

SLOVENIJA 2015  
SVETOVNI GLASBENI DNEVI  
WORLD MUSIC DAYS  
SLOVENIA 2015



DSS 70  
Društvo slovenskih skladateljev LET  
Society of Slovene Composers



## ISCM WORLD MUSIC DAYS – SLOVENIA 2015 THREE BRIDGES – THREE DIRECTIONS

September 26 – October 2, 2015



Under the auspices of the  
**President of the National Council of the Republic of Slovenia – Mr. Mitja Bervar**



The project is co-financed by  
**Ministry of Culture of the Republic of Slovenia**  
**City Municipality of Ljubljana**



Partners

**Slovenian Philharmonic, RTV Slovenia Symphony Orchestra, Conservatory of Music and Ballet Ljubljana**



In collaboration with the

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# DELO

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Organizing Committee: **Nenad Firšt - president, Sabina Dečman, Uroš Mijošek, Aleksij Valentinčič, Klemen Weiss, Tinka Zdravec**

Editor: **Tinka Zdravec**

Translation: **Mojca Šorli (Slovenian), Neville Hall (English)**

Design: **Klemen Kunaver**

Published by: **Society of Slovene Composers**

Represented by: **Klemen Weiss, September 2015**

Printed by: **CICERO Begunje d.o.o**

Number of copies: 500

CIP - Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

78:7.079(497.4Ljubljana)\*2015"

ISCM Svetovni glasbeni dnevi (2015 ; Slovenija)

Tromostovje - tri smeri = Three Bridges - three directions  
/ ISCM Svetovni glasbeni dnevi, Slovenija 2015 = ISCM World Music Days, Slovenia 2015, 26. september - 2. oktober 2015 ; [uredila in pripravila Tinka Zdravec ; prevod Mojca Šorli, Neville Hall]. - Ljubljana : Društvo slovenskih skladateljev, 2015

ISBN 978-961-91080-8-6

1. Gl. stv. nasl. 2. Vzp. stv. nasl. 3. Zdravec, Tinka, 1984-281092608

## CONTACT

**Society of Slovene Composers**  
Trg francoske revolucije 6, SI-1000 Ljubljana, Slovenia

P: +386 1 241 56 60

F: +386 1 241 56 66

M: +386 41 562 144

E: [info@worldmusicdays2015.si](mailto:info@worldmusicdays2015.si)

[www.worldmusicdays2015.si](http://www.worldmusicdays2015.si)



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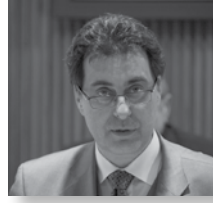
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IV. ORGANISATION





## DEAR CONTEMPORARY MUSIC ENTHUSIASTS



I am honoured to accept the invitation of the Society of Slovene Composers to serve as the honorary patron of the World Music Days 2015.

I would like to take this opportunity to extend my sincere congratulations to the Society of Slovene Composers and the artistic director of the event, composer Pavel Mihelčič, for again successfully being awarded the organisation of the World Music Days.

The selection of the Society of Slovene Composers to once again organise one of the most important international events in contemporary music in 2015 is entirely justified and is well-deserved evidence that the Society is continuing its tradition of high-quality professional and organisational work in the promotion of contemporary Slovenian music, as well as its successful engagement with international currents. The credit for this success goes to the Executive Board of the Society of Slovene Composers under the leadership of its President Nenad Firšt, as well as to the Society's professional services led by Klemen Weiss.

In addition to a range of artistic projects, amongst which the Concert Atelier and the Night of Slovenian Composers deserve particular mention, the Society of Slovene Composers encourages the creativity of Slovenian composers in a planned and effective way, while its promotional activities, such as Conversations with Composers, help to ensure their recognition in the Slovenian and international cultural space. The Society also operates the largest publishing house of notated music in Slovenia.

The groundwork for the successful candidacy of the Society of Slovene Composers in 2015 was no doubt in part accomplished by the successful execution of the World Music Days in 2003, which was generally regarded as one of the most important cultural events that year in terms of its programme, as well as serving as a model in the organisational sense. I remember the event well, as I participated in its creation as the former General Secretary of the Society of Slovene Composers. The artistic director of that festival, composer Pavel Mihelčič, received a high state honour for his efforts: the Order of Merit for programme excellence, international artistic impact and the presentation of contemporary Slovenian music in leading the international festival World Music Days – Slovenia 2003. The award was conferred by the then President of the Republic of Slovenia Dr Janez Drnovšek.

I wish the World Music Days 2015, the creators of its programme and its organisers just as much success and recognition. The repeat organisation of an event on an international level represents the crown in the successful development of the Society of Slovene Composers over the last dozen years, while at the same time enabling the Society, which this year celebrates the 70<sup>th</sup> jubilee of its operation, to further reinforce its role in the Slovenian and international cultural space.

I believe that the members of this peer society of composers, which operates in the public interest, will, in the year of its jubilee, meet with an appropriate level of attention from artistic and state institutions. Based on my own professional knowledge of the field, I am convinced that the Society is amongst the examples of best practice according to international standards.

I wish all of the guests of the World Music Days 2015 yet another positive experience in Slovenia. May listeners enjoy abundant artistic pleasures, and may the creators and organisers of the festival enjoy a full and inspiring year in the company of musical creativity. With your contribution, you will make an important mark on Slovenian music life, enriching it with the sounds of distant lands and creating an experience that will be written with pride in the book of your own memories, as well as the memories of society and the nation.

*Mitja Bervar,*

*President of the National Council of the Republic of Slovenia*



The tradition of the annual festivals of the International Society for Contemporary Music, nowadays known as World Music Days, goes back to 1923. As an annual gathering of actors in “contemporary music”, taking place each year in a different place, this festival has gradually grown from a mostly Europe centred one in the early 20th century, towards a more globally oriented, involving more than 60 countries from all around the world today. It’s shape and content may vary from year to year, the values remain the same: showing the diversity of musical creation in the world through the development of partnerships and sharing of ideas and knowledge.

And, after 12 years, here we are in Ljubljana again. On behalf of the Executive Committee of the International Society for Contemporary Music, and the members of the ISCM, I wish to thank and salute the Society of Slovene Composers and the organisers of the Slovenia 2015 ISCM World Music Days. The programme they were able to establish is diverse, surprising, captivating, and reflects musical creation nowadays in the many countries our ISCM members represent.

I wish all of you a wonderful musical experience.

*Peter Swinnen,  
President of the International Society for Contemporary Music*

## DEAR MUSICIANS AND OTHER MUSIC ENTHUSIASTS



**T**he quality of musical creativity in Slovenia, the active involvement of Slovenian musicians in international musical currents and the excellent organisation of musical events in Slovenia have undoubtedly contributed the most to Slovenia proudly hosting the World Music Days for the second time.

Music accompanies us from birth, it connects people and nations, it raises us to rebellion, it consoles us in sorrow, it evokes feelings of love and joy in us, it awakens our memories of years gone by and it satisfies the aesthetic and moral principles that have formed through the millennia. It is impossible to imagine life without music. If one can take music as a measure of the creativity and the spiritual state of an individual nation or the population of a particular state, we can safely say that Slovenia is bubbling with creativity and has a bright future.

The present event, which will resound in Slovenia and throughout the world, will place a wide selection of Slovenia's current contemporary music in the centre of attention of the international audience and the music profession, thus contributing to the greater establishment and recognition of Slovenian music in the world. At the same time, it will contribute to the accessibility of recent contemporary music from elsewhere in the world, as the event will attract renowned musicians from fifty countries. The festival thus represents an enrichment of Slovenian and international music, and of culture in general.

