the fastest tempo possible, which is quite a challenge due to the poem's abundant text. «

Peter Šavli (1961) graduated from the Academy of Music Ljubljana in music pedagogy (1985) and composition (1988, with Prof. Alojz Srebotnjak). Then he obtained the art diploma at the Yale University in the USA (1993 to 1995) and the doctor's degree

in musical art at the Cornell University in the USA (1995-99). He perfected his knowledge with Professor Brian Ferneyhough in California. In 1999, he taught music theory at the Syracuse University as a guest teacher. He has released two children's CDs *Navihanke* (Rascals) and *Pedenjped* for the music publisher Nika Records and an authorial CD *Devant une neige* for the Editions, released by the Society of Slovenian Composers. Šavli has performed and recorded his compositions for the music archives with various Slovenian symphonic orchestras. In 2010, his youth chamber opera *Pastir* (Shepherd) was performed to his libretto by the Slovenian National Opera Theatre in Ljubljana and received well by the younger audiences. In 2012, the RTV Slovenia Symphony Orchestra presented with the soloist *Andraž Poljanec* and under the baton of Lorenzo Castriota his percussion concert entitled as *Chakra*. His latest oeuvre includes some chamber works, choral compositions as well as many musical pieces for children and youth. Peter Šavli is an Assistant Professor of Theoretical Subjects at the Academy of Music in Ljubljana and is also employed as a Professor at the Ljubljana Music and Ballet Conservatory. He is quite active within the Society of Slovenian Composers, and since 2003, as an Artistic Director of its Concert Studio in particular.

»This time I am exploring the poetry with the brilliant verses by a great master Kovič. Poetry is like the universe, where each poem is a solar system and each word is a planet. The syllables within their melody are like the moons that determine the cosmic order of our beautiful Slovenian language. Kovič's *Zdravica* (Toast) presents a couple, man and woman, having a drink in a laid back atmosphere and listening to live music, played by a Roma artist. After each glass, their common future seems more uncertain. They merrily invite each other to yet another glass as if they live only for the day and as if these moments could once become floods of tears. Let the gurgling of the drink be heard, let the violinist play another song, cheers! «

Matija Tomc (1899 – 1986) started his intensive studies in music only after he was ordained as a priest, back in the ninety twenties. He studied piano with Professor Janko Ravnik and harmony with Professor Stanko Premrl. From 1926 to 1930 he perfected his knowledge at the University of Music and Performing Arts in Vienna. Later on, he was in charge of the musical activity at the Classical Gymnasium in Škofja Loka, teaching at the *Glasbena Matica* Music Society School, State Conservatory as well as at the Academy of Music. After the war he was literally excluded from the public life by the authorities, and lived - from 1946 until his death - a secluded life as a Chaplain and

Parish Priest in Domžale. Nevertheless, he devoted a lot of his time to composing and consequently left a huge oeuvre of secular and church music. His secular choral works are quite different from each other. It is quite impossible to detect a development line in his works, as some of them are quite similar to each other, although they were created within a large interval of time. Therefore it seems better to classify his compositions according to their content, which is mostly of a reflective nature and dominated by expressive feelings, as well as often joined by setting of balladic lyrics to music. On the other hand, Tomc gladly used the texts, describing rural world and its features. These choirs are basically light-hearted, playful, and frequently deliberately simple but nevertheless artistically convincing.

Rado Simoniti (1914 – 1981) had sought and found the ideas for his creativity in his rich reproduction of musical works. And, as he puts it: »The work with any ensemble affects the creativity of each artist. The reasons for that are sometimes needs, and at others the reproductive force of the ensemble, which forces the creator towards new demands and thus bestows him with the additional stimulus. « And there were indeed many of such stimuli in Simoniti's life. It was already during his high school years that he directed choirs, and then the partisan choirs during the war. He was a Leader of the Slovenian National Theatre choir and after the war a Principal Conductor of the Slovenian National Opera Theatre in Ljubljana. He was especially fond of the Italian operatic art, therefore it is quite understandable that the melodic line had a special meaning as well as presented a great source of inspiration to him. And as Rafael Ajlec said, »it is the musical element, which he never betrays, in which he finds the barycentre of expression and with which he achieves the best effects. He dons it in harmonies, which can sometimes be very exciting and chromatic, but are always finely tuned and soft. « All this is only further confirmed by the composer's own words: »Music is written with the heart and not with the logarithms in ones hands! « Simoniti's musical language was of course also inspired elsewhere - by the Slovenian musicians Emil Adamič, Marolt and Osterc. And some important traces were also left by his services in the other parts of former Yugoslavia: »The study of Yugoslav choral music and personal contacts with the Croatian, Serbian and Macedonian composers greatly invigorated my work«, wrote the artist.

Monika Kartin

VEČER MLAJŠE SKLADATELJSKE GENERACIJE

AN EVENING OF YOUNG COMPOSERS

TOREK, 12. marca, ob 21.00
Slovenska filharmonija
Vstop prost

Tuesday, 12 March, at 9.00 pm
Slovenian Philharmonic
Free entrance

STEVEN LOY, dirigent / conductor

SAAR BERGER, rog / horn

BOŠTJAN LIPOVŠEK, rog / horn

STOP – SLOVENSKI TOLKALNI PROJEKT / Slovenian Percussion Project

PIHALNI KVINTET SLOWIND / Slowind Wind Quintet

MATJAŽ POROVNE, violina / violin

IGOR MITROVIČ, violončelo / violoncello

KLEMEN LEBEN, harmonika / accordion

JURE IVANUŠIČ, recitator / reciter

Na sporedu / Programme

LARISA VRHUNC: Hitrost razpadanja za dva rogova in dva tolkalca* /
The Rate of Decay for Two Horns and Two Percussionists

MATEJ BONIN: Kvartet za rog, harmoniko, violino in violončelo* /
Quartet for Horn, Accordion, Violin and Violoncello

TOMAŽ BAJŽELJ: Turbulenca sence za solo rog in ansambel (solist Boštjan Lipovšek – rog)* /
The Turbulence of Shadow for Solo Horn and Ensemble

....

BOJANA ŠALJIČ PODEŠVA: Ljubeče iznad za dva rogova, dva tolkalca in elektroniko* /
Dearly Above for Two Horns, Two Percussionists and Electronics

ALJA ZORE: Hrolgrohn za solo rog in ansambel (nagrajenka natečaja Festivala Ljubljana za
novo skladbo; solist Saar Berger – rog)* /
Hrolgrohn for Solo Horn and Ensemble (Winner of the Ljubljana Festival New
Composition Contest); Soloist Saar Berger - horn

NINA ŠENK: Twenty in Five za ansambel in recitatorja (slovenska praizvedba) /
Twenty in Five for Ensemble and Reciter (Slovenian Premiere)

* krstna izvedba / first performance

Posebna zahvala dirigentu **SIMONU KREČIČU** za vodenje delavnice mladih skladateljev
oktobra 2012 in prvih vaj ansambla. /
Special thanks to the Conductor Simon Krečič for his leading of the Workshop for Young
Composers, held in October 2012 as well as for his conducting of the first Ensemble repetitions.

Sponzor / Sponsor:

INOTHERM®

Nocojšnji koncert je nadaljevanje lanskega koncerta mlajše generacije, na katerem so skladateljice in skladatelji na Slovenskih glasbenih dnevih predstavili skladbe za rogova in tolkala. Mednarodno priznana rogista Saar Berger, član ansambla Ensemble Modern, in Boštjan Lipovšek, ter tolkalna skupina STOP bodo tudi letos izvedli dve noviteti za dva rogova in tolkala, pri drugih skladbah pa se jim bodo pridružili še Pihalni kvintet

Slowind, violinist Matjaž Porovne, violončelist Igor Mitrovič, harmonikar Klemen Leben in recitator Jure Ivanušič. Med drugim bomo slišali krstno izvedbo najmlajše predstavnice mlade generacije Alje Zore, nagrajenke natečaja Festivala Ljubljana.

Larisa Vrhunc se je po končanem študiju glasbene pedagogike in kompozicije pri Marijani Gabrijelčiču v Ljubljani izpopolnjevala še pri

Jeanu Balissatu in Ericu Gaudibertu v Ženevi in pri Gilbertu Amyju v Lyonu. Študij je dopolnjevala s kompozicijskimi tečaji pri številnih uglednih skladateljih (S. Gubaidulina, B. Ferneyhough, M. Jarrel, K. Huber, S. Xu, T. Jennefelt, B. Holten, U. Rojko, F. Nieder, H. Lachenmann, P. Dusapin, H. Kyburz, L. Francesconi). Med letoma 1995 in 1998 je delovala kot asistentka na Akademiji za glasbo, od leta 2000 pa je zaposlena kot predavateljica teorije glasbe na Oddelku za muzikologijo ljubljanske Filozofske fakultete. Za svoja dela je prejela nekaj domačih in tujih nagrad, med drugim nagrado Prešernovega sklada za leto 2003.

»Umetnost ni ne dekoracija ne vreča denarja. Verjamem v ljudi z odprtimi ušesi in radovednim srcem.

Navdih za skladbo *Hitrost razpadanja** je istoimenska pesem Borisa A. Novaka (iz zbirke *Mojster nespečnosti*, Mladinska knjiga, Ljubljana 1995),« je o svoji noviteti zapisala Larisa Vrhunc. Skladba je napisana za zasedbo dveh rogov in dveh tolkalcev.

Matej Bonin, rojen v Kopru leta 1986, je diplomiral na Akademiji za glasbo v Ljubljani iz kompozicije pod mentorstvom prof. Uroša Rojka. Gimnazijo ter srednjo glasbeno šolo je obiskoval v Kopru, kjer je leta 2005 z odliko maturiral.

Že dve leti pozneje je sodeloval na festivalu *Slowind* z naročeno skladbo *Daleč od blizu* (za pihalni kvintet), ki je bila predstavljena tudi v Monzi, Milanu in Parizu. Leta 2008 je prejel Prešernovo nagrado Univerze v Ljubljani, leto pozneje je kar s tremi deli sodeloval na državnem tekmovanju mladih glasbenikov Slovenije. Akordeonist Luka Juhart je marca 2010 v Ljubljani in na koncertih po Evropi zelo uspešno predstavil Boninovo skladbo *One man band*, istega leta pa je bila izvedena tudi umetnikova glasba za plesno predstavo *Islands in the fog* v Salzburgu. Oktobra 2011 je prejel naročilo za *Ensemble Modern* v sodelovanju z Goethe Inštitutom iz Prage za projekt *Where from? Where to? Myths-Nation-Identities*. (Od kod? Kam? – Miti. Narod. Identitete.) Skladba je bila premierno predstavljena na festivalu *Musica Viva* v Münchnu decembra 2012, pod vodstvom dirigenta Petra Eötvösa. Marca 2012 je sodelovala na Slovenskih glasbenih dnevih s skladbo *Souvenir* za dva rogova in štiri tolkalce v izvedbi hornistov Saarja Bergerja in Boštjana Lipovška ter tolkalnega ansambla *STOP*. Od oktobra 2012 nadaljuje študij kompozicije in glasbenega teatra na Visoki šoli za umetnost v Gradcu pri prof. Beatu Furrerju.

O svoji noviteti pa Matej Bonin piše tako:

»Iskanje medsebojnih povezav med strukturno različnimi elementi skladbe kot tudi iskanje potencialov razvoja znotraj samih elementov sta

dve izmed bistvenih vprašanj pri komponiranju glasbenega dela. Kako se strukturni elementi pojavljajo v času ter v kakšnih medsebojnih odnosih so? Vprašanje, kako se glasbeno delo DOGAJA, je torej ključno. Jasno je, da glasba kot najbolj abstraktna oblika umetnosti ne more in ne sme zahtevati od poslušalca samo ene možne interpretacije glasbenega dela, pa vendar me kot ustvarjalca zanima, kateri so ti mehanizmi, ki v nas (poslušalcih) sprožajo tako emotivne kot racionalne odzive na slišano glasbeno delo. Takšno izhodišče sem si postavil tudi v skladbi *Kvartet* za rog, akordeon, violino in violončelo, kjer so elementi koncipirani tako, da je prehod iz vsakega mogoč v vse smeri ... Linearni razvoj je samo navidezen, saj so 'protagonisti' ujeti v zanko, ki nima pravega začetka ali konca.«

Tomaž Bajželj je glasbeno pot začel v Kranju, nadaljeval pa na Srednji glasbeni in baletni šoli v Ljubljani. Med študijem klavirja se mu je porodila tudi želja po oblikovanju lastnih zvokov, zato je na Akademiji za glasbo v Ljubljani vpisal študij kompozicije v razredu prof. Pavla Mihelčiča. Po diplomi ga je glasba zvalila v Dresden, kjer je na visoki šoli za glasbo Carl Maria von Weber končal podiplomski in mojstrski študij kompozicije pri prof. Lotharju Voigtländerju. Med študijem so kompozicijske izkušnje bogatile izvedbe njegovih del, ki so jih v slovenski in mednarodni prostor ponesli predvsem slovenski, včasih pa tudi tuji izvajalci. Tako so nastala sodelovanja z orkestrom RTV Slovenija, z zbori De Profundis, APZ Tone Tomšič, Cantemus, Singer Pur, z različnimi solopevci, komornimi sestavi in solisti. Njegova dela so bilapredstavljena na festivalih Svetega Marka v Zagrebu, Glasbeni julij na Obali v Kopru, Festivalu stare glasbe v Radovljici, Randspiele v Berlinu in Ziel-1-Kunst na Dunaju. Od januarja 2010 se posveča doktorskemu študiju v Dresdnu (mentor profesor Jörn Peter Hiekel) na temo Vinko Globokar in njegov glasbeni teater. Je aktivni član Društva slovenskih skladateljev, živi in deluje pa kot svobodni umetnik v Berlinu.