I would like to extend my sincere thanks to the Society of Slovene Composers and to all of the individuals who can take credit for the longstanding friendly and professional relationships with the International Society for Contemporary Music. Thanks are also due to the Slovenian Philharmonic and to Radio Slovenia and its Symphony Orchestra, as well as to all of the others who will contribute to the successful realisation of this important cultural event. I wish all of the participants in the World Music Days 2015 abundant pleasure on this encounter with first-rate musical art.

*Julijana Bizjak Mlakar, MA*  
*Minister of Culture of the Republic of Slovenia*



## **AFTER TWELVE YEARS, THE WORLD MUSIC DAYS ARE RETURNING TO LJUBLJANA**

I am very happy that, after twelve years, the World Music Days are returning to Ljubljana, a city of culture and art. Our beautiful Ljubljana, which is always marked by a diverse range of musical events, will on this occasion breathe and live music with even greater intensity, as the concerts of the World Music Days unfold at a variety of venues.

This time, the connecting thread of the World Music Days is Ljubljana's Three Bridges (or Tro-mostovje in Slovene) designed by the celebrated Slovenian architect Jože Plečnik: three bridges, three directions. The Three Bridges are an appropriate symbol: one of the most recognised landmarks not only of Ljubljana but of Slovenia as a whole, where various paths and the diverse ideas meet. And there is no better place from which we can convey to the world the diverse musical messages of Slovenian composers and performers.

It is with great enthusiasm that I await the autumn events of the World Music Days, which will place our beautiful, green, clean and safe Ljubljana at the centre of international music happenings! I am convinced that this will be a gathering of great achievements, that the performances will be extraordinary, and that the audience and music professionals will partake in excellent music.

Welcome to Ljubljana, European Green Capital 2016 and the most beautiful city in the world!

**Zoran Janković,**  
*Mayor of the Municipality of Ljubljana*



## THE WORLD MUSIC DAYS ARE HERE



**A**s the representative of the Society of Slovene Composers, the Slovenian Section of the International Society for Contemporary Music, I have more than twenty times been a participant and observer of the General Assembly of the ISCM and the festival with the resounding name: The World Music Days. From my perspective, coming to these events as a representative of a small nation, the World Music Days look slightly different. It has always been evident that the representatives of larger countries present themselves in a different, more salient way. Composers who come from smaller countries or sections have fewer opportunities, whether this is recognised or not. Certain other differences are also apparent. The small should remain diminutive, while the large will continue to be great in the future. Small and large, successful and less successful. This was my first impression, and this impression continues to prevail. Globalisation, which is good for the large and bad for the small, is here; it continues to make inroads, to all corners of the world. They convince us that it is good. The question is: for whom?

I observe creativity because I myself create. I observe and I am astonished. The entire world models itself on the creativity of central Europe. Countries that have developed new outlooks on new music attract young composers to encourage them to absorb their new music. And then, drunk with their fleeting fame, these composers create music that loses touch with the listeners. Some leave and are drowned in the music of the world, others are indifferent or bewildered, and still others remain curious and wait for a historical turnaround. Music must have an artistic charge, it must tell the truth. "Where is the limit?" we often ask ourselves. The limit is established by art; it will never be established by science, not by any branch of science! Only art can survive; constructions belong to other fields of human activity. I believe in music. Let shifts occur; they can occur amongst people who represent the music of the east and the west, the north in the south, the small and the large. Those who are still diminutive will be great. Those who abandon the language of their own environments will not conquer the world. We are also the world. We seek that which is in ourselves, that which tells us of a new and different way to engage with the elemental artistic force.

Why do I tell this well-worn story? Because, as a sensitive person by nature, I feel that the World Music Days courageously fend off this march of globalisation. The World Music Days are a forum at which composers from small, almost unrecognised and unacknowledged centres can also succeed. This is why I was glad – as the representative of a nation that numbers two million people, including some one hundred composers of art music – that I decided for a second time to convince my own milieu, as well as the body of delegates from fifty countries, to enable the World Music Days to take place in Slovenia again.

Slovenia, too, has excellent composers; Slovenia, too, is capable of producing world-class performers. Do you doubt this? Come to Slovenia and you will hear that this is true. The World Music Days are here. Welcome to everyone who wanted to experience this. Truth has three orientations, just as the centre of Ljubljana has three bridges emanating from the same centre; three orientations that can all be true, but the truth that artists advocate is unique. Ljubljana's city pipers, who played and trumpeted in the city some five hundred years ago, were a truth as well. They announced beauty and invited the people to listen. Slovenia has held on to this tradition. The ISCM World Music Days are here again after twelve years. Ljubljana has opened the city gates.

Welcome!

*Pavel Mihelčič,*

*Artistic Director and President of the Programme Committee ISCM WMD 2015*



## DEAR VISITORS TO THE WORLD MUSIC DAYS

In the year that the Society of Slovene Composers celebrates 70 years of successful operation, we are continuing the endeavours of our numerous eminent predecessors and once again organising the World Music Days, one of the longest-standing and most important annual celebrations of music. Slovenian composers have had a presence in the International Society of Contemporary Music (ISCM) since the early 1930s, with Slavko Osterc taking a particularly active role in presenting his fellow Slovenian composers, and in the protection of authors' rights.

We live in a time that is marked by the coexistence of various musical poetics, and I look forward to such an intensive encounter with the music of today, which will highlight selected composers from a diverse range of cultural environments. I am certain that this musical experience will be an important inspiration with far-reaching consequences for the Slovenian music scene, and I am particularly happy that in this distinguished company the musical ideas of more than forty Slovenian composers of all generations will also resound.

Based on the original concept of our colleague Pavel Mihelčič, the long-standing leader of the Slovenian section of the ISCM at the Society of Slovene Composers, and with the creative input of the most important actors in Slovenian musical life, we have planned an ambitious programme, cognizant of the importance of this opportunity for Slovenian culture, for all of our composers and performers.

I would like to take this opportunity to extend my sincere thanks to everyone who has contributed to the planning of the World Music Days, and to wish our guests and visitors to the concerts exciting and enriching days, evenings and nights in Ljubljana.

*Nenad Firšt,*

*President of the Society of Slovene Composers  
and President of the Organizing Committee ISCM WMD 2015*



It is not the first time that the World Music Days have been hosted in Slovenia, and the return of the festival is entirely justified. This is one of the most important musical events, not only for Slovenia but on an international level. It is an opportunity to promote contemporary music, and represents a further enhancement of the already rich musical life in the Slovenian capital. At the same time, the festival is an important showcase for Slovenian and foreign composers and performers.

We at the Slovenian Philharmonic are honoured to have been invited to collaborate in the World Music Days, and we will therefore make every attempt to justify the expectations. The organisation of an event of this kind is extremely demanding. I would therefore like to take this opportunity to congratulate all of the key figures in the Society of Slovene Composers, and to thank the staff of the Slovenian Philharmonic for their help in realising this is extensive project. In particular, I would like to express my gratitude to long-standing professor, dean and composer, as well as my personal friend, Prof. Pavel Mihelčič, without whom the World Music Days would not be in Slovenia.

*Damjan Damjanovič,*

*Director of the Slovenian Philharmonic*

## DEAR FESTIVAL GUESTS

It is an honour for us to participate in the opening concert of the ISCM World Music Days and thus contribute to this important international musical event. With its rich concert and recording activities, the RTV Slovenia Symphony Orchestra, which is currently celebrating its jubilee 60<sup>th</sup> season, is one of the leading performers of contemporary music in Slovenia. Works by Slovenian composers are frequently included in our regular concert programmes, and our recordings of these compositions have attracted international awards, confirming our mission with regard to the presentation of Slovenian musical creativity. For all of those involved, the present festival of world contemporary music is a significant and welcome challenge, while at the same time being an opportunity for Slovenia to place its rich and diverse musical life alongside that of major cultural centres. It is my hope that the Slovenian audience will, in the greatest possible numbers, once again show their openness and interest by accepting this challenge, thus demonstrating that we are aware of the importance and value of our common cultural environment.

*Maja Kojc,  
Artistic Director of the RTV Slovenia Symphony Orchestra*



## DEAR FRIENDS OF MUSIC

After twelve years, the World Music Days are returning to Ljubljana. This is an event of international significance, giving us an insight into current musical happenings throughout the world over a period of seven days. The Ljubljana Conservatory of Music and Ballet is honoured to have an opportunity to participate in such an important project. We are well aware of the determination and devotion that the members of the Society of Slovene Composers have invested in the organisation of this event, as well as the great responsibility they have taken on. The celebrated violinist Yehudi Menuhin once said: "Music speaks for itself, if we only give it a chance". Our conservatory endeavours to produce young musicians with open ears, without prejudice and without fear of the contemporary sounds of the world. Let us therefore give music an opportunity to express the sensuousness of the contemporary world, to convey us to expected and unexpected sonic landscapes. In the name of the Ljubljana Conservatory of Music and Ballet, I would like to extend a warm welcome to Ljubljana. I look forward to seeing you in the greatest possible numbers at the concerts and lectures of the World Music Days.

*Dejan Prešiček,  
Director of the Conservatory of Music and Ballet Ljubljana*



**I.**  
**MAIN PROGRAMME**



## SATURDAY, 26<sup>th</sup> September

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### The World Music Days with the Ljubljana City Pipers

- 🕒 **19:00 – 19:45**, Prešern Square 📖 page 24, 26  
**Trbovlje Workers Band**  
**Conductor: Jože Kotar**
- S. Yegisawa, J. Golob, M. Mihevc, T. Habe, Č. Sojar Voglar, B. Adamič**
- 🕒 **20:00 – 21:00**, Slovenian Philharmonic, The Marjan Kozina hall 📖 page 24, 29  
**Slovenian Armed Forces Band**  
**Conductor: Andreja Šolar**
- F. Schmitt, K. Pahor, L. S. Alarcon**
- 🕒 **21:30 – 21:50**, Balcony of the University of Ljubljana 📖 page 24, 31  
**Brass Ensemble of the Ljubljana Music Academy**  
**Conductor: Dušan Kranjc**
- N. Bečan**
- 🕒 **22:00 – 23:00**, Slovenian Philharmonic, The Slavko Osterc hall 📖 page 25, 33  
**Five Elements**  
**Author: Marjan Šijanec**  
**Performers: Dr. Albinca Pesek, Dr. Lasanthi Maranjani Kalinga Donna, Jože Prezelj, Marjan Šijanec**

## SUNDAY, 27<sup>th</sup> September

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🕒 19:00, Slovenian Philharmonic, The Slavko Osterc hall

**Pre-concert talk**

**Moderator: Primož Trdan**

📖 page 35 🕒 20:00, Slovenian Philharmonic, The Marjan Kozina hall

**OPENING CONCERT**

**RTV Slovenia Symphony Orchestra**

**Conductor: Simon Krečič;**

**Soloists: YongYin Zhang - erhu, Jože Kotar - clarinet, Simon Klavžar - marimba**

**H. Winkelman, I. Petrić, C. Ledoux, B. Kos, P. Ramovš, N. Worsaae**

## MONDAY, 28<sup>th</sup> September

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📖 page 43 🕒 16:00, Slovenian Philharmonic, The Marjan Kozina hall

**Wind quintet Ensemble Slowind & The Percussion Ensemble SToP**

**Conductor: Steven Loy**

**X. Yang, V. Bakopoulos, L. Vrhunc, S. Rasmussen,**

**P. Adriaansz/M. Altena, C. Rojac, J. Gotlib, C. Hung**

📖 page 51 🕒 20:00, Conservatory of Music and Ballet Ljubljana

**Ensemble Neofonia**

**Conductor: Steven Loy**

**Soloist: Malgorzata Walentynowicz - piano**

**K. Y. Chan, T. Harenda, A. Zagaykevych, U. Rojko, S. Na, I. Buffa, K. Wołek**

📖 page 57 🕒 22:00, Four points by Sheraton Ljubljana Mons

**Anja Brezavšček - flute, Boštjan Lipovšek - horn, Dušan Kranjc - trombone,**

**Miha Šuler - trombone, Simon Klavžar - marimba, Tina Žerdin - harp**

**D. Bavdek, B. Jež Brezavšček, Ž. Stanič, P. Kopač, I. Štuhec, Č. Sojar Voglar, H. Vidic, T. Svete**

## TUESDAY, 29<sup>th</sup> September

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- 🕒 **16:00**, Conservatory of Music and Ballet Ljubljana 📖 page 65  
**Valentina Štrucelj - clarinet, Luka Einfalt - euphonium, Nina Prešiček - piano**  
  
**O. Torres, C. C. Brown, C. W. Wang, J. Matičič, D. Beović, R. H. Fridriksson,  
 J. Vanpaemel, M. Blake**
- 🕒 **20:00**, Slovenian Philharmonic, The Marjan Kozina hall 📖 page 72  
**Slovenian Philharmonic String Chamber Orchestra**  
**Conductor: Simon Krečič**  
**Soloists: Miran Kolbl - violin, Janez Podlesek - violin, Gabriel Lipuš - baritone**  
  
**J. Repečkaitė, O. Kroupová, P. Geminiani, A. Beste, P. R. Palsson, A. Srebotnjak, U. Krek**

## WEDNESDAY, 30<sup>th</sup> September

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- 🕒 **15:00**, Slovenian Philharmonic, The Slavko Osterc hall  
**Pre-concert talk**  
**Moderator: Brigita Rovšek**
- 🕒 **16:00**, Slovenian Philharmonic, The Marjan Kozina hall 📖 page 85  
**The Slovenian Philharmonic Choir**  
**Conductor: Martina Batič**  
  
**P. Zombola, I. Stefanović, N. Costa, P. Nørgår, G. Mălăncioiu, M. Isaksson, P. Mihelčič**
- 🕒 **20:00**, Slovenian Philharmonic, The Marjan Kozina hall 📖 page 94  
**Ensemble MD7 and Guests**  
**Conductor: Steven Loy**  
  
**D. Rotaru, G. Fitzell, H. Kim, N. Firšt, E. Young Lee, N. Whiteman, C. Yao, T. Vulc**

## THURSDAY, 1<sup>st</sup> October

📖 page 101 ⌚ 16:00, Slovenian Philharmonic, The Marjan Kozina hall  
**Anja Brezavšček - flute, Pija Hočevar - flute, Valentina Štrucelj - clarinet, Eva Vrtačnik - oboe, Jože Rošar - horn, Marjan Peternel - piano, Ljubo Rančigaj - piano, Irina Kevorkova - violin, Igor Mitrović - violoncello, Miloš Mlejnik - violoncello, Jerica Steklasa - soprano, Slaven Kulenović - conductor**

**J. Jež, J. M. Quinteros, L. Rančigaj, C. Miller, Z. Cojocar, R. Stivriņa**

📖 page 111 ⌚ 20:00, SNG Opera and Ballet Ljubljana, Orfejev salon  
**Dissonance quartet**

**J. M. Lee, A. Okba, P. Sucena de Almeida, A. Khubeev, W. Rolf, L. Lebič**

## FRIDAY, 2<sup>nd</sup> October

📖 page 119 ⌚ 16:00, Conservatory of Music and Ballet Ljubljana  
**Ensemble 4saxess**

**T. Hisatome, H. Thomalla, M. Ivičević, L. Skipworth, M. Kranebitter, U. Pompe**

⌚ 19:00, Cankarjev dom, Foyer  
**Pre-concert talk**  
**Moderator: Mojca Menart**