»Skladbo *Turbulenca sence* je navdihnila slika z istoimenskim naslovom (*Turbulenca sence*, akril na platnu, 2002) mojega prijatelja, akademskega slikarja Gašperja Jemca. Solist hodi v samoti in tišini, kakor tudi vsak umetnik, poskuša najti svoj lastni izraz, pri čemer ga kar naprej prekinjajo nepovabljene misli, ki kot nezaželene sence v nekem trenutku povzročijo pravo turbulenco v njegovem umetniškem procesu,« pravi Tomaž Bajželj.

Bojana Šaljicj Podešva se je rodila v Mariboru, kjer je obiskovala gimnazijo in srednjo glasbeno šolo. Končala je študij kompozicije na Akademiji

za glasbo v Ljubljani in podiplomski študij elektroakustične glasbe v razredu Dietra Kaufmanna na dunajski Univerzi za glasbo. Izpopolnjevala se je tudi pri Brunu Liberdi, Wolfgangu Mittererju, pri Françoise Barrière na inštitutu IMEB v Bourgesu (Francija), kar ji je omogočila štipendija programa UNESCO-Aschberg, ter pri Richardu Boulangerju na 9. mednarodni akademiji za novo glasbo in zvočno umetnost v Seefeldu na Tirolskem (Avstrija), kar ji je omogočila štipendija društva KulturKontakt Austria. Temeljno izrazno sredstvo skladateljice je elektroakustična glasba, s čimer zajema tako fiksno izdelane dvo- ali večkanalne kompozicije kot tudi »real-time« obdelavo instrumentalno-vokalnega zvoka ali zvočne instalacije. Prerez svojega ustvarjanja s tega področja je predstavila na avtorski zgoščenki *Welcome to the Dooshaland*. Prav tako ji je zelo blizu komorna glasba, ki dopušča neposredni stik z izvajalci. Večkrat je bila nagrajena na skladateljskih natečajih (*Gustav Mahler Kompositionspreis*, 32. mednarodno tekmovanje elektroakustične glasbe in zvočne umetnosti v Bourgesu idr.). Svoja dela je predstavila na pomembnih festivalih sodobne glasbe doma in na tujem ter na številnih drugih koncertih na mednarodnem prizorišču. Poleg tega jo privlači povezovanje z drugimi umetnostmi; glasbeno podobo je dala številnim slovenskim delom lutkovnega, plesnega in dramskega gledališča ter filma. Nagrajena je bila za glasbo v predstavi *Peskar* na 2. bienalu ustanove lutkovnih ustvarjalcev Slovenije leta 2003 v Mariboru, za glasbo v predstavi *Svetnik Krespel* na 3. bienalu ustanove lutkovnih ustvarjalcev Slovenije leta 2005 v Kopru in je dobitnica nagrade vesna za glasbo iz filma *Otroci s Petrička* na 10. festivalu slovenskega filma leta 2007 v Portorožu. Leos je štipendistka Berlinske umetnostne akademije (*Akademie der Künste*). O svoji noviteti je skladateljica zapisala: »Dragi in spoštovani Srečko, tvoje jasne besede se berejo enako nekoč in danes. Toliko bolj začutim cmok v grlu, ko pridem do tvojega klica k revoluciji. Ne maram revolucije, bojim se je, bojim se razdiralne moči množice ljudi, ki pozabijo svoje resnične potrebe; in revolucija ni pot za njihovo uresničenje. Pot, odgovornost in sprememba so v vsakem izmed nas, so v tisočerihsvakdanjih malih dejanjih, ki se zdijo neopazna, pa vendar gradijo svet, kakršnega doživljamo. Zato se dvigam iz prahu in prosim, naj moja dejanja vodita ljubezen in etika, brez popuščanja. Temu boju se pridružujem in se zahvaljujem tebi, Srečko, in vsem drugim, katerih dejanja me navdihujejo.«

Alja Zore (rojena 1992) študira filozofijo in primerjalno književnost na Filozofski fakulteti v Ljubljani, od leta 2012 pa obiskuje tudi ure

kompozicije pri profesorju Urošu Rojku na ljubljanski Akademiji za glasbo. Jeseni se je s svojo skladbo udeležila glasbenega festivala *Axes* v Krakovu. »Skladba *Hrolgrohn* je zame pomenila lovljenje ravnotežja med nasprotji, iskanje meja, do katerih se lahko neka značilnosti razvija in stopnjuje, preden se spremeni v svoje nasprotje, približevanje tem mejam in beg od njih. Ta proces se odvija na eni strani v glasbenih elementih, v iskanju prepletov, v katerih posamezne linije še živijo same in hkrati tvorijo enotno teksturo, v ustvarjanju kontrastov in njihovem brzdanju, preden preidejo v monotonost, v ustvarjanju rezov, ki naj ne razbijejo celote, v beganju med nasprotji in hkrati sledenju celoti. Na drugi strani se odvija na ravni celotne skladbe (in skladateljice) v obliki nihanja med samolastnostjo in tujostjo, med zaprtostjo in odprtostjo za lastno in drugo, v obliki iskanja meje, kjer se eno pretvarja v drugo, meje, na kateri lastne obsesije vizije niso brezobzirne in vsiljevalske, skladba pa vendarle še ohranja svojskost in samolastnost,« je zapisala skladateljica.

Skladateljica **Nina Šenk** (1982) je po končanem študiju kompozicije na Akademiji za glasbo v razredu prof. Pavla Mihelčiča nadaljevala podiplomski študij kompozicije 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. Je prejemnica več nagrad, med drugim evropske nagrade za najboljšo kompozicijo na festivalu *Young Euro Classic* za Koncert za violino in orkester (2004), Prešernove nagrade Akademije za glasbo ter prve nagrade na festivalu *Weimarer Frühjahrstage für zeitgenössische Musik* za skladbo *Movimento fluido* (2008). Njene skladbe so bile izvedene na festivalih v Nemčiji (*Young Euro Classic*, *Kasseler Musiktage*, *Weimarer Frühjahrstage*, *Zepernicker Randspiele*, *Rheinsberger Pfungstwerkstatt*, *Heidelberger Frühling*), na ljubljanskem poletnem festivalu, festivalu *Slowind*, Kogojevih dnevih, Svetovnem kongresu saksophonistov, festivalu *Unicum*, festivalu *Maribor* ter na številnih koncertih po vsem svetu. Sodelovala je z različnimi orkestri in ansambli (Orkester Akademije za glasbo, Orkester Slovenske filharmonije, Komorni godalni orkester SF, Simfonični orkester RTV Slovenija, Orkester Državnega gledališča v Cottbusu, Festivalni orkester *Young Euro Classic*, *Ensemble Modern*, *Ensemble mosaik*, *Ensemble unitedberlin*, Pihalni kvintet *Slowind*, *Ensemble Aleph*, *Altera veritas*, *MD7*, *Ensemble concorde*, *Kammersymphonie Berlin*). Po naročilu festivala *Young Euro Classic* je leta 2006 napisala himno festivala z naslovom *Navitas*, ki je bila v dveh letih izvedena na več kot 40 koncertih v Nemčiji in

na Kitajskem. V sezonah 2008/2009 in 2009/2010 je bila Nina Šenk rezidenčna skladateljica orkestra Državnega gledališča v Cottbusu. »Skladba Twenty in Five je bila izbrana za projekt z naslovom Od kod? Kam? – Mihi. Narod. Identitete. treh partnerjev: Goethe Inštituta iz Prage, ansambla za sodobno glasbo Ensemble Modern iz Frankfurta ter fundacije BHF-BANK.«Naslov skladbe Twenty in Five v prevodu pomeni Dvajset v pet – dvajset let samostojnosti Slovenije v petih slikah. Začetki projekta segajo namreč še v leto 2011, ko sem k sodelovanju povabila člane Društva slovenskih pisateljev in jih prosila za kratke komentarje oziroma tekste, ki se nanašajo na njihov pogled na stanje v Sloveniji. Odziv je bil zelo dober, dobila sem namreč ogromno tekstov šestindvajsetih avtorjev ter za skladbo od vsakega avtorja uporabila enega. Postavila sem jih v pet sklopov, ki prikazujejo različne poglede na Slovenijo – prvi vtisi, dejstva o državi, kritika umetnikov, pesimizem v sedanjosti ter pogledi v prihodnost. Recitator kot osrednji lik – posameznik – neposredno posreduje tekst poslušalcem, ansambel postavlja glasbeno kuliso, ki daje prostor govoru, na trenutke ponudi citate slovenske identitete (ljudska pesem, himna ...), reagira na tekste in razpoloženje recitatorja ter na koncu aktivno sodeluje pri prenosu govorne besede kot komentator (predstavlja množico in s tem nasprotje posamezniku ali pa se z njim strinja). Skladba je bila v prvotni mednarodni verziji (slovenski teksti so bili prevedeni v nemški, angleški in italijanski jezik) krstno izvedena decembra 2012 na festivalu sodobne glasbe Musica Viva v Münchnu, v izvedbi ansambla Ensemble Modern in dirigenta Petra Eötvösa, ponovito sledijo leta 2013 v Frankfurtu, Varšavi, Rigu in Budimpešti. Za slovensko premiero je skladba prirejena za drugačen ansambel, teksti pa so v slovenskem jeziku,« je zapisala Nina Šenk.

Monika Kartin

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Tonight's concert is a continuation of the last year's Concert of the Young Composers, featured within the Slovenian Music Days, on which the composers presented their compositions for horn and percussion. The internationally renowned horn players Saar Berger - a member of the Ensemble Modern - Boštjan Lipovšek and the Percussion Ensemble STOP will perform this year again two of their novelties for two horns and percussions and will be joined for the rest of the compositions by the Slowind Wind Quintet, violin player Matjaž Porovne, cello player Igor Mitrovič, accordionist Klemen Leben and reciter Jure Ivanušič.

We will also hear the premiere of the youngest representative of the younger generation - Alja Zore, the winner of the Ljubljana Festival Contest.

After she had completed her study in music pedagogy and composition with Professor Marijan Gabrijelčič in Ljubljana, Larisa Vrhunc perfected her knowledge with Professors Jean Balissat and Eric Gaudibert in Geneva and Professor Gilbert Amy in Lion. She supplemented her studies by attending the courses in composition with numerous eminent composers (S. Gubaidulina, B. Ferneyhough, M. Jarrel, K. Huber, S. Xu, T. Jennefelt, B. Holten, U. Rojko, F. Nieder, H. Lachenmann, P. Dusapin and Kyburz, Francesconi). From 1995 to 1998 she was an Assistant at the Academy of Music Ljubljana and since 2000 she is employed as a Professor of Music Theory at the Department of Musicology of the Faculty of Arts in Ljubljana. She has received several national and international awards for her work and among them the Prešeren Fund Award for the Year 2003. »Art is neither a decoration nor a bag of money. I believe in people with open ears and curious hearts. I found the inspiration for the composition Hitrost razpadanja* (The Rate of Decay) in the eponymous poem by Boris A. Novak (from the collection Mojster nespečnosti (Master of Insomnia), published by Mladinska knjiga, Ljubljana, 1995) «, wrote about her novelty Larisa Vrhunc. The composition is written for the ensemble of two horn players and two percussionists.