📖 page 128 ⌚ 20:00, Cankarjev dom, Gallus Hall  
**CLOSING CONCERT**  
**Slovenian Philharmonic Orchestra**  
**Conductor: TaeJung Lee**  
**Soloist: Saar Berger - horn, Janez Podlesek - violin**

**V. M. Puumala, V. Žuraj, P. Brennan, N. Šenk, M. Savikangas, H. Parra**



## ISCM General Assembly

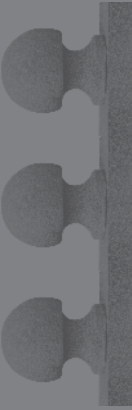
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Four points by Sheraton Ljubljana Mons, Pot za Brdom 4, Ljubljana



- 🕒 **Monday, 28<sup>th</sup> September: 9:00 – 14:00**
- 🕒 **Tuesday, 29<sup>th</sup> September: 9:00 – 14:00**
- 🕒 **Wednesday, 30<sup>th</sup> September: 9:00 – 14:00**

## II. ACCOMPANYING PROGRAMME



## FRIDAY, 25<sup>th</sup> September

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🕒 **20:00**, Saint James Parish's Church, Gornji trg 18

📖 page 23

SONICA CLASSICS III:

**Charlemagne Palestine**

## SUNDAY, 27<sup>th</sup> September

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🕒 **11:00**, MoTa Point, Gosposvetska 12

📖 page 34

**Charlemagne Palestine: ArtistTalk**

## from MONDAY, 28<sup>th</sup> September to WENESDAY, 30<sup>th</sup> September

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🕒 **9:00 – 12:30 and 14:30 – 18:00**, Faculty of Arts of University of Ljubljana

📖 page 42, 64, 83

**Between Universal and Local: From Modernism to Postmodernism**

*International musicological conference, dedicated to the 80<sup>th</sup> anniversaries of composers*

*Vinko Globokar and Lojze Lebič*

## TUESDAY, 29<sup>th</sup> September

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🕒 **22:00**, Slovenian Philharmonic, The Slavko Osterc hall

📖 page 79

**Young composers of the Ljubljana Music Academy**

**Ensemble Microsonus**

**Conductor: Dominik Steklasa**

**K. Vrečič, A. Pivko Knežević, I. Kocen, T. Lebar, S. Penšek, U. Jašovec, D. Steklasa**

## THURSDAY, 1<sup>st</sup> October

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- 📖 page 109 ⌚ **18:00**, Španski borci, Zaloška 61  
**Pierluigi Billone: 1+1=1**  
*Aviva Endean - bass clarinet, Sam Dunscombe - bass clarinet*
- 📖 page 117 ⌚ **22:00**, SNG Opera and Ballet Ljubljana, hall -3  
**Grigory Frid: The Diary of Anne Frank**  
 Slovenian premiere

## FRIDAY, 2<sup>nd</sup> October

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- 📖 page 124 ⌚ **16:00**, Society of Slovene Composers, The Kogoj's hall  
**Luka Juhart - accordion**
- L. Juhart, B. Šaljić Podešva, A. Fuentes, E. Demetz, V. Žuraj, V. Globokar**

## WEDNESDAY, 7<sup>th</sup> October

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- 📖 page 134 ⌚ **19:00**, Kulturni dom Nova Gorica  
**Talking about Music over Coffee**  
**Guest: Composer and Academic Lojze Lebič**  
**Moderator: Musicologist Veronika Brvar**

## SATURDAY, 10<sup>th</sup> October

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- 📖 page 135 ⌚ **20:15**, Kulturni dom Nova Gorica  
**Slovenian Philharmonic Orchestra**  
**Conductor: Anton Nanut**  
**Soloists: Boštjan Lipovšek - horn, Barbara Jernejčič Fürst - mezzosoprano**
- L. Lebič, L. van Beethoven**

**MONDAY, 19<sup>th</sup> October**

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🕒 **19:30**, Križanke, Viteška dvorana

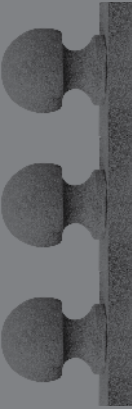
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**Concert of Lieder**

**Soloists:** *Mihaela Komočar - soprano, Nina Uhari - piano*

**M. Kozina, M. Ravel, R. Simoniti, J. Sibelius, M. Lipovšek, E. Melartin**

**III.  
COMPOSERS AND  
PERFORMERS  
Main and Accompanying  
Programme**

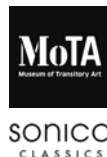


FRIDAY, 25<sup>th</sup> September 2015 at 20:00, Ljubljana

Saint James Parish's Church, Gornji trg 18

In collaboration with the MoTA- Museum of Transitory Art

SONICA CLASSICS III:

**CHARLEMAGNE PALESTINE****Charmagne Palestine: """"ya'qobseksapilnakaosmeditacija"""" (2015)**

Charlemagne Palestine (1945) is an American composer, performer, pianist, organist and visual artist who, with his minimalist music and works in the area of visual arts (experimental video, etc.), has powerfully marked the New York downtown scene since the late 1970s, while in the last decade his music has also influenced the work of numerous young followers. He studied at the Columbia University in New York, the Mann School of Music and CAL Arts in California. Although a self-proclaimed "maximalist", he belongs to the generation of early minimalists: Philippe Glass, Terry Riley, La Monte Young, Phill Niblock and Steve Reich. In the 1970s, he wrote intense music on the border of ritual experience, as a unique response to the practices of contemporary Western classical music. He therefore frequently searched for sound in unusual tunings, whether his own or "borrowed" from Eastern musical culture. At the same time, his music is characterised by growing, increasingly intense and dense melody, reinforced with booming clusters and pitch masses, set in the sonority of a specific space. Charlemagne Palestine creates timbres, harmonic fusions, pulsations and resonance in a space in a way few other composers do today. He performs in piano recitals, as a vocalist or as an organist in church spaces, as well as creating works in electronic sound media and in collaboration with various other musicians. He achieved international recognition with the composition *Strumming Music* in 1974, and since then has appeared at major festivals of contemporary music, including festivals of classical, electronic, electroacoustic and experimental music. His solo organ recitals are an intense sonic and spatial experience, with elements of meditation and the experience of contemporary ritual. In his approach, Charlemagne Palestine takes the space and the sonority of the space as his point of departure. His organ music is therefore always a spontaneous experience of the moment and of inspiration, which he himself calls "the creation of the moment". Thus Ljubljana's Church of St. James will resound with an entirely new creation, entitled """"ya'qobseksapilnakaosmeditacija"""".

**SATURDAY, 26<sup>th</sup> September 2015 at 19:00, Ljubljana****Prešern Square with surroundings, Slovenian Philharmonic****The World Music Days with the Ljubljana City Pipers**⌚ **19:00 – 19:45**, Prešern Square**Trbovlje Workers Band****Conductor: Jože Kotar**

1. **Satoshi YEGISAWA**: FANFARE – THE BENEFICATION FROM SKY AND MOTHER EARTH
2. **Jani GOLOB**: ALLEGRO FESTIVO
3. **Marko MIHEVC**: MARCUS PRAESIDIALIS
4. **Tomaž HABE**: SINFONIA CARNIOLI  
*Sarabanda*  
*Gigue*
5. **Črt SOJAR VOGLAR**: LJUBLJANA OVERTURE\*
6. **Marko MIHEVC**: A HYMN TO EUROPE
7. **Tomaž HABE**: BLUE YELLOW
8. **Bojan ADAMIČ**: WITH A LIMITED SPEED

*\*first performance*⌚ **20:00 – 21:00**, Slovenian Philharmonic, The Marjan Kozina hall**Slovenian Armed Forces Band****Conductor: Andreja Šolar**

1. **Florent SCHMITT**: DIONYSIAQUES, OP. 62
2. **Karol PAHOR**: ISTRIJANKA – 15 dance miniatures in the spirit of Istrian folk melodies
3. **Serrano ALARCON**: DUENDE  
*Four preludes*



🕒 **21:30 – 21:50**, Balcony of the University of Ljubljana

**Brass Ensemble of the Ljubljana Music Academy**

**Conductor: Dušan Kranjc**

**Nejc BEČAN: LJUBLJANA BRIDGES – FANFARE**

1. *The Dragon Bridge*
2. *The Three Bridges*
3. *The Butcher's Bridge*
4. *The Cobbler's Bridge*

🕒 **22:00 – 23:00**, Slovenian Philharmonic, The Slavko Osterc hall

**Five Elements**

**Author: Marjan Šijanec**

**Performers: Dr. Albinca Pesek, Dr. Lasanthi Maranjani Kalinga Donna, Jože Prezelj, Marjan Šijanec**

*Brass Ensemble of the Ljubljana Music Academy*

*Slovenian Armed Forces Band*

*Trbovlje Workers Band*



🕒 **CONCERT AT 19:00****SATOSHI YEGISAWA (Japan, 1975)**

is regarded as one of the most penetrating Japanese composers of the younger generation. He gained his musical education at the Musashino Academia Musicae, where he graduated in trumpet performance, composition and conducting. His extensive creative work includes orchestral, chamber and choral music.

***Fanfare – The benefication from Sky and mother Earth***

*is the result of a commission from the city of Oyama. In composing the work, the composer's motto was water, as well as the green natural environment and the Earth. All of this is combined in an effective composition that begins with a calm introduction, after which the trumpets sound a majestic chorale, which flows into the rhythmic main theme.*

**JANI GOLOB (Slovenia, 1948)**

is a composer and teacher who engages in a broad range of musical creativity, including chamber music, orchestral music, vocal-instrumental music, film music and incidental music.

***Allegro festivo***

*This occasional piece was composed for the excellent wind orchestra from Trbovlje, and was first performed under the leadership of the legendary conductor, clarinetist Alojz Zupan-Vu.*

**MARKO MIHEVC MUNI (Slovenia, 1957)**

is a composer of mostly orchestral and vocal-instrumental music and is one of the most important Slovenian composers of symphonic poems of recent times. His oeuvre comprises eight symphonic poems, nine concertos, six cantatas, a ballet, an opera and many other orchestral, chamber and choral works. He graduated in composition in the class of Prof. A. Srebotnjak and conducting in the class of Prof. A. Nanut from the Ljubljana Academy of Music, and then furthered his studies at the University of Music and Performing Arts in Vienna, where he graduated in composition in the class of Prof. F. Burt and subsequently studied conducting with Prof. O. Suitner. In 1991, he completed his master's studies in musical analysis in the class of Prof. G. Scholtz at the Institute for Music Analysis in Vienna. Since 1995, he has taught composition at the Ljubljana Academy of Music. From 1998 to 2002, he was President of the Society of Slovene Composers, and since November 2002 he has been the chief editor of the Society's publishing house, Edicije DSS. In 2000, he received the Fritz Kreisler Gesellschaft Award in Vienna for a composition for solo string instruments, and in 2003 he was awarded the highest professional prize of the Society of Slovene Composers for his symphonic opus, the Kozina Award.

***Marcus Praesidialis and A Hymn to Europe***

*The works Marcus Praesidialis and A Hymn to Europe for wind orchestra were written in celebration of Slovenia's joining the European Union. They were first performed in Ljubljana's Congress Square in 2004, on the day on which Slovenians turned a new page in their history.*

**TOMAŽ HABE (Slovenia, 1947)**

After studying the violin (L. Pfeifer) and music theory (J. Gregorc), Tomaž Habe completed his studies in composition (B. Arnič and L. M. Škerjanc) and conducting (Dr D. Švara) at the Ljubljana Academy of Music in 1970. From 1970 to 1972, he undertook postgraduate studies at the same institution with Prof. L. M. Škerjanc and U. Krek. Since then, he has been involved in music pedagogy. In 2002, he was awarded a recognition for his important contribution to the field of composition by the Senate of the Ljubljana Academy of Music. He was also awarded the Prize of the Republic of Slovenia in Education for achievements in the field of teaching in 1997. Tomaž Habe is a member and chairman of several committees and associations. He is a member of the Executive Board of the Society of Slovene Composers, as well as being the head of the society's choral section and editor of the Ars Slovenica series of compact discs. His opus comprises over 380 compositions: symphonic works, chamber works, six collections for children's choir and three collections for mixed choir, as well as music for wind orchestra, accordion orchestra and mandolin-tamburitz orchestra.

**Sinfonia Carnioli**

*The Gigue is the seventh movement from Sinfonia Carnioli – Soudaška. In terms of form, the Sinfonia combines both types of suite: the Baroque suite and a series of movements with associated content. The Gigue is a bipartite movement with a slightly modified folksong theme in six-eight time, which allows for treatment in inversion. As is obligatory for a gigue, the entire Allegro movement is polyphonic. The composition was written in 2002 and first performed by the Slovenian Army Orchestra conducted by Milivoj Šurbek. It has since been performed on numerous occasions, and a selection of movements were selected as set work on the second level of difficulty for a competition in 2003, while all three movements served as a set work on the first level of difficulty for a competition in 2005. Individual movements have been recorded for compact discs by numerous Slovenian bands, as well as being released on a selection of representative Slovenian wind orchestra music performed by the Ljubljana Academy of Music Wind Orchestra.*

**Blue Yellow**

*is a concert march composed in 2004. It is dedicated to Slovenia's entry to the EU and was first performed to mark that occasion by the Trbovlje Workers Band conducted by Alojz Zupan. After its opening fanfare introduction, the main first theme is presented followed by a transition to the second theme, which concludes the first section of the work. The trio makes use of a variation of the Slovenian folk song Janez, Kranjski Janez, kam odhajaš danes. As is obligatory for a march, the first section repeats and concludes with a coda.*

**ČRT SOJAR VOGLAR (Slovenia, 1976)**

graduated from the Ljubljana Academy of Music in composition and music theory in 2000 in the class of Prof. Marko Mihevc, with whom he continued his postgraduate studies, gaining his master's degree in 2004. He teaches music theory at the Ljubljana Conservatory of Music and Ballet, as well as working as an assistant professor at the Ljubljana Academy of Music. From 2002 to 2010, he was the secretary of the Society of Slovene Composers. Together with conductor Anton Lajovic, he is the artistic director of the Musical Afternoons, which take place each December in Vače pri Litiji. Črt Sojar Voglar has created more than 150 compositions in the areas of orchestral, chamber, vocal-instrumental and vocal music, as well as writing music for theatre, film and dance, and making arrangements in diverse genres. His compositions have enjoyed premieres and repeat



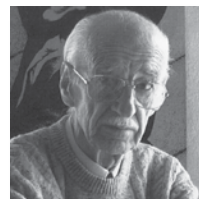
performances on all of the most important concert stages and festivals in Slovenia, as well as in numerous other countries.

### ***Ljubljana Overture***

*is a simple musical tribute to the city in which I live and create. Ljubljana gives me the necessary artistic and cultural stimulus, for which I am grateful.*

### **BOJAN ADAMIČ (Slovenia, 1912-1995)**

was one of the most prominent Slovenian composers of film and light music, while frequently also employing elements of serious music. A significant part of his creative opus is devoted to compositions for wind orchestra. He first encountered band music as a partisan, and remained faithful to it for the rest of his extraordinarily productive life.



Bojan Adamič graduated from the Ljubljana Academy of Music after studying the piano with Prof. Janko Ravnik. He was the first conductor of the Radio Slovenia Dance Orchestra (1945-80) and later served as the Director of Music Production of Radio Slovenia (1980-82).