Matej Bonin was born in Koper, in 1986. He graduated in composition under the mentorship of Professor Uroš Rojko at the Academy of Music Ljubljana. He attended the Gymnasium and Secondary Music School in Koper, where he also graduated with honours, in 2005. Two years later he already participated in the Slowind Festival with a commissioned composition for woodwind quintet Daleč od blizu (Far from Close), which was also presented in Monza, Milan and Paris. In 2008, he received the Prešeren Award of the University of Ljubljana, and a year later he took part in the National Competition for Young Musicians, presenting his three works at the same time. In March 2010, the accordionist Luka Juhart successfully presented Bonin's composition One Man Band in Ljubljana and at the series of concerts around Europe. The same year, the artist's music for the dance performance Islands in the fog was presented in Salzburg. In October 2011, he was commissioned to write a composition for the Ensemble Modern in collaboration with the Goethe Institute from Prague for the project Where from? Where to? - Myth-Nation-Identities. The composition was premiered at the Musica Viva Festival in Munich in December 2012, under the baton of Maestro Peter

Eötvös. In March 2012, he participated in the Slovenian Music Days with his composition Suvenir (Souvenir) for two horns and four percussionists, which was performed by the horn players Saar Berger and Boštjan Lipovšek, and the Percussion Ensemble STOP. From October 2012, he continues his studies in composition and musical theatre at the University of Music and Performing Arts in Graz with Professor Beat Furrer. Matej Bonin writes about his novelty as follows: »A quest for inner connections between the structurally different composition elements, as well as development potentials within the elements themselves are the two of the key questions in composing of a musical work. How do the structural elements occur within the time and what is their relation to each other? Therefore, the key question here is – how the musical work actually HAPPENS. It is quite clear that music – as the most abstract form of art – can not and should not demand of the listener only one possible interpretation of the musical work. Nevertheless, I am quite curious – as an artist – to find out about the mechanisms that trigger in us (the listeners) both emotional and rational responses to the piece of music we are listening to. That was exactly my starting point for the composition Quartet for Horn, Accordion, Violin and Violoncello, in which the elements are conceived in a way that the transition from each of them is possible in any direction. The linear development is only virtual, as the protagonists are trapped in a loop, that has no real beginning or end.«

Tomaž Bajželj, who started his musical career in Kranj, continued his study at the Secondary Music and Ballet School in Ljubljana. When he was studying piano, he felt a strong urge to create his own sounds, therefore he enrolled at the Academy of Music in Ljubljana, where he studied composition in the class of Professor Pavel Mihelčič. After he had graduated, music lured him to Dresden, where he completed his postgraduate education in composition in the class of Professor Lothar Voigtländer at the Carl Maria von Weber University of Music. During his studies his compositional experience enriched the performances of his works, which were carried to Slovenia and the world mainly by Slovenian and sometimes even by foreign performers. All that also resulted in his collaboration with the RTV Slovenia Symphony Orchestra, several choirs - De Profundis, Academic Choir Tone Tomšič, Cantemus, Singer Pur, different solo singers, chamber ensembles and soloists. His works were presented at the St. Marco's Festival in Zagreb, Music July at the Coast in Koper, Radovljica Festival of Old Music, Randspiele in Berlin and Ziel-1-Kunst in Vienna. From January 2010, the artist has been dedicating himself to his doctoral studies in Dresden (under the

mentorship of Professor Jörn Peter Hiekel), where he prepares his dissertation Vinko Globokar and his Musical Theatre. Tomaž Bajželj is an active Member of the Society of Slovenian Composers, although he lives and works as a freelance artist in Berlin. »The composition Turbulenca sence (The Turbulence of Shadow) was inspired by the painting with the same title (Turbulenca sence, akril na platnu (The Turbulence of Shadow, Acrylic on Canvas), 2002) by my friend and painter Gašper Jemc. A soloist – horn player – tries to find out, in solitude and silence, as any other artist would do, his own expression, but he is constantly interrupted by uninvited thoughts, which at some point cause – like unwanted shadows – heavy turbulence in his artistic process, » explains Tomaž Bajželj.

Bojana Šaljic Podešva was born in Maribor, where she attended the Gymnasium and Secondary Music School. She completed her study in composition at the Academy of Music Ljubljana and obtained her master's degree in electro-acoustic music under the mentorship of Professor Dieter Kaufmann at the University of Music in Vienna. She perfected her knowledge with Professors Bruno Liberdi, Wolfgang Mitterer and Françoise Barrière at the IMEB Institute in Bourges (France), for which she obtained a UNE-SCO-Aschberg Programme bursary as well as with Professor Richard Boulanger at the 9th International Academy of New Composition and Avant-Garde Audio Art in Seefeld in Tyrol (Austria), in which she participated as a recipient of the bursary of the Kulturkontakt Society in Austria. The composer's fundamental mean of expression is electro-acoustic music, including both fixed recording of two- or multi-channel compositions and »real-time« treatment of vocal or instrumental sound installations. She presented her achievement in this realm on the compact disc entitled as Welcome to the Doos-haland. The artist is also very fond of chamber music that allows her a direct contact with performers.

Bojana Šaljic Podešva has won several awards and recognitions at the composers' competitions – Gustav Mahler Composition and 32nd International Competition of Electro-Acoustic Music and Sonic Art in Bourges. The composer also presented her works at several important festivals of contemporary music both at home and abroad as well as at many other concerts on the international scene. Another important domain of her work is exploring the relation of music with other contemporary art forms. Thus she created music for many Slovenian works in the field of puppet, dance and drama theatre as well as film. She was awarded for her creation of music in the performance Peskar (The Sandman) at the 2nd Biennial of the Slovenian Puppetry Creators

Institute in Maribor, in 2003 and in the performance Svetnik Krespel (Councillor Kraspel) at the 3rd Biennial of the Slovenian Puppetry Creators Institute in Koper, in 2005. She also won a Vesna Award for her Children from the Petriček Hill soundtrack at the 10th Slovenian Film Festival in Portorož, in 2007. This year, she was awarded a bursary of the Berlin University of Arts. Here is what the composer wrote about her novelty: »Dear and respected Srečko, your clear words read today the same way as they read in the past. Whenever I read your "Call for Revolution", it puts a lump in my throat. I don't like Revolution, I am afraid of it, I am afraid of the disruptive power of the crowd, forgetting about its real needs; and that Revolution is not the way to address them. Way, responsibility and change are in each and every one of us, in the thousands of our small everyday deeds, which appear to be unnoticed but nevertheless build the world that we live in. Therefore I rise from the dust and plead: let love and ethics lead my actions, without surrender. I thus join this fight and thank you, Srečko and all the others, whose actions inspire me.«

Alja Zore (born in 1992) is studying philosophy and comparative linguistics at the Faculty of Arts in Ljubljana. Since 2012, she is also attending the musical composition classes with Professor Uroš Rojko at the Academy of Music Ljubljana. This autumn, she participated in the Axes Music Festival in Krakow, where she presented her composition. »What the composition Hrolgrohn meant to me, was catching the balance between the opposites, searching the characteristic's limits of development and escalation, before it turns into its opposite, approaching this limits and escaping from them. On the one hand, this process takes place within the musical elements; in searching of interlacements, in which the individual lines exist on their own, forming a uniform texture at the same time; in creating and curbing of contrasts, before they turn into monotony; in generating the cuts that should not break the whole; in wandering between the opposites and in tracking of the whole at the same time. On the other hand, it takes place in the entire song (and its composer); in the form of oscillation between the self-deliciousness and strangeness, between the openness and confinement for one's own and the other; in the form of a search for a boundary line, where one conveys to another, a boundary line, on which one's own obsessions or visions are not ruthless and imposing, and thus still allow the composition to preserve its individualism and self-deliciousness, « wrote the composer.

After she had finished her studies of musical composition in the class of Professor Pavel Mihelčič at the Academy of Music Ljubljana, the composer

Nina Šenk (1982) continued her post-diploma studies in composition in Dresden under the mentorship of Professor Lothar Voigtländer and obtained her master's degree in the class of Professor Matthias Pintscher at the University of Music and Performing Arts in Munich, in 2008. She is a recipient of many awards, including the European Award for the Best Composition at the Young Euro Classic Festival for her Concert for Violin and Orchestra, in 2004, the Academy of Music Prešeren Award as well as the First Prize at the Weimar Spring Festival for Contemporary Music for her composition Movimento fluido, in 2008. Her works were performed at several important festivals in Germany (Young Euro Classic, Kasseler Musiktage, Weimarer Frühjahrestage, Zepernicker Randspiele, Rheinsberger Pfingstwerkstatt, Heidelberger Frühling), the Ljubljana Summer Festival, Slowind Festival, Kogoj's Days, and World Saxophone Congress, Unicum Festival, Maribor Festival and many other concerts around the world. She has also performed with various orchestras and ensembles (Orchestra of the Academy of Music Ljubljana, Slovenian Philharmonic Orchestra, Chamber String Ensemble of the Slovenian Philharmonic Orchestra, RTV Slovenia Symphony Orchestra, Orchestra of the National Theatre in Cottbus, Young Euro Classic Festival Orchestra, Ensemble Modern, Ensemble Mosaik, Ensemble United Berlin, Slowind Wind Quintet, Ensemble Aleph, Altera Veritas, MD7, Ensemble Concorde and Berlin Chamber Symphony). In 2006, she was commissioned by the Young Euro Classic Festival to write a festival anthem entitled as Navitas, which was performed in two years at more than 40 concerts around Germany and China. In the 2008/2009 and 2009/2010 seasons Nina Šenk served as a Resident Composer of the Orchestra of the National Theatre in Cottbus. Her composition Twenty in Five was chosen for the project Where from? Where to? – Myths-Nation-Identities, supported by the three partners – Goethe Institute in Prague, Ensemble Modern in Frankfurt and the BHF-BANK Foundation. »The title of the composition - Twenty in Five - refers to the twenty years of Slovenia's independence, depicted in five scenes. I started the project back in 2011, when I asked the members of the Slovenian Writers' Association to participate in it and contribute their short comments or texts, relating to their views on the situation in Slovenia. Their response was really fantastic, so I received a lot of texts from twenty six different authors and thus used one from each of them for my composition. I divided them into 5 parts, presenting the different views on Slovenia – first impressions, facts about the country, artists' criticism, their current pessimism and prospects for the future. The reciter - as a central character and an individual – passes the text directly over to

the listeners, while the ensemble sets the musical background, opening the space to the speech, and offering from now and then the Slovenian identity quotes (folk songs, anthem...); responds to the texts and the reciter's moods and finally plays an active role in transmitting of the spoken word as a commentator (presenting the crowd, and thus opposing the individuals or agreeing with them). The composition's original international version (the Slovenian texts were translated into German, English and Italian) was premiered in December 2012 by the Ensemble Modern, led by Maestro Peter Eötvös, at the Contemporary Music Festival Musica Viva in Munich. In 2013, its repeat performances will be played in Frankfurt, Warsaw, Riga and Budapest. The Slovenian premiere will witness its arrangement for a different ensemble and the texts will be spoken in Slovene, « wrote about her composition Nina Šenk.

Monika Kartin

.....

NINA ŠENK: Twenty in Five za ansambel in recitatorja (slovenska prazvedba)

Skladba je del projekta z naslovom Od kod? Kam? – Miti. Narod. Identitete, treh partnerjev: Goethe Inštituta iz Prage, ansambla za sodobno glasbo Ensemble Modern ter fundacije BHF-BANK Stiftung. / The composition is a part of the project Where from? Where to? – Myths-Nation-Identities, supported by three partners - Goethe Institute in Prague, Ensemble Modern and the BHF-BANK Foundation.

Nina Šenk: Twenty in Five (Dvajset let v petih slikah)

PRVA SLIKA **Začetek**

1.

Na plebiscitu smo se z visokim odstotkom izrekli za samostojnost, a pojem država je v podzavesti mnogih najbrž še zmeraj nekaj tujega in ne našega. Je to atavizem preteklosti, ko so bile države, v katerih smo živeli, v resnici tuje? Bi se morali za državotvornost, če z njo nismo bili rojeni, vzgojiti? (Kajetan Kovič, odlomek iz proznega teksta Jutranji sprehajalec)

DRUGA SLIKA

Prvi vtis

2.

Kako je pravzaprav? Politično stanje – nepredvidljivo. Socialno stanje – neopisljivo. Kulturno stanje – nepresenetljivo. (Mateja Reba)

3.

Pobralo nas bo, pa če bomo brali ali ne – naj nas potem pobere vsaj z orožjem v rokah, torej s knjigo. (Matjaž Pikalo)

4.

Za Slovence je med drugimi značilen karantanski mit, s katerim skušajo nekateri dokazati, da smo Slovenci hrepeneli po svoji državi že vse od zatona karantanske države, kar seveda ne drži.

(Tone Peršak)

5.

Knjiga je ogledalo naroda. Knjiga je relief domovine. (Ivan Sivec)

6.

Triglavska roža – le še uniformiran domoljubni kič. (Jože Štucin)

7.

nočem jaz kamna z vrha trigláva
briga me vaš razgled
nočem jaz pridig z vaših ekranov
briga me javni red
nočem diplome iz vaše šole
finte že vse poznam
nočem v skrinje vaše blaginje
strašno hladno je tam

ne maram čuvajev
vaše palače
ker so klonirani
ne maram igralcev
vaše predstave
ker so maskirani

ljubim le krta
z vašega vrta
ki ga zastrupljate
ljubim le punco
iz depandanse
ki jo sovražite
ljubim jo ljubim
ker je še budna
ko mesto spi
ljubim jo ljubim
ker je begunka
ki z mano beži

...

(Feri Lainšček, iz pesmi Jutro na pločniku)

8.

Slovenija, moja debela, le kako boš preživela
sedem suhih let?
(Fabjan Hafner)

TRETJA SLIKA

Dejstva (začetek in pot), Umetniki (kritika)

9.

Dvajset let samostojnosti. Nimamo samostojne
vojske niti valute – drži,
ne vidimo prihodnosti in v sedanosti nam gre zmer-
aj slabše – drži, ampak – smo si vsaj tega sami krivi!
(Andrej Rozman)

10.

Vse gre tako, kot bi šlo samo od sebe, ne pa po
naših predstavah.
(Smiljan Trobiš)

11.

Od svobodnih plemen do naroda hlapcev in koči-
jažev, skozi lastni jezik do svoje identitete in ponovne
svobode, toda spet na meji hlapčevstva, na meji
asimilacije.
(Novica Novaković)

12.

Ko se privatizira in deli dobičke, se govori v prvi ose-
bi ednine. Ko pa se plačuje posledice plenilskega
kapitalizma, se uporablja množina.
(Matjaž Hanžek)

13.

Ljudje, preveč svobodni ljudje. Da. Izmišljujejo si
mala nasprotovanja, vojne, genocidke, klanja,
kloniranja ... in vse to si izmišljujejo za nas, bolno
lačne krokerje, ki umiramo od dolgočasje v cvetoči
civilizaciji. Za nas, male potrčke, ki smo na njihov
najmanjši namig vedno pripravljeni najti mehko
argentinsko govedino, zate, moj ljubi patriarh!, za

nas, slinaste lakajčke, ki smo pripravljeni najti sredi
zime kretske grozdje, ki vrača spolno moč, zate, moj
kralji! za nas, podhranjene garjaste pse brez hrbtni-
c, ki smo pripravljeni izdati najboljšega prijatelja,
mu iztrgati jetra, sesekljati peteršiljček, čebulico,
česenček in jih pripraviti v tisočletnem papeškem
avignonskem vinu, zate, moj general! O moj Bog, le
kaj bi bili šele pripravljene storiti zate?
(Maja Gal Štromar, ALMA AJKA)

ČETRТА SLIKA

Pesimistični pogledi na sedanost

14.

Samonespremembsamonespremembsamone-
spremembsamonespremembsamonespremem-
bsamonespremembsamonespremembsamone-
spremembsamonespremembsamonespremem-
bsamonespremembsamone
(Miha Mazzini)

15.

Proti zahodu drvi star avto. Na kovinski ograji, ki
loči avtocesto od ostalega sveta, posedajo ujede.
Voznik pomisli: Evropa, mi smo tvoje jokajoče miši,
podgane in ježi.
(Sebastijan Pregelj)

16.

Kmalu bo sneg. Špet bomo odkopavali odloženo.
(Gregor Podlogar)

17.

Vrnitev domov
ni vrat in ni več hiše
le kaj mi bo ključ?
(Andraž Polič)

18.

Kompas in duša
kažeta sever:
tu je večni mraz in led.
(Pavel Lužan, iz pesmi Slovenski godot)

19.

vzemi prvo reč ki ti pride pod roke
kamen palico prazno steklenico
vzemi in zamahni
naj ti ne bo žal
nič drugega ti ni več ostalo
(Vinko Möderndorfer, Poziv)

20.

Padla je noč in se ni več pobrala.
(Andrej Morovič)

21.

nikoli ne veš, če je tema
samo odmor ali že konec filma
(Marko Kravos, iz pesmi Pravzaprav)

22.

Stopam ob robu meje, ki je ni, in v mislih prebiva
tvoj obraz. Stopam onkraj tvojega obraza, v mislih
ga prestopam, da prepoznam resnico, ki je v meni,
svetla v morju, od spomina nate.
(Marko Sosič)

PETA SLIKA

Pogledi proti prihodnosti

23.

Ko
noč
brni vse tiše,
tiše,
rastejo,
rastejo hiše,
vse više,
više,
tja
med zvezde,
ki jih srce riše,
riše.
(Tone Dodlek, Srce)

24.

Bili smo pionirji Vzhoda, bodimo
zdaj pionirji Zahoda.
(Boris Pintar)

25.

tu smo, glejte nas, najboljši umi, najustvarjalnejši
umetniki, najprodornejši misleci,
tu smo, svetovni garant preživetja te dežele ...
(Iztok Osojnik, iz pesmi No pasaran)

LARISA VRHUNC: Hitrost razpadanja za dva rogova in dva tolkalca

Boris A. Novak:

Hitrost razpadanja (Iz zbirke Mojster nespečnosti,
Mladinska knjiga, Ljubljana 1995)

Hitrost razpadanja sveta je strašna.

Hitrejša od razpadanja teles
v prst, prsti v prah, prahu v dah.
Hitrejša od razpadanja besed
v glas, glasu v sled, sledu v led.

Hitrost razpadanja besed je glas.

Hitrost razpadanja teles je čas.
Hitrost razpadanja sveta sem jaz.



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ANTON FOERSTER, glasba / music
LUIZA PESJAKOVA in /and **EMMANUEL ZÜNGL**, besedilo / libretto
IGOR ŠVARA, dirigent / conductor
VITO TAUFER, režiser / director
SAMO LAPAJNE, scenograf / set designer
BARBARA PODLOGAR, kostumografka / costume designer
TOMAŽ TURK, oblikovanje maske in frizure / makeup and hair designer
PASCAL MÉRAT, oblikovanje luči / lighting designer
SANJA NEŠKOVIČ PERŠIN, koreografinja / choreographer
TATJANA AŽMAN, dramaturginja / dramaturge
ŽELJKA ULČNIK REMIC, vodja zbora / head of choir
GREGOR TRAVEN, koncertni mojster / concert master

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Slovensko Dramatično društvo in slovensko Deželno gledališče v drugi polovici 19. stoletja nista bili pomembni le za rast slovenske dramske produkcije, ampak sta spodbudno vplivali tudi na domačo glasbeno odsko ustvarjalnost. Brez njih si tudi ni mogoče zamisliti dela skladatelja Antona Foersterja (1837–1926), Čeha po rodu, ki je prišel v Slovenijo leta 1867 in tu živel do svoje smrti. Deloval ni samo v Dramatičnem društvu, bil je tudi regens chori v ljubljanski Stolnici in učitelj glasbe na raznih šolah, kot skladatelj pa je ustvaril celo vrsto orkestralnih, vokalnih in cerkvenih skladb. V zgodovino se je zapisal predvsem kot avtor prve slovenske nacionalne opere.

Gorenjski slavček je najprej nastal kot opereta, in sicer na razpis Dramatičnega društva, ki je predvideval po dve nagradi za opereto in libreto. Komisija, ki so jo sestavljali Bedřich Smetana, Karel Bendl in Ljudevit Prochazka, je prisodila prvo mesto Foersterju in tako je bil Gorenjski slavček pod njegovim vodstvom prvič uprizorjen 27. aprila 1872 v Deželnem gledališču. Dvajset let pozneje se je Foerster odločil preoblikovati opereto v opero. Libreto Luize Pesjakove je predelal češki libretist Emmanuel Zünger, Foerster pa je zložil še nekaj glasbenih točk in nadomestil govorjeno besedilo z recitativom. Opera je bila prvič uprizorjena 30. oktobra 1896. Pozneje so Gorenjskega slavčka še

predelovali in dopolnjevali, saj je imela opera po mnenju poznavalcev nekaj šibkih točk. Vendar pa je že Smetana v svoji oceni zapisal, da ima delo svežo melodiko, da je domiselno ter da je večje harmonizirano in spretno instrumentirano. »Slavček« se je vedno znova pojavljal na sporedu ljubljanske Opere, zadnja postavitev v sezoni 1996/1997 pa se je oprla predvsem na izvedbo, ki sta jo leta 1953 pripravila dirigent Rado Simoniti in režiser Osip Šest. Med slovenskimi opernimi deli velja za najbolj priljubljeno, najbolj odprto, spevno in zaradi ljudskega duha prijetno za uho in za pogled. Režiser nove postavitve Gorenjskega slavčka bo Vito Taufer (1959), režiser številnih izjemnih predstav v Slovenskem mladinskem gledališču, kjer je zaposlen, in na odrih drugih slovenskih gledališč. Njegove predstave so vselej začinjene z veliko odrske magije, saj jih vedno znova podpisuje s polnim režiserskim zamahom in domišljenimi koncepti. Posebno pozornost je vselej namenjal režiji klasičnih dramskih del, tudi slovenskih, ki so pod njegovo taktirko zasijala v popolnoma sveži, drugačni luči. Domači ljubitelji gledališča ga poznajo kot avtorja marsikatero uspešnice, njegove predstave pa so tudi stalnica slovenskih in mednarodnih festivalov po Evropi in drugod. Na našem odru je režiral Rossinijevega Sevilskega brivca (1990), Mozartovo opero Cosí fan tutte (1991), Waltonovega Medveda, Poulencove Tejrezizive dojke (2004), Rossinijevega Turka v Italiji (2005) in opero Zaljubljen v tri oranže Sergeja Prokofjeva (2006).

Z zgodbo slovenske operne klasike o Franju, ki se vrne v idilični gorenjski domači kraj, kjer ga čaka njegovo dekle Minka, ki jo zabavljaški Chansonette, potem ko jo je slišal peti, namerava odpeljati v svet, njegovim načrtom pa se ob rob postavi vsa vas, režiser Vito Taufer razkriva neizogibno in večno usodo Slovencev. Bolj občutljivemu ušesu in očesu se namreč po njegovem mnenju pod površino lahkotnosti, topline in prisrčnosti ponujajo nič manj zabavne, hkrati pa toliko bolj zavezujoče aktualne vsebine. Mrak in tragika življenja, obsojenega na provincialno samozadovoljno domačijskost, sta z ikonografijo predstave, v kateri se režiser izogne tudi vsakemu nasilnemu folklorizmu, le blago aktualizirana oziroma brezčasna, se pa po drugi strani toliko bolj posveti podrobni karakterizaciji oseb. Seveda ni pozabil niti na vprašanja o libretu in glasbi, kaj je torej v libretu odveč in je bilo dodano iz obskurnih razlogov in kaj je bilo spet iz nekakšnih iracionalnih razlogov izpuščeno, pa bi bilo to treba poiskati in vrniti na svoje mesto, če naj bi potek zgodbe spet dobil prvotni smisel in smisel nasploh.

In the second half of the 19th century the Slovenian Dramatic Society and Slovenian Provincial Theatre were not only important for the development of the Slovenian drama production, but also stimulated the domestic musical theatre production. Without them, it would be difficult to even imagine the works, conceived by the composer Anton Foerster (1837–1926), who although Czech by origin, came to Slovenia in 1867 and stayed here until his death. He was not only active in the Dramatic Society, but also served as a Regens Chori in the capital's Cathedral and as a Music Teacher in various schools as well as composed a number of orchestral, vocal and church compositions. He became famous as an author of the first Slovenian operatic piece. The Nightingale of Gorenjsko was initially conceived as an operetta, which was tendered by the Dramatic Society and offered two awards for both operetta and libretto. The Commission made up of Bedřich Smetana, Karel Bendl and Ludevít Procházka awarded the First Prize to Foerster and thus The Nightingale of Gorenjsko was first performed under his leadership at the Provincial Theatre, on 27th April 1872. Twenty years later Foerster decided to rewrite his operetta into opera. The libretto, initially made by Luiza Pesjak, was rewritten by Czech librettist Emmanuel Züngl, whereas Foerster composed an additional number of musical acts and recitatives to replace the spoken text. The opera was first staged on 30th October 1896. Subsequently The Nightingale of Gorenjsko was remade and complemented several times, as the opera apparently – at least according to connoisseurs – had some weaknesses. But even Smetana wrote in his revue, that the opera has »a fresh melody« and that it is »thoughtfully and skilfully harmonised, as well as artfully instrumented«.