### ***With a Limited Speed***

*was composed in 1988 and dedicated to the Trbovlje Workers Band on the occasion of its 75th jubilee. At that time, the band was led by Prof. Mihael Gunzek. The composition is a concert march that includes Adamič's typical rhythmic and harmonic invention.*

### **TRBOVLJE WORKERS BAND**

was established in 1903 and soon became an indispensable part of cultural life in Trbovlje. After the Second World War, the quality of the band began to rise, and it achieved its first major competition success in the republic competition for wind orchestras in 1949. This gave it the right to appear at the federal review in Belgrade, where it was awarded first prize. The band gradually shifted away from playing marches and began to perform more modern and demanding compositions. One success followed another, reaching a peak in 1974 when the band received first prize and a gold medal at the International Wind Orchestra Championship in Kerkrade, The Netherlands, where it also received an award from the American ambassador as the best foreign ensemble. The outstanding quality of the Trbovlje bandmen has been confirmed repeatedly with first prizes in various competitions in Slovenia and abroad. The Trbovlje Workers Band has always been led by conductors with a great deal of knowledge and a strong dedication to the band from which they originate. Following Anton Hudarin, Mihael Gunzek and Alojz Zupan, the leadership of the orchestra was taken over by Jože Kotar in 2007. A long-standing member of the band, Jože Kotar is also a full professor of clarinet performance at the Ljubljana Academy of Music and the principal clarinetist of the RTV Slovenia Symphony Orchestra. Despite the difficult economic situation and the consequent lack of funding, the band has in recent years successfully revitalised itself, ensuring that it will continue its high quality and successful work in the future.

### **JOŽE KOTAR**

became a principal clarinetist of the RTV Slovenia Symphony Orchestra in 2007 after serving in the same role in the Slovenian Philharmonic Orchestra for 12 years. He is also a full professor at the Ljubljana Academy of Music. As a soloist and a member of various chamber ensembles, he performs in Slovenia and abroad (Italy, Hungary, Austria, Germany, France, the Czech Republic, Poland, Russia,

Ukraine, Spain, Ireland, Belgium, Denmark, Switzerland, Sweden, the Netherlands, Israel, Croatia, Bosnia and Herzegovina, Serbia, Macedonia, USA, Canada, Brazil, South Korea), leads clarinet and chamber music seminars (Croatia, Serbia, Italy, Hungary, Belgium, Ireland, Israel, Brazil), and participates in the jury of international competitions. He has recorded many CDs: four as an independent soloist and numerous ensemble CDs, including three with the Ariart Wind Quintet, Family with the Slovenian Clarinet Sextet, Clarinetting with the Slovenian Clarinet Quartet, three with the MD7 Contemporary Music Ensemble and one with the Slovenian Philharmonic Woodwind Trio. Since 2007, he has been the conductor and artistic director of the Trbovlje Workers Band.

### 🕒 CONCERT AT 20:00

#### **FLORENT SCHMITT (France, 1870-1958)**

was a prolific composer for all his long life – notching 138 opus numbers, including every genre except for opera. He was difficult to pigeonhole, and has been called everything from conservative to neo-Romantic to revolutionary. His music, characterized by rhythmic energy, refined orchestration, and tonal harmony, combines his admiration for impressionism and the beginning of the reaction against it. Schmitt only got interested in music during his teenage years, and studied in Nancy and later in Paris with Massenet and Fauré. He won the Prix de Rome in his fifth attempt, aged 30. From Rome he sent his first masterpiece, the choral-orchestral Psalm 47 (1904). Three years later he wrote a ballet, later rearranged as symphonic poem, *La tragédie de Salomé*, whose violence was uncommon in French music and which became his most famous piece. He was a member of the Société Musicale Indépendante, director of the Conservatoire de Lyon and music critic for *Le Temps*. In 1932, he appeared as soloist in his *Symphonie Concertante* for piano and orchestra in Boston. In 1938 he was appointed President of the Société Nationale de Musique. Other important works were his Piano Quintet, a string quartet, the *Sonata Libre en deux parts enchainées* for violin and piano, and two symphonies, the last of which was premiered only two months before his death.



#### ***Dionysiaques op.62***

*French composer Florent Schmitt has written two major works, namely Dionysiaques and Marche militaire, which represent his op. 62. It has been speculated that Schmitt's service in World War I brought him into contact with military bands and encouraged him to write this type of music. Schmitt took his title from the orgiastic festivals held in ancient Greece to celebrate Dionysius, the god of wine, fertility, drama, and other enjoyable things. Using saxhorn family, which is treated as a string in the Symphony Orchestra, sarrusophone, soprano clarinet, double bass and bass saxophone he created a rich and unprecedented instrumentation, which represents a new milestone in terms of orchestration for wind bands. Dionysiaques is a good introduction to his music, full of appealing themes, inviting sonorities, crowd-pleasing climaxes; in short, an extraordinary sonic spectacle, which is still a challenge to the best brass bands and due to its complexity rarely heard in concert halls. The Slovenian Armed Forces Band will conduct the original work to the modern instruments adapted orchestration by Felix Hauswirth.*

#### **KAROL PAHOR (Slovenia, 1896-1974)**

composer, violinist and music teacher, came from Osterc's school of composition. After his high-school graduation, he spent 4 years at the front, but after the war, he continued to study music in

Trieste, Vienna and Bologna. After Italian authorities deported him from Idrija, where he founded a music school, he came to Ljubljana and became a member of the opera orchestra. He also worked as a music teacher and headmaster in Banjaluka, Ptuj, Maribor and Ljubljana. After World War II, he linked his creativity with the elements of folk music, especially with the melodic forms from the regions of Bela Krajina, Istria and Prekmurje. He has written orchestral, chamber and piano compositions and was particularly productive in the field of choral music. He has received the Župančič award and the Prešeren award for his lifetime work in the field of musical creativity.



### **Istrijanka**

by Schmitt's Slovenian contemporary Karl Pahor includes 15 dance miniatures in the spirit of Istrian folk melodies for symphonic wind. Originally, it was written for piano in 1950/51 and in 1956 orchestrated for symphonic winds. In the miniatures, Pahor uses the Istrian scale and creates every miniature independently and thematically with the original relationship of whole tones and semitones of the hexatonic scale and the melodic forms of the Bela Krajina region, adding a touch of dancing atmosphere and contrasting tempos.

### **LUIS SERRANO ALARCÓN (Spain, 1972)**

is one of the most outstanding Spanish composers whose works have been performed in over 30 countries. He has been invited to conduct his own music in many countries worldwide and has received commissions from many major organizations and groups. In 2012, the Southeastern Conference Band Directors Association, a consortium of 14 universities from USA, commissioned his first Symphony for Wind Orchestra, which was premiered in October 2013. In 2006, he won the first award at the International Band Competition Contest of Corciano, Italy with the piece *Preludio y Danza del Alba*, for brass quintet and Symphonic Band, repeating the same award in 2009 with his piece *La Dama Centinela*, which converts Luis Serrano Alarcón into the first composer that has won this prestigious award in two occasions. In 2011 his piece *Duende* receives the Award to the best publication of a Classical Piece from the National Music Awards, which are annually given by the Academy of Arts and Music Sciences, and are being considered as the most important awards concerning Music in Spain. From 2011 to 2013 Luis Serrano Alarcón was member of the WASBE Board of Directors. Besides composing, Luis Serrano Alarcón is also teaching and since 2015 he develops his own editorial project, Alarcón Music.