»The Nightingale« reappeared in the repertoire of the Ljubljana Opera time and again, and its last staging in the 1996/1997 season was primarily based on the performance, prepared by the Conductor Rado Simoniti and the Stage Director Osip Šest, in 1953. It is considered one of the most popular Slovenian operatic works mainly for its openness, melodiousness and its folk spirit, making it pleasant to both eyes and ears.

The new production of The Nightingale of Gorenjsko will be staged by Vito Taufer (1959), the director of many outstanding performances as at the Mladinsko Theatre, where he is permanently employed, as well as on many other Slovenian stages. His performances are always spiced with a great deal of theatrical magic, as he signs them, time and again, in full artistic swing and accomplished director's concepts. He has been always dedicating his utmost attention to the direction of classical theatre pieces and among them Slovenian as well, which

he presents in a fresh and entirely different light. He is famous among national theatre lovers for his numerous theatre hits as his performances are regularly appearing both at Slovenian and international festivals all over Europe and around the world. He has already directed for the Ljubljana Opera Theatre Rossini's Barber of Seville (1990), Mozart's opera Cosí fan tutte (1991), Walton's opera The Bear, Poulence's The Breasts of Tiresias (2004), Rossini's The Turk in Italy (2005) and Prokofjev's In Love With the Three Oranges (2006).

Using the story of the Slovenian operatic classics, which tells about Franjo, who returns to his idyllic hometown in Gorenjsko, where he is eagerly expected by his girlfriend Minka, whom the entertaining Chansonette, when he hears her singing, immediately decides to take to the world and whose plans are thwarted by the entire village, the director Vito Taufer unveils the inevitable and eternal destiny of the Slovenians.

A more sensitive eye and ear, at least as far as he is concerned, is offered - under the surface of lightness, cosiness and cuteness – a no less entertaining but at the same time much more binding and topical content. Through the performance's iconography, in which the director avoids any violent folklorism as well, darkness and tragedy of life, doomed to provincial, complacent intimacy are only slightly actualized or even timeless. On the other hand, he dedicates himself all the more to the detailed characterisation of persons. Neither does he, of course, forget about the issues of libretto and music or all that was redundant and added to the libretto for obscure reasons and again all that was omitted from it on some irrational grounds, and would need to be found and returned to its place, if the story was to regain its original meaning or its meaning in general at all.

Fotografija: Janez Kofar

Orkester Slovenske filharmonije



ORKESTER SLOVENSKE FILHARMONIJE

SLOVENIAN PHILHARMONIC ORCHESTRA

ČETRTEK, 14. marca, ob 19.30
Slovenska filharmonija
Cena vstopnic: 15 evrov

Thursday, 14 March, at 7.30 pm
Slovenian Philharmonic
Tickets: 15 euros

ALEKSANDAR SPASIĆ, STEVEN LOY*, dirigenta / conductors

BORIS CAVAZZA, recitator / reciter

Na sporedu / Programme

LUIGI VERDI: Quattro immagini za orkester, krstna izvedba

Four Images for Orchestra, First Performance

Allegretto

Agitato

Moderato

Animato

RISTO SAVIN: Čajna punčka, odlomki iz baleta / Tea Doll, Fragments from the Ballet

Introdukcija / Introduction

Pierrot

Pierrette

Lemur (duh umrlega) / Lemire (Spirit of the Deceased)

Veliki lemur / The Grand Lemire

Pri lemurih / At the Lemurides

Snidenje / Reunion

Smrtna obsodba / Death Sentence

....

JANI GOLOB: Ko bom tih in dober (2013), Pet pesmi Ivana Minattija za igralca in simfonični

orkester, krstna izvedba / When I Will be Quiet and Good (2013), Five Poems

by Ivan Minatti for Actor and Symphonic Orchestra, First Performance

Motto

Stolp / Tower

Znamenja / Signs

Pod zaprtimi vekami / Under the Closed Eyelids

Ko bom tih in dober / When I will be Quiet and Good

STEVEN LOY: Tathātā*

V sodelovanju z /

In cooperation with:



Slovenska
filharmonija
*Academia
philharmonicorum*

Luigi Verdi je bil rojen v Rimu in pozneje je na Konservatoriju v Bologni in na Konservatoriju v Pesaru študiral kompozicijo in dirigiranje. Diplomiral je tudi iz filozofije na Univerzi v Bologni. Zdaj je profesor za kompozicijo na Akademiji svete Cecilije v Rimu, bil pa je tudi gostujoči profesor na Univerzi v Marylandu v Združenih državah Amerike. Njegov kompozicijski opus obsega komorna in orkestralna dela, ki jih izvajajo na festivalih in številnih koncertih, kot muzikolog pa veliko piše znanstvena dela in monografske eseje. Zlasti je odmeval njegov zapis o Skrjabinovi umetnosti in tudi zato je Verdi častni

član Skrjabinovega društva, ki deluje v Ameriki. Vsestranski umetnik in znanstvenik se aktivno ukvarja z dirigiranjem zborovske in orkestralne literature. Že od leta 2001 sodeluje na Slovenskih glasbenih dnevih, temu festivalu je skladatelj tudi posvetil svoje delo Quattro immagini, štiri podobe za orkester. Kot trenutni posnetek vzbudi vsaka posamezna zvočna slika tega štiristavčnega cikla nekakšno vizualno podobo, ki se približuje športni tematiki. Toda zunanja vsebina ni bistvena, je bolj podlaga kompozicijskemu namenu, kjer vse figure rastejo iz enega akorda in gradijo celotni cikel. Akord

počiva v istrski lestvici, uporabljali so ga že slovenski skladatelji, kot sta bila Danilo Švara in Karol Pahor. Prva podoba (Allegretto) namiguje na namizni tenis, druga podoba (Agitato) vzbuja občutke ob jadralski regati na razburkanem morju. Tretja podoba (Moderato) nam spominja na drsanje po ledu ob valčkovki. Četrta (Animato) pa upodablja tekmo na stadionu. Navijači spodbujajo svoje ljubljence, igralci se bojujejo za žogo in jo porivajo proti голу, gledalci navijajo in pri tem uporabljajo vuvuzele.

Risto Savin (pravo ime Friderik Širca) se je rodil 11. julija 1859 kot zadnji otrok v trgovski družini v Žalcu. Glasbeno se je izobraževal v Pragi in na Dunaju, kjer je zasebno študiral kompozicijo. Očetova trgovina je propadla, zato se je moral mladenič zaposliti in postal je poklicni častnik in general avstrijske vojske v Osijeku, Sarajevu in na Dunaju. Najprej se je zapisal romantičnemu slogu, pozneje so se ga dotaknile novoromantika in nekatere značilnosti prihajajočega impresionizma, ni pa mogel niti mimo Richarda Wagnerja. Na skladatelja je pomembno vplivalo slovensko in jugoslovansko folklorno izročilo, saj je bil tudi v razmišljanju in nazorih navdušen občudovalec panslavizma. Ob vsem naštetem ga je pozneje močno zaznamoval tudi Slavko Osterc, s katerim je intenzivno prijateljaval skoraj dvajset let.

Risto Savin resda ni bil poklicni glasbenik, vendar je bil kot ustvarjalec pomemben skladatelj na prehodu v slovensko glasbeno moderno, najboljša dela pa je prispeval na področju samospjeva in opere. Pisal je vse od leta 1891 do pozne starosti in poleg že omenjenih samospjevov in oper prispeval v slovensko glasbeno zakladnico tudi komorna, klavirska, zborovska in orkestralna dela, ki so zajeta v več kot 48 opusih.

Umril je 11. decembra 1948 v Zagrebu, pokopan pa je v Žalcu.

Baletno delo Čajna punčka je nastalo leta 1922, skladatelj pa jo poimenuje mimična igra v enem dejanju. Nocoj bomo prisluhnili nekaterim odlomkom iz tega ljubeznivega dela.

Jani Golob (1948) je diplomiral iz violine in kompozicije na ljubljanski Akademiji za glasbo. Več let je igral violino kot član Simfoničnega orkestra RTV Slovenija, pozneje je bil urednik uredništva za resno glasbo in balet na nacionalni televiziji. Zdaj poučuje kompozicijo in glasbeno teorijo na Akademiji za glasbo v Ljubljani. Med njegovimi deli so tri opere, pet baletov, trije koncerti in glasba za film in gledališče ... Je dobitnik pomembnejših slovenskih nagrad, kot sta nagrada Prešernovega sklada in Župančičeva nagrada. Golob je član Evropske akademije znanosti in umetnosti v Salzburgu.

»Izbral sem poezijo iz cikla Ko bom tih in dober slovenskega pesnika Ivana Minattija, ki mi je s svojo subtilno vsebino in slogovno popolnostjo predstavljala tudi zgledno ravnovesje med vsebino in obliko. Z najglobljim spoštovanjem do pesnika in do njegovih pesmi sem iskal odzven poezije v glasbi. Da bi ohranil poezijo kot govorno besedo, pesmi nisem uglasbil, z glasbo sem hotel poutvariti občutja, ki mi jih vzbujajo pesmi velikega pesnika,« je zapisal skladatelj o svoji novosti.

Steven Loy, ameriški dirigent in skladatelj, je že vrsto let dejaven pri projektih, povezanih s sodobno glasbo v Sloveniji. Odlikujejo ga natančne in poglobljene izvedbe sodobnih skladb, rad pa spodbuja tudi skladatelje pri ustvarjanju novih del in sodeluje z njimi. Od leta 2005 do 2012 je bil stalni dirigent ansambla MD7, s katerim je izvedel več kot trideset 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, med katere spadajo dela skladateljev, kot so Grisey, Murail, Nono, Lachenmann, Dalbavie, Reich, Fernyough idr. Njegova dejavnost je zapisana na treh zgoščenkah, ki jih je posnel z ansambлом MD7, in na zgoščenci, posvečeni ustvarjalnosti slovenskega skladatelja Božidarja Kosa. Leta 2010 je bil umetniški vodja cikla Predihano v organizaciji Cankarjevega doma, ki je bil posvečen sodobni glasbi.

Nastopil je tudi z večjimi orkestri, kot so Orkester Slovenske filharmonije, orkester Savaria Symphony (Szombathely) in orkester Miskolc Symphony na Madžarskem, z orkestroma Brašov Philharmonic in Mihail Jora Philharmonic v Bacauu v Romuniji ter z mladinskimi orkestri v Združenih državah Amerike in na Poljskem.

Svojo glasbeno pot je začel v Ameriki, diplomiral je iz kompozicije pri Josephu Castaldu na Univerzi umetnosti in 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.

Steven Loy pravi o svoji skladbi tako:

»Tathātā, v slovenščini ponavadi prevedeno 'kot tak', je osrednji koncept v budizmu, predvsem v zenbudizmu. Navadno se najbolje izrazi v stvarih, ki so posvetne in na videz nepomembne, na primer opazovanje vetra, ki vzvalovi visoko travo, ali pa, kako človeku zažari obraz v smehljaju. Zenovska hagiografija pravi, da je Buda Šakjamuni

posredoval zavedanje o tathāti neposredno svojemu najbližjemu učencu prek dogodka, ki je postal znan pod imenom Pridiga o roži in predstavlja čistost neposredne komunikacije. V drugi zgodbi je Šakjamuni vprašal svoje učence: Kako dolgo je človeško življenje? Ker mu nihče ni znal odgovoriti, je rekel: Življenje je le dih. V tem delu sem želel raziskati to 'takost', ki je lastna najpreprostejšemu zvočnemu gradivu: samotna, hrepeneča kretnja, nežen, valu podoben dvig in padec zvoka, nasilno udarjanje med dvema zelo podobnima frekvencama, celotno veselje izkušnje, ki ga vsebuje en sam podaljšan ton. Glasbeni diskurz med temi elementi črpa iz mojega nedavnega raziskovanja francoske 'spektralne' glasbe in uporablja številne tehnike, ki so jih uvedli prav skladatelji, povezani s tem gibanjem: frekvenčne modulacije, razvojni proces in orkestrska sinteza. Dve izmed najbolj osnovnih in prelepkih konstant, ki jih najdemo v naravi – zlati rez in alikvotni toni – sta prav v temeljih formalne zgradbe in harmonije te skladbe, ki je zato trdno zasidrana v naravi.