### **Duende**

The author Luis Serrano Alarcón describes his composition *Duende* awarded in 2011 with the following words: "The term *Duende* is used in flamenco to refer to this state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer in few occasions. It's also used, in extension, to define a person when someone has a special grace, something difficult to define but that makes him different of the rest. The use of the word *Duende* as the title of this collection of symphonic preludes, independently of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in the Spanish popular music: listening to the piece, the listener can hear, among other features, the symphonic energy of de Falla's scores, the intimacy of *Iberia* by Albeniz, the magic of the guitar played by Tomatito or Paco de Lucía, the festive happiness of Granadine Sacromonte (a popular flamenco neighbourhood in Granada), but specially, and I insist in this one,



*the obvious presence of winks to other music styles, such as jazz or Latin music. With this style fusion, I want to reflect in a symbolic way where our Spanish society stands for nowadays: a society with many traditions, but at the same time a cosmopolitan and modern community, which cannot be different in these modern times we are living in."*

### **SLOVENIAN ARMED FORCES BAND (SAF)**

was founded in 1996 and works under the command of SAF Protocol Unit. The musicians of the SAF Band are dedicated professionals, most of them graduates of the Music Academy in Ljubljana. The Band plays Slovenian and foreign military, classical and contemporary works and is responsible for the provision of high-quality music support at the ceremonies, protocol events and celebrations organised by the Republic of Slovenia, Ministry of Defence and the Slovenian Armed Forces. In addition, it can often be heard on public concerts under the baton of renowned Slovenian and foreign military and civil conductors. The Band has taken part in many international military tattoos and music festivals in Austria, Italy, Croatia, Hungary, Germany, France, Denmark, Belgium, Kosovo, Macedonia, Czech Republic, Russia and USA. For its merits, it received Bronze Medal of the Slovenian Armed Forces in 1997 and Gold Medal of the Slovenian Armed Forces in 2006.

### **ANDREJA ŠOLAR**

graduated in symphonic conducting and music education from the Academy of Music in Ljubljana with maestro Marko Letonja. She also studied conducting with Jan Cober at the Brabants Conservatorium in Tilburg, Netherlands. In 2002, she completed her masters-degree studies with her début appearance with the Slovenian Armed Forces Band, which received excellent radio reviews. In 2008, she completed the Senior Musician Course at Naval School of Music Norfolk in Virginia, USA. She is currently employed with the Slovenian Armed Forces Band as Artistic Director and Conductor. As a conductor, she has worked with the Slovenian Philharmonic Orchestra, the Symphonic Orchestra of the Slovenian National Radio and Television, the Slovenian Philharmonic Brass Ensemble, MD7 Ensemble for Contemporary Music, and many others. In addition to her work in Slovenia she has also collaborated with the Latvian National Armed Forces Band, Symphonisches Blasorchester Klagenfurt, Blasorchester Johann – Joseph – Fux Konservatorium Graz, Austria, and is member of the international jury at Austrian and Slovenian wind bands competitions.

She is continuously upgrading her knowledge at international seminars led by G. Pehlivanian, and writes arrangements for wind and brass bands.

### **FANFARE AT 21:30**

#### **NEJC BEČAN (Slovenia, 1984)**

After completing elementary music school, composer and conductor Nejc Bečan continued his education at the Ljubljana Conservatory of Music and Ballet (jazz saxophone) and the Ljubljana Academy of Music (composition and music theory), graduating with distinction (summa cum laude) in 2009 in the class Jani Golob. His most important compositional projects and performances include the short ballet Prelude to a Kiss, music for the film Vampir z Gorjancev and the compositions Concerned about the Saxophone and Simfonietta. In addition to orchestra compositions, Nejc Bečan's opus is also enriched with chamber music, while his orchestral and chamber music arrange-



ments in a diverse range of musical genres are popular amongst performers. In 2012, he completed his studies of conducting at the Ljubljana Academy of Music with Milivoj Šurbek, and then furthered his studies at the Vienna University of Music and Performing Arts in the masterclass of Prof. Mark Stringer. In 2014, he took over the position of conductor and artistic director of the Slovenian Police Orchestra, with whom he performs regular concerts as well as undertaking musical artistic projects.

### **Ljubljana Bridges – Fanfare**

1. *The Dragon Bridge: The festive opening of the cycle of works begins with a potent maestoso that illustrates the power of the dragon itself as a mythological beast in countless stories, and proudly extols the city symbol to which the first of the bridges is attributed.*

2. *The Butcher's Bridge: In the second movement, the content of the programme is sparked by the name of the bridge itself. The essence of the somewhat gentler conception of the fantasy genre is found in the idea of the act with which numerous couples have marked the image of the youngest of the bridges: the thousands of locks that are attached to the bridge's fence no doubt make an impression both on lovers themselves and on everyday passers-by.*

3. *The Three Bridges: Just as the number three is embedded in the name of Plečnik's architectural masterpiece, so is its presence felt in every musical aspect of the third movement. It is contained both in the micro motives and the macro structure, while the overall work is rounded off with a wild furioso scherzando.*

4. *The Cobbler's Bridge: The last crossing of the Ljubljanica River has long been recognised in the Slovenian music scene as a wonderful memory of a bygone era. On this occasion, cloaked in freedom, fun, carefreeness, summer bustle and boisterousness, the bridge and its environment will be wrapped in the concluding fanfare.*

### **BRASS ENSEMBLE OF THE LJUBLJANA MUSIC ACADEMY (20/ BRASS AG /15)**

was established in 2007 in order to enable the future young professional musicians to get as many music experience as possible by performing on concert stages in Slovenia and abroad. It gives them the opportunity to present themselves through various programs not only in the ensemble, but also in the solo musical works.

The 20/ BRASS AG /15 activities is not restricted by the technical realization of the program, they are also focusing on the performance, manner of expression and mutual cooperation on the stage. Furthermore, their intention is to attract young audience, show them the great palette of brass instruments and gain their interest for that sort of music.



**🕒 CONCERT AT 22:00****FIVE ELEMENTS**

The group of four performers, dr. Albinca Pesek, dr. Lasanthi Maranjani Kalinga Donna, Jože Prezelj and Marjan Šijanec, will perform meditative, relaxing music, as well as sound without musical meaning, on various instruments and sound producers, such as planetary, Chinese and orchestral gongs and tam-tams, Himalayan singing bowls, the Indian violin, shamanic drums and the didgeridoo, as well as various xylophones, lithophones and so on. Unlike similar, familiar sonic baths, this performance will have a concert disposition, as the performers will independently create sounds in the given models of five elements, focusing on associations with well-known symbols, such as earth, water, fire, air and akasha. Acousmatic sounds of healing frequencies will add value to the performance, along with various sounds of nature and so on, artificially generated with the aid of original computer software created by Marjan Šijanec. The concept of performing meditative, relaxing music is undoubtedly as old as humanity itself, as therapy with sound represents the application of sonic frequencies for the purposes of healing, with the goal of bringing the individual back into harmony with the state of the mind, body and spirit. In many areas of rehabilitation, such as those addressing the physical emotional, cognitive and social needs of the individual, music therapy is used in various health institutions, therapy centres and so on. Such music is, however, also present in its concert form, above all in the work of great masters such as the internationally renowned gong master Don Conreaux, two of whose pupils are members of the ensemble, Dr Albinca Pesek and Marjan Šijanec.

**SUNDAY, 27<sup>th</sup> September 2015 at 11:00, Ljubljana**

**MoTA Point, Gosposvetska 12**

In collaboration with the MoTA- Museum of Transitory Art



**CHARLEMAGNE PALESTINE: ArtistTalk**

A talk with legendary composer Charlemagne Palestine about his work and the projection of his early video works, which inhabit the border between performance, ritual and an intense audio-visual experience.