Lepota in veličina narave, ki nas obkrožata, je tudi najpomembnejša tema v budizmu. Ko so ljudje spraševali različne zenovske učitelje, kaj zen sploh je, so ti odgovarjali s prispodobami iz okolja: bambusov gozd, modro nebo nad visoko goro. S tem so želeli povedati, da so odgovori, ki jih pogosto iščemo zunaj sveta, kot ga razumemo, pogosto prav pred našimi očmi in jih lahko ugledamo kadarkoli, če se odločimo za to. Zenovski učitelj Thich Nhat Hanh je zapisal: Ljudje ponavadi mislijo, da je hoja po vodi ali po zraku čudež. Jaz pa mislim, da je pravi čudež, če kdo hodi po zemlji. Vsak dan smo del čudeža, ki ga niti ne opazimo: modro nebo, beli oblaki, zeleno listje, radovedne temne otroške oči – naše oči. Vse je čudež.«

Monika Kartin

Luigi Verdi was born in Rome and studied composition and conducting at the Conservatories in Bologna and Pesaro. He also graduated in philosophy at the University of Bologna. He is now a Professor of Composition at the Maryland University in the United States of America. His compositional oeuvre includes chamber and orchestral works, performed at numerous festivals and concerts. He is also quite an active musicologist as well, writing an enviable number of scientific works and monographic essays. Especially notable was his written record on Skryabin's art, particularly due to the fact that he is an Honorary Member of the Skryabin's Society of America. The versatile artist and scientist is actively engaged in conducting of choral and orchestral

literature. He has been already participating in the Slovenian Music Days since 2001, therefore he dedicated to the festival his work Quattro immagini, Four Images for Orchestra. Similarly to a snapshot, every single sound image of this four movement cycle evokes a kind of visual image, closely related to the sports theme. However, the external content is not essential as it serves more as a basis for compositional purposes, whereas all the figures grow from one chord, thus building a complete cycle. The chord, resting in the Istrian scale, was already used by the Slovenian composers - Danilo Švara and Karol Pahor. The first sound image (Allegretto) hints at the table tennis, the second (Agitato) arouses the feelings of a sailing regatta in turbulent seas. The third sound image (Moderato) reminds of the ice skating to the waltz theme and the fourth one depicts the match on stadium. The fans are encouraging their favourites, the players are fighting for the ball and pushing it towards the goal, the spectators are cheering, using vuvuzelas.

Risto Savin (his real name was Friderik Širca) was born on 11th July 1859 as the last child of a merchant family in Žalec. He received his musical education in Prague and Vienna, where he originally studied composition. Since his father's store went broke, the young man had to get himself a job, so he became a career Officer and General of the Austrian Army in Osijek, Sarajevo and Vienna. At first the composer was true to the Romantic style but later on became enthused with the new Romanticism, some of the characteristics of the upcoming Impressionism and of course with the influences of Richard Wagner that were impossible to escape as well. He was also significantly determined by the Slovenian and Yugoslav folk tradition and thus, according to his thoughts and views, became an enthusiastic admirer of Pan-Slavism. Later on, Risto Savin was greatly influenced by the composer Slavko Osterc as well, with whom he was closely befriended for almost twenty years. Despite the fact that Savin was not a professional musician, he was an important composer, who marked the period of transition to the Slovenian musical modernism, contributing his best works in the realm of solo song and opera. Since he wrote from as early as 1891 until his old age, he also enriched the Slovenian musical treasure trove - beside the mentioned solo songs and operas - with the chamber, piano, choral and orchestral work, encompassed in more than 48 oeuvres. Risto Savin died on 11th December 1948 in Zagreb and was buried in Žalec. His ballet Čajna punčka (The Tea Doll) was created in 1922. The composer referred to it as »a mimic play in one act«. Tonight we will hear some of the passages from this amiable work.

Jani Golob (1948) graduated in violin and composition at the Academy of Music Ljubljana. For many years he played violin as a member of the RTV Slovenia Symphony Orchestra and served as an Editor of the Editorial Department for Classical Music and Ballet on the Slovenian National Television. He is now a Professor of Composition and Music Theory at the Academy of Music Ljubljana. His oeuvre includes three operas, five ballets, three concerts and music for film and theatre. Jani Golob is a winner of several important Slovenian awards, including the Prešeren Fund Award and Župančič Award. The composer is also a member of the European Academy of Art and Science in Salzburg. »I chose poetry from the cycle *Ko bom tih in dober* (When I will be Quiet and Good) by the Slovenian poet Ivan Minatti, in whose subtle content and stylistic perfection I managed to find an exemplary balance between content and form. Feeling the deepest respect for the poet and his poesy, I was looking for his lyrics' reflection in the music. In order to preserve the poetry as a spoken word, I refused to set the poem to the music. My aim was simply to reproduce with the music the emotions that this great master's poems arouse in me, « wrote the composer about his novelty.

The American conductor and composer **Steven Loy** has been active for many years within the projects related to contemporary music in Slovenia. Widely recognised for his disciplined and insightful performances of contemporary music, he has also earned a reputation as a committed collaborator and advocate for modern composers and their new music pieces. As the Conductor of the Slovenian Ensemble MD7 from 2005 to 2012, he premiered more than thirty new works, composed especially for the ensemble. He has worked frequently with the Slowind Quintet and Slavko Osterc Ensemble, leading numerous significant 20th century works, including pieces by Grisey, Murail, Nono, Lachenmann, Dalbavie, Reich, Ferneyhough, etc. Equally active in the recording studio, he has presented his work on several compact discs, including the three he has recorded with the MD7 Ensemble and a portrait compact disc of music by the Slovenian composer Božidar Kos. In 2010, he was a Principal Conductor of the contemporary music series Predihano, organised by Cankarjev dom. In the realm of symphonic music he has conducted concerts with the Slovenian Philharmonic Orchestra, the Savaria Symphony (Szombathely) and Miskolc Symphony in Hungary as well as the Braşov Philharmonic and Mihail Jora Philharmonic in Bacau, in Romania. He has also led youth orchestras in the United States and Poland. Steven Loy began his musical career in America, where he graduated in composition with Joseph Castaldo at the University of Arts in Philadelphia.

Then he moved to Europe to continue his education in conducting in Budapest and later in Paris. He has actively participated in master classes with world renowned conductors - Péter Eötvös, Zoltán Peskó, Yuri Simonov, Jean-Marc Burfin, Jorma Panula, Helmuth Rilling and other. In 2002, he earned the Diploma di Merito at the Accademia Musicale Chigiana in Siena, Italy where he studied with Lothar Zagrosek. Steven Loy contemplates about his composition as follows: »Tathātā, usually translated as »suchness« or »thusness«, is a central concept in Buddhism, particularly Zen Buddhism. It is often best revealed in things that are seemingly mundane or meaningless, such as noticing the way the wind blows through a field of tall grass, or watching someone's face light up as they smile. According to Zen hagiography, Shakyamuni Buddha transmitted the awareness of Tathāta directly to his closest disciple Mahakasyapa in an episode that has come to be known as the Flower Sermon and embodies the purity of direct communication. In another story, Shakyamuni asked his disciples: "How long is a human life?" As none of them could offer the correct answer he told them: "Life is but a breath". In writing this piece I wanted to explore the »suchness« inherent to the simplest possible sonic materials: a solitary, wistful gesture, the violent beating that is produced between two very similar frequencies, the gentle wave-like rise and fall of a sound, an entire universe of experience contained in a single sustained note. The musical discourse between these elements is informed by recent studies I had made into French »spectral« music and employs many of the techniques, pioneered by the composers associated with that movement such as: frequency modulation, evolutionary process and orchestral synthesis. Two of the most fundamental and perfectly beautiful constants found in nature – the Golden Ratio and the Harmonic Series – underpin the work's construction, grounding it firmly in the natural world. The beauty and the importance of nature that surrounds us is also a key theme in Buddhism. When the people asked different Zen masters about Zen and its essence, they answered using the parables from their environment - a bamboo forest or a blue sky over the high mountain ... What they meant is that the answers we are generally looking for outside the world we understand, are often right before our eyes and we can see them at any time, if only we decide to do so. The Zen master Thich Nhat Hanh wrote: "People usually consider walking on water or in thin air a miracle. But I think the real miracle is to walk on earth. Every day we are engaged in a miracle, which we don't even recognise: a blue sky, white clouds, green leaves, the black curious eyes of a child – or our own two eyes. All is a miracle."

Monika Kartin

JANI GOLOB: Ko bom tih in dober (2013), Pet pesmi Ivana Minattija za igralca in simfonični orkester

Kje je še kdo v tem
čudnem času
med nočjo in dnevom?
vpiješ in veš,
ne prikličeš glasu

Stolp

Goli zidovi Gole rōke
Razbijam Lomim Kričim
Votla krogla Razdalje določene
Hodim si mislim tečem –
v resnici stojim

Začaran stolp Začarani hodniki
Vsak naposled privede nazaj
In ti ne več in ne doumeš:
je to začetek ali kraj

Znamenja

Stojim na razvalinah
nečesa neizrekljivo lepega –
kaj je že to bilo?
in prekladam razmetane klade.
lščem, ne vem več, kaj.
In ničesar vam nimam povedati
in ničesar mi nimate povedati,
česar že ne bi bilo v teh kamnih.
Kaj je že to bilo?
Pozabljena je govorica
praproti in voda,
tihe skrivnostne besede,
s katerimi se sporazumevajo
ptice in veje,
korenine in prst.
Pogovarjamo se v šifrah,
za katere smo izgubili ključ.
Čas bo spet iz koordinat
neba in zemlje
izluščiti nekaj prastarih preprostih resnic,
ki jih poznajo mravlje in mah.
Nekoč so tod mimo
plule vesele bele ladje.
Stojim na razvalinah
nečesa neizrekljivo lepega –
kamnita soha,
popisana z nerazumljivimi znaki,
ki jih ne znamo prebrati,
ki jih ne znam prebrati.

Pod zaprtimi vekami

Padati globoko
globoko
v vse bolj modro tišino
Ničesar čuti
ničesar videti
samo pod zaprtimi vekami

reko spominov
na neke stare
vijugaste ulice
na neke stare
vegaste pločeve in hiše
na neke davne
pozabljene igre
na neke pradavne
čase in kraje
Padati globoko
globoko
Ničesar vedeti
ničesar čutiti
Biti le ptica
na zeleni strehi vetra
biti samo mravlja
v oceanu trave
biti samo kaplja
v srcu reke
Padati
s polnimi usti krika

Ko bom tih in dober

Rad jih imam
molčeča okna
s cestami in hrepenenjem
pod pol zaprtimi oknicami
rad jih imam
steze ki z drobnimi stopinjami
drže do samotnih dreves
staro samotno drevo
rad jih imam
daljne zvonove nad zamišljenim barjem
in otožne ptice v ločju
rad vas imam
tihe drobne stvari
Nihče te mi ne vzame
mehki zeleni pogled trav
nihče
mali rdeči čudež ciklame
nihče
topla dišeča julijska prst
ki te odsotno pretakam med prsti
vse bolj bom tvoj –
ko bom tih in dober
Tudi jaz
trava med travami
drevo med drevesi
bom stal z razprostrtimi rokami
in objemal
zvezde oblake in ptice
in se pogovarjal s tabo zemlja
dolgo dolgo
takrat ko bom tih in dober
tudi jaz



Simfonični orkester RTV Slovenija

SKLEPNI KONCERT 28. SLOVENSKIH GLASBENIH DNI
CLOSING CONCERT OF THE 28th MUSIC DAYS

VEČER OPERETNIH MELODIJ

AN EVENING OF OPERETTA MELODIES

PETEK, 15. marca, ob 19.30
Slovenska filharmonija
Cena vstopnic: 15 evrov

Friday, 15 March, at 7.30 pm
Slovenian Philharmonic
Tickets: 15 euros

SIMFONIČNI ORKESTER RTV SLOVENIJA / THE RTV SLOVENIA SYMPHONY ORCHESTRA

SIMON DVORŠAK, dirigent / conductor

ANDREJA ZAKONJŠEK KRT, sopran / soprano

IRMA MIHELIČ, sopran / soprano

TIM RIBIČ, tenor / tenor

ŽIGA KASAGIČ, tenor / tenor

Na sporedu / Programme

MIROSLAV VILHAR: *Jamska Ivanka* / Ivanka of the Jama Castle
Uvertura / Overture
Pesem ljubezni, arija Miroslava / Love Song, Miroslav's Aria

BENJAMIN IPAVEC: *Tičnik* / Birdcage
Uvod / Introduction
Samospev Blaža / Blaž's Song
O Ljuboslava, duet Blaža in Ljuboslave /
Oh, Ljuboslava, the Duet of Blaž and Ljuboslava

VIKTOR PARMA: *Amaconke* / Amazons
Uvertura / Overture

HRABROSLAV OTMAR VOGRIČ: *Moč uniforme* / Power of a Uniform
No! Taka sem taka ..., arija Lize /
Well! That's the Way I am, Liza's Aria
Na svetu vendar je lepo, duet Lize in Mileka /
It is Still a Beautiful World, the Duet of Liza and Milek
Chonchon; Materin blagoslov /
Chonchon; Mather's Blessing
Uvertura / Overture
*Ko domovja svoja draga tla, tercet Marije,
Chonchon in Pierrota* /
My Dear, Native Soil, the Trio of Marija,
Chochon and Pierrot

RADOVAN GOBEC: *Hmeljska princesa* / The Hop Princess
Pesem o poljubu, duet Darinke in Branka /
A Song About a Kiss, the Duet of Darinka and Branko
Hmeljska princesa, duet / The Hop Princess, Duet

....

JANKO GREGORC: *Erika*
Če naenkrat lahko imela bi, duet Ive in Erike /
If Only I Could Have it All, Duet

MATIJA BRAVNIČAR: *Stoji, stoji Ljubljanca* / And Still the Ljubljanica Stands
English Waltz
Slowfox
Tango

MARJAN KOZINA: Majda

Ti si moj diamant, duet Špelce in Žana /

You are my Diamond, the Duet of Špelca and Žan

RADOVAN GOBEC: Planinska roža / The Mountain Flower

Ti si moja cvetka, duet Katje in Dobrovika /

You are my Flower, the Duet of Katja and Dobrovik

Pod njenim oknom sem ..., sklep I. dejanja /

I am Standing Under her Window, First Act Finale

PAVEL RASBERGER: Zaroka na Jadranu / Engagement on the AdriaticNa Jadranu sinjem, arija Ivana / On the Blue Adriatic, Ivan's Aria
Kvartet Jasne, Zlate, Ivana in Dušana, Finale I /

The Quartet of Jasna, Zlata, Ivan and Dušan, First Act Finale

JANKO GREGORC: Melodije srca / Melodies of the Heart

Melodija srca, arija Silve / Melodies of the Heart, Silva's Aria

Davno je že vstvarjen ta svet ..., arija Marjana /

This World was Created a Long Time Ago ..., Marjan's Aria

Zveni najlepša bajna melodija, Finaletto III /

The Most Beautiful, Fabulous Melody, Finaletto III

V sodelovanju z /
In cooperation with:**SIMFONIČNI ORKESTER**
RTV SLOVENIJA
THE RTV SLOVENIA SYMPHONY ORCHESTRA**855**  **RTV**
SLO

Leta 1871 so ljubljanskemu čitalniškemu občinstvu predstavili »izvirno domorodno igro s pesmami« Jamska Ivanka **Miroslava Vilharja** (1919–1871). Besedilo, ki obravnava zgodbo iz obdobja križarskih vojn, je napisal skladatelj sam, glasbeno spremljavo k petju je pred krstno izvedbo instrumentiral **Jurij Schantl**. Iz spevoigre Jamska Ivanka bomo slišali uverturo.

Že pet let pred Jamsko Ivanka so v Ljubljani prvič izvedli spevoigro Tičnik **Benjamina Ipavca** (1829–1908), najuglednejšega predstavnika znane slovenske glasbene družine. Besedilo za igro je napisal **Mihael Lendovšek**, glasbene točke pa je skladatelju instrumentiral **Josef Fabian**. Gre za eno od različic zgodbe o zaljubljenem starcu in prefriganem dekletu, ki na koncu seveda uveljavi svojo voljo. Slišali bomo uvod, samospev in duet.

Na besedilo **Antona Dolleczka** je **Viktor Parma** (1858–1924) leta 1903 napisal svojo prvo opereto

Amaconke. Priljubljeno delo je doživelo še veliko izvedb. Tudi kritiki so ga ob krstu nadvse pohvalili, o uverturi pa je eden od ocenjevalcev zapisal: »Takoj uvertura zveni jako značilno za vso opereto: uglasbena je v živem, razposajenem tonu, spominjajoča na salonsko plesno godbo.« Na sporedu našega koncerta je uvertura. Parma je bil nekaj let daleč najbolj priljubljen slovenski skladatelj, predvsem po uspehu, ki ga je doživljala njegova opera **Ksenija**.

Danes popolnoma pozabljeni skladatelj, organist, zborovodja in dirigent **Andrej Hrabroslav Otmar Vogrič** (1873–1932) je avtor kar sedmih operet. Moč uniforme na besedilo **Jaka Štoke** je iz leta 1909. Po treh vokalno-instrumentalnih točkah operete bomo slišali še uverturo. Gotovo bo nadvse zanimivo prisluhniti melodijam tega povsem spregledanega skladatelja.

Radovan Gobec (1909–1995) je s petimi zelo melodioznimi operetami oziroma spevoigrami znatno obogatil tista poglavja slovenske glasbene literature, ki jih imajo zelo rade ljubiteljske gledališke skupine. Hmeljsko princeso so prvič izvedli leta 1933 v Žalcu.

Janko Gregorc (1905–1989) je s trinajstimi operetami gotovo naš najplodovitejši operetni ustvarjalec. Prva je bila leta 1932 izvedena **Erika** na besedilo **Maksa Simončiča**. Ob krstu je skladatelj zapisal: »Moja Erika je seveda poizkus, skromen poizkus v najboljši veri, da se bom v bodočnosti poboljšal, dasi nimam nič kaj visokih ambicij, ker mi najbolj leži takale lahka glasba. Naj občinstvo presodi, kako je Erika uspela!« Slišali bomo duet.

Ob napovedi krstne predstave odrsko glasbenega dela **Stoji, stoji Ljubljanca Matije Bravničarja** (1897–1977) so v časniku Slovenski narod zapisali: »To ni opereta po svojem značaju, kar tudi ne more biti, ker opereta ni satira. Stoji, stoji Ljubljanca je satirična revija, vsebuje veliko več glasbe kot opereta in njen značaj je v splošnem satiričen, je nekakšna klotuta opereti, groteska, ki biča, kar biča tudi libreto ...« Slišali bomo odlomke Angleški valček, Slowfox in Tango.

Opereto **Majda Marjana Kozine** (1907–1966) so prvič izvedli maja 1935 na Radiu Ljubljana, novembra istega leta pa tudi na odru mariborske Opere. Avtor besedila po **Knafličevi igri** je **Ferdo Delak**. Kozina je ob premieri izjavil, da »se je držal operetnega stila. Ta glasba je popolnoma neproblematična, vesela, lahka, poskočna, v stilu jazzne operete.«

Štiri leta po Hmeljski princesi so z nič manjšim uspehom izvedli **Gobčevo opereto Planinska roža**. Slišali bomo enega od duetov in sklepni prizor prvega dejanja.

Iz operete **Zaroka na Jadranu** (1939) vsestranskega gledališčnika **Pavla Rasbergerja** (1882–1967), ki je deloval pretežno v Mariboru, bomo slišali arijo in finale prvega dejanja. Deloma se dogaja na Jadranu, deloma na Gorenjskem. Povsem nezahtevno delo je ob krstu doživelo prodoren uspeh.

Melodije srca **Janka Gregorca** so nastale med drugo svetovno vojno. S tridesetimi ponovitvami so bile nepričakovano uspešne. Libretist **Hinko Štepančič** je ustvaril učinkovito libreto, ki ga je kar mojstrsko in ušesom vklečno uglasbil **Janko Gregorc**. Kljub operetam nenaklonjenim razmeram so Melodije srca uprizorili še po vojni. Slišali bomo dve ariji in tretji finale.

Simon Dvoršak je kot dirigent vodil več ljubiteljskih simfoničnih orkestrrov. Sodeluje s Slovensko filharmonijo, Simfoničnim orkestrom RTV Slovenija in Orkestrom Opere v Mariboru. Kot specializant za glasbeno gledališče se je izpopolnjeval v tujini. Uveljavlja se tudi kot pedagog in je od leta 2011 asistent za orkestrsko dirigiranje na ljubljanski Akademiji za glasbo.

Andreja Zakonjšek Krt je solistka mariborske Opere z izjemno širokim repertoarjem od skrajno lirskih vlog do dramatičnih. Dejavnja je tudi kot koncertna pevka.

Irena Mihelič po študiju v Gradcu nastopa kot koncertna in operna pevka predvsem v Avstriji. Slišali so jo tudi v drugih zahodnoevropskih glasbenih središčih pa tudi pri nas.

Žiga Kasagič je doma iz Ljubljane in ima zavidljivo kariero. Veliko nastopa, tudi v velikih opernih vlogah, predvsem v Italiji. Lepe uspehe je dosegel tudi na pevskih tekmovanjih.

Tim Ribič je petje študiral v Gradcu, za seboj ima vrsto nastopov, tudi na opernem odru, pri nas in v Avstriji.

Peter Bedjanič

In 1871, »an original indigenous play with songs« Jamska Ivanka (Ivanka of the Jama Castle) was presented to the Ljubljana Reading Public by **Miroslav Vilhar** (1919-1871). The libretto, dealing with a story from the period of Crusades, was written by the composer himself, whereas the musical accompaniment to singing was instrumented before the work's premiere by **Jurij Schantl**. This time we will hear the operetta's overture.

The operetta **Tičnik** (Birdcage) by **Benjamin Ipavec** (1829-1908), the most distinguished representative of a well-known Slovenian family of musicians, was first performed in Ljubljana five years before Vilhar's Ivanka. The libretto for this work was written by **Mihael Lendovšek**, whereas the musical acts were instrumented by **Josef Fabian**. It presents one of the versions of the story of an old man in love with a canning girl, who - of course - finds a way to enforce her will. We will hear this piece's overture, a solo song and a duet.

In 1903, **Viktor Parma** (1858-1924) wrote his first operetta *Amaconke* (Amazons) to a libretto by Anton Dollecsek. This popular piece was later restaged many times. It was already praised by the critics at its premiere as well, as one of the reviewers wrote about its overture: »The overture already sounds typical for the entire operetta - set to music in a live and boisterous tone, it reminds of the lounge dance music. Our programme features the operetta's overture. For a few years, Parma was by far the most popular Slovenian composer, especially after the great success of his opera *Ksenija*.

The Composer, Organist and Choir Leader **Andrej Hrabroslav Otmar Vogrič** (1873-1932), whose name is almost completely forgotten today, is an author of seven operettas. The operetta *Moč uniforme* (The Power of a Uniform) to the libretto by Jaka Štoka, was premiered in 1909. Tonight we will first hear its three vocal-instrumental parts and then the overture. It will be by all means quite intriguing to listen to the melodies of this overlooked composer.

With his five melodious operettas or musical comedies, **Radovan Gobec** (1909-1995), was by all means the composer, who has significantly enriched the chapters of the Slovenian music literature, which remain an important part of the repertoire of the amateur theatre groups. His operetta *Hmeljska princesa* (The Hop Princess) was premiered in Žalec, in 1933.

His thirteen operettas certainly put **Janko Gregorc** (1905-1989) among one of our most prolific operatic artists. The first of his operettas *Erika* to the libretto by Maks Simončič was staged in 1932. At its premiere the author wrote: »My *Erika* of course presents an attempt, a modest attempt in good faith that I will improve myself in future, albeit I do not have any high ambitions, as it is exactly this kind of light music that is in my line. Let the audience be judge of *Erika's* success! « We will hear one of the *Erika's* duets.

At the announcement of the world premiere of the stage and musical work *Stoji, stoji Ljubljaničica* (And Still the Ljubljaničica Stands) by **Matija Bravničar** (1897-1977) the newspaper *Slovenski narod* wrote: »This is not an operetta by its nature, which it can't be, because operetta is not a satire. *Stoji, stoji Ljubljaničica* (And Still the Ljubljaničica Stands) is a satirical show, since it contains much more music than operetta and its character is generally satirical, it is a kind of a slap to operetta, a grotesque that whips, as well as whips the libretto ...«. Tonight we will hear the fragments *English Waltz*, *Slowfox* and *Tango*.

The operetta *Majda* by **Marjan Kozina** (1907-1966) was premiered in May 1935 on Radio Ljubljana and in November of the same year on the stage of the Maribor Opera. The libretto, based on Knafličič's play was written by Ferdo Delak. Ont its premiere Kozina said that »he had stuck to the operatic style. This music is completely unproblematic, joyful, easy, lively – a kind of jazz operetta.«

Four years after the *Hop Princess* the operetta *Planinska roža* (The Mountain Flower) by **Radovan Gobec** was performed with similar success. We will hear one of its duets as well as the final scene of its first act.

From the operetta *Zaroka na Jadranu* (Engagement on the Adriatic) (1939) by the versatile theatre artist **Pavel Rasberger** (1882-1967), who worked mainly in Maribor, we will hear an aria and the finale of the first act. The action takes place partly on the Adriatic and partly in Gorenjska. The premiere of this unpretentious work was a great success.

Melodije srca (Melodies of the Heart) by **Janko Gregorc** were created during the Second World War. Quite unexpectedly repeated for more than thirty times, they became a huge success. While Hinko Štepančič wrote an effective libretto, both masterful and ear-pleasing setting to music was contributed by Janko Gregorc. Despite the times unfavourable to operetta, the *Melodies* were performed after the war as well. We will hear two arias and the third finale.

Simon Dvoršak has led several amateur symphony orchestras. He has been performing with the Slovenian Philharmonic Orchestra, RTV Slovenia Symphony Orchestra and the SNT Maribor Symphony Orchestra. The artist has specialised in musical theatre abroad. Lately, he has been also asserting himself as a Pedagogue, serving as an Assistant Professor of for Orchestral Conducting at the Academy of Music Ljubljana, since 2011.

Andreja Zakonjšek Krt is a soloist of the Slovenian National Opera Theatre in Maribor, boasting a wide repertoire that spans from extremely lyrical to dramatic roles. She is also active as a concert singer.

Since she completed her studies in Graz, **Irena Mihelič** has been performing as a concert and opera singer in Austria. She has also appeared in front of the audiences of other Western European musical centres as well as in Slovenia.

A native of Ljubljana, **Žiga Kasagič**, already boasts an enviable singing career. He has had quite a number of appearances and sung even in leading opera roles, mainly in Italy. He has achieved some excellent results, participating in the singing competitions as well.

Tim Ribič, who has studied singing in Graz, boasts a number of important appearances on concert and opera stages in Slovenia and Austria.

Peter Bedjanič

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ

INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Viteška dvorana, Križanke,
od 12. do 14. marca

Križanke, Knight's Hall,
from 12 to 14 March

Tema / Theme: GLASBA IN /ZA/ ODER / MUSIC AND /FOR/ THE STAGE

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

TOREK, 12. MARCA, OB 9.00 / TUESDAY, 12 MARCH, AT 9.00 AM

Pozdravni nagovor / Welcome Speech: PROF. DR. PRIMOŽ KURET

Vodja / Chairman: PETER ANDRASCHKE

BORUT SMREKAR: O operi / On Opera

SLAVOJ ŽIŽEK: The Portrait of a Russian Gay Gentleman, or,
the Mystery of a Superfluous Act Two
**Portret ruskega homoseksualca ali misterij
odvečnega drugega dejanja**

JERNEJ WEISS: Češki dirigenti v Slovenskem deželnem
gledališču na prelomu iz 19. stoletja v 20.
Czech Conductors in the Slovenian Provincial Theatre
at the Turn of the 19th to the 20th Century

ŠPELA LAH: Fenomen operete na odru ljubljanskega gledališča do 1914
The Phenomenon of Operetta on the Ljubljana Theatre Stage till 1914

OB 14.00 / 2.00 PM

Vodja / Chairman: ANDREJ MISSON

LUIGI VERDI: The Music of Franz Liszt in the Movies
Glasba Franca Liszta na filmu

TATJANA MARKOVIĆ: Musical Narrative in the 19th Century Opera
Glasbena pripoved v operi 19. stoletja

KATARZYNA SZYMAŃSKA STUŁKA: "Theater of Sounds" Concept in Music
"Gledališče zvoka" koncept v glasbi

HELENA SPURNÁ: Emil František Burian's Opera "Maryša"
and the Janáčkian Context
**Opera Maryša Emila Františka Buriana
in Janáčkovo sobesedilo**

SREDA, 13. MARCA, OB 9.00 / WEDNESDAY, 13 MARCH, AT 9.00 AM

Vodja / Chairman: IVAN FLORJANC

HELMUT LOOS: Ausgewählte Wagner-Inszenierungen
Izbrane Wagnerjeve uprizoritve
Wagner's Selected Staging

LUBA KIJANOVSKA: Das ukrainische Musiktheater "Koryphäen" - Kulturphänomen
eines staatenlosen Volkes
**Veličine ukrajinskega glasbenega gledališča – kulturni
fenomen ljudstva brez države**
The Greatness of the Ukrainian Musical Theatre – Cultural
Phenomenon of the People Without a State

PETER ANDRASCHKE: Bild-Szene-Musik, Stravinski »The Rake's progress«
Slika-scena-glasba, Stravinski »The Rake's Progress«
Image-Scene-Music, Stravinski "The Rake's Progress"

GABRIELE JONTÉ: Stage Fright – über die Angst des Musikers vor dem Auftritt
Stage Fright – O glasbenikovem strahu pred nastopom
Stage Fright – On the Musician's Anxiety before a Performance

MICHAEL WALTER: Nationalmusic in der Ost- und Südosteuropäischen
Oper in 19. Jahrhundert
Ljudska glasba v vzhodno - jugovzhodnoevropski operi 19. stoletja
Folk Music in the East and South - East European Opera of the
19th Century

OB 14.00 / 2.00 PM

Vodja / Chairman: HELMUT LOOS

NIAL O'LOUGHLIN: Dramatic and Musical Conflicts in Kogoj's Črne maske
Dramski in glasbeni konflikti v Kogojevih Črnih maskah

SRĐAN ATANASOVSKI: Staging Yugoslav Primordial Modernism: Cvijeta Zuzorić Open Opera Competition and Logar's Sablazan u dolini šentflorjanskoj (The Scandal in the St. Florian Valley)
Uprizoritev temeljnega dela jugoslovanskega modernizma: Odprto operno tekmovanje Cvijete Zuzorić in Logarjevo Pohujšanje v dolini Šentflorjanski.

IVAN FLORJANC: Monteverdijev Orfej (meta - sporočilnost libreta in glasbe)
Monteverdi's Orpheus (meta - communication of the libretto and music)

SUZANA OGRAJENŠEK: Zvesti pastir Guarinija (1590) in Händla (1712):
pastorala na opernem odru poznega baroka
The Faithful Shepherd by Guarini (1590) and Handel (1712):
Pastorale on the Late-Baroque Opera Stage

.....
ČETRTEK, 14. MARCA, OB 9.00 / THURSDAY, 14 MARCH, AT 9.00 AM

Vodja / Chairman: JERNEJ WEISS

ANDREJ MISSON: Glasba v zadnjih uprizoritvah Škofjeloškega pasijona
Music in Recent Stagings of the Škofja Loka Passion Play

MATJAŽ BARBO: Presto, presto, al noto loco: Glasbenogledališko
ustvarjanje F. J. B. Dusíka
Presto, presto, al noto loco: Music and Theatre
Creativity of F. J. B. Dusík

IGOR GRDINA: Nediskretni šarm operete / The Indiscrette Charm of Operetta

11.00–12.00

Predstavitev Muzikološkega Zbornika FRIDERIK ŠIRCA – RISTO SAVIN (1859-1948): MED SLOVENIJO IN SVETOM in knjige prof. dr. Petra Zimmermanna GENERALMAJOR FRIDERIK ŠIRCA: VOJAŠKA BIOGRAFIJA

Presentation of the Musicological Annual **FRIDERIK ŠIRCA – RISTO SAVIN (1859-1948): BETWEEN SLOVENIA AND THE WIDER WORLD** and the book by Prof. Dr. Peter Zimmermann, **MAJOR-GENERAL FRIDERIK ŠIRCA: A MILITARY BIOGRAPHY**

Sodelujejo / Participants:

JANKO KOS, župan občine Žalec / Mayor of the Municipality of Žalec, DR. PETER ZIMMERMANN, DR. SUZANA OGRAJENŠEK, DR. JERNEJ WEISS in / and DR. PRIMOŽ KURET

Odprto za javnost / Open to the public

GLASBENI DELAVNICI ZA OTROKE

MUSIC WORKSHOPS FOR CHILDREN

Glasbena matica, Lajovčeva dvorana, petek, 15. marca, ob 10.30 in 11.30

Glasbena matica Music Society, Lajovic Hall, Friday, 15 March, at 10.30 and 11.30 am

Izbrana tema / Selected theme:

ČUDOVITI SVET OPERE / A WONDERFUL WORLD OF OPERA

Mentorici / Mentors: IRENA YEBUAH TIRAN, KATJA KONVALINKA

Aktivni udeleženci / Active Participants: otroci osnovne šole Bežigrad in Zalog

Children from Primary School Bežigrad and Zalog

Festival Ljubljana vsako leto med Slovenskimi glasbenimi dnevi pripravi glasbene delavnice za otroke. Letos se mu pri tem pridružuje Glasbena matica Ljubljana. Tema letošnjega znanstvenega simpozija je Glasba in /za/ oder, zato smo tudi za otroke izbrali primerno vsebino. Glasbena delavnica bo namenjena tistim, ki želijo prijazno in ustvarjalno vstopiti v čudoviti svet opere. Predstavili jo bomo s Humperdinckovo pravljico opero Janko in Metka. V delavnici bodo otroci spoznavali, kaj je opera, kdo sodeluje pri njenem nastanku, kaj je libreto in kaj partitura, kateri glasbeniki v operi nastopajo in kako se pripravi predstava. Spoznali bodo tudi glasbila, igrali na Orffove instrumente in plesali. Naučili se bodo pesmico iz opere Janko in Metka Bratec moj, roke mi daj. Otroci bodo izvajali ritmične in dihalne vaje, razvijali ritmični in melodični posluš ter samostojno glasbeno in gibalno ustvarjali. Delavnico bosta vodili umetnici, ki sta nastopili v več opernih produkcijah, Katja Konvalinka pa je opero tudi že režirala.

Katja Konvalinka

Every year, the Ljubljana Festival organizes within the Slovenian Music Days various workshops for children. This year it will be joined by the Glasbena matica Music Society Ljubljana. This year's scientific symposium's theme is »Music and /for/ the Stage«; therefore an adequate content has been chosen for children as well. Since the music workshop will be designed for the children, wishing to embrace the Wonderful World of Opera, we will present them Humperdinck's fairy-tale opera Hansel and Gretel. The young workshop participants will thus have a wonderful opportunity to find out what the opera is, who is involved in its creation, what is libretto and score, what kind of musicians perform in an opera and how the opera performance is prepared. They will also be able to get acquainted with the musical instruments, play on Orff's instruments and dance. In addition, the youngsters will learn to sing a song from the opera Hansel and Gretel "Little Boy, Come Dance with me". The participants of this workshop will also perform rhythmic and breathing exercises, develop rhythmic and melodic ear and create music and movement on their own. The workshop will be led by the young artists, who have already appeared in a number of opera productions, while Katja Konvalinka has already tried herself at directing of one of her own opera productions.

Katja Konvalinka

Delavnica traja 60 minut. / The workshop lasts 60 minutes.

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V sodelovanju z / In cooperation with:



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DARKO BRLEK

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General and Artistic Director of the Ljubljana Festival and President of the European Festivals Association

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Do 31. 3.: vsak delavnik od 12. do 17. ure ter uro pred začetkom na prizorišču. / Till 31. 3.: On weekdays from noon to 5.00 pm, tickets are also available at the venue one hour before the beginning of each performance.

In na drugih prodajnih mestih Eventima po Sloveniji vključno z www.eventim.si ter na www.ljubljanafestival.si. /

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Dvajsetodstotni popust za dijake, študente, upokoјence in skupine nad trideset oseb ob predložitvi ustreznega dokazila pri blagajni Križank. Popust ne velja za opero Gorenjski slavček. / We offer a 20 % discount to pupils, students and pensioners as well as to the groups of thirty people and more upon submission of the evidence of identity at the Križanke Box Office. Discount does not apply to the opera The Nightingale of Gorenjsko.

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