In the 1970s, Charlemagne Palestine made a series of videos through which, tracing his music and as a performance maker, he explored and shifted the boundaries of his own mental and physical capabilities. We see unique rituals and refined but at the same time raw sonic and spatial studies, the core of which is Charlemagne's body searching for the extreme limits in his movement and voice, occasionally bordering on violence. Palestine imprints the resonance of his own body onto the resonance of a particular space, which becomes a setting for the intense forces emanating from the image he uses. The latter is used by the performer as a unique extension, or part, of his own body. Through ritual, repetitive melodies and intoxicating tones, as well as rapid movement, these forces are embedded in extreme mental states that meet our view through the image. Sometimes our view is Charlemagne's view, then again we are addressed aggressively and directly. Charlemagne Palestine duplicates our view while turning us into both viewers and participants. At the same time, he enters our bodies through the penetrating sound, leading us into our own world of intoxication, anxiety and pain.

**Programme:**

**Body Music I**, 1973-74, 12:54 min

**Dark Into Dark**, 1979, 19:28 min

**Ritual In The Emptiness**, 2001, 12:04 min

**SUNDAY, 27<sup>th</sup> September 2015 at 20:00, Ljubljana**

**Slovenian Philharmonic, The Marjan Kozina hall**

**OPENING CONCERT**

**RTV Slovenia Symphony Orchestra**

**Conductor: Simon Krečič**

**Soloists: YongYin Zhang - erhu\*, Jože Kotar - clarinet, Simon Klavžar - marimba**

**1. Helena WINKELMAN** (Switzerland)

BANDES DESSINÉES: Hommage à George Antheil *for string orchestra* (2012) 15'

**2. Ivo PETRIČ** (Slovenia)

INTEGRALS IN COLOUR: Sound reflection on Kosovel's poetry (1968) 20'

1 – *the whole world is as if immersed in blue*

2 – *the evening sun is like a death veil woven with gold*

3 – *I think of you, who departed like a white swan through red waters*

4 – *the sun on the grass, how green it is!*

5 – *my heart is grey from the streets, grey from stone*

6 – *gleaming red rays shine on the golden mosaic of the graveyard*

7 – *in my heart is a black mirror*

**3. Claude LEDOUX** (Belgium)

CROSSING EDGES *for erhu and orchestra* (2013/2014) 17'

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**4. Božidar KOS** (Slovenia)

SPECTRUM *for bass clarinet, marimba and orchestra* (2014) 12'

**5. Primož RAMOVŠ** (Slovenia)

PER ASPERA AD ASTRA (1991) 17'

**6. Nicolai WORSAAE** (Denmark/YCA candidate)

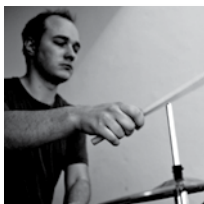
EIGHT AND A HALF PINT (2012) 8'45"

\* Performance of soloist is supported by Forum des Compositeurs



*RTV Slovenia Symphony  
Orchestra*

- Simon Krečič*
- YongYin Zhang*
- Jože Kotar*
- Simon Klavžar*



**HELENA WINKELMAN (Switzerland, 1974)**

was born into a musical family, her father being a Dutch/Italian flutist, her mother a Swiss harpsichord player. Having won national and international violin competitions at a young age, in recent years she has become a composer with her own distinct voice. After studying the violin and commencing a career as a soloist, she began to compose on a regular basis during a year in New York.

Back in Switzerland, she studied composition at the Basle Music Academy with Roland Moser (2003-2007 Diploma) and Austrian composer Georg Friedrich Haas.

In 2008-2009, she spent one year in London in order to compose exclusively, which was made possible by a grant from the foundation Landis & Gyr. In 2012, she received a working space in Berlin from the Kanton Schaffhausen. Since 1998, Helena Winkelman has lived and worked as a freelance violinist and composer in Basel, Switzerland.



**Bandes dessinées**

*is a very fun and virtuosic piece about three hungry animals. It is based on a graphic sketch that I drew in ten minutes for a string trio made up of some friends in Amsterdam, who asked their audience for graphic scores and then sightread/improvised on them on the spot. I knew that one day I would compose a bigger piece based on this sketch.*

*When I was in Berlin, I received a commission from musica femina münchen for a work to be premiered in December 2012 by the Munich Chamber Orchestra with Alexander Liebreich conducting (München Bismarcksaal). Because there was too little rehearsal time, we had to make cuts and I thought that the piece was almost unplayable, the main difficulty being the very fast tempi and the jazz elements. The groups (the strings are divided into three, based on the animals) must be rhythmically tight like a big band. The musical character is reminiscent of the great sound tracks for Mickey Mouse Trickfilms, with its climax being made up of several spectral chords, which results in some microtones being included in the music.*

**IVO PETRIĆ (Slovenia, 1931)**

graduated in composition and conducting from the Ljubljana Academy of Music in 1958. From 1962 to 1982, he led the Slavko Osterc Ensemble, with whom he appeared at concerts, festivals and recording sessions throughout Europe. He was the secretary of the Society of Slovene Composers for ten years, and from 1970 to 2002 he led the Society's publishing house, Edicije DSS. From 1979 to 2005, he was the Artistic Director of the Slovenian Philharmonic. Residing in Ljubljana, Ivo Petrić is creative and full of energy, and remains actively engaged in the Slovenian music scene.



Ivo Petrić's creative opus is enriched by numerous orchestral, chamber and solo instrumental works, composed from 1952 to the present day. This important opus comprises more than 200 compositions for a diverse range of ensembles, bearing witness to the composer's ceaseless creative energy. Ivo Petrić has received numerous prizes and distinctions for his compositions and his performance work, including the Kozina and Župančič Prizes in Slovenia, while abroad he has gained first prizes in competitions in Poland, USA and Spain. On the occasion of the 100<sup>th</sup> anniversary of the Slovenian Philharmonic, he was named as an honorary member of this distinguished institution.

**Integrals in colour: Sound reflection on Kosovel's poetry**

*was written during a happy creative period when I gradually shifted away from classical notation and devoted myself increasingly to researching the unlimited possibilities of free aleatoric notation. This method of working above all revealed extraordinary interesting possibilities for the timbral design of sound. Integrali v barvah was composed in the period between 28 May and 9 July 1968. I found the basic idea in the poetry of Srečko Kosovel, whose work was enjoying an extraordinary renaissance subsequent to the publication of his Integrali. In addition to the selection of his verses in my cantata Pesem življenja (Song of Life), I also set a series of his poems for voice and piano. Integrali v barvah is designed as a sequence of seven movements that, with their colouristic atmospheres, lead from rapture to complete resignation. With their atmosphere as well as their reference to various colours, the short verses by Kosovel that appear at the beginning of each movement serve as both a motto and an instruction for the performer. The composition is conceived much like chamber music, as in each of the movements distinct solos by individual instruments dominate, while the sound of the entire orchestra complements the structure of the overall cycle as a contrasting element. Integrali v barvah was composed after a commission from the*

RTV Ljubljana Orchestra, and received its premiere performance on 9 April 1969 under the orchestra's longstanding chief conductor Samo Hubad, a great supporter of Slovenian composers. The orchestra subsequently performed the work at the festival Styrian Autumn in Graz, after which I was subject to the bitter criticisms of reviewers and musicologists who claimed that music was unable to express colours...

### **CLAUDE LEDOUX (Belgium, 1960)**

Ledoux's pieces show an approach drawing on musical synthesis in order to express the many qualities of our fragmented world. This has prompted the composer to engage in sound introspections with the aid of technology (echoes of electronic music research). His interest in Asian music has led him to undertake research in India, Cambodia, Indonesia, Vietnam and Japan, in order to learn their traditional art and to reflect on the relationship between the performer and his/her instrument. Ledoux's musical work then synthesises these elements in a luxuriant environment, with a desire to renew the phenomenon of melody and emotion from the meeting of different imaginary cultures.

Claude Ledoux also works as professor at CNSM Paris and at Arts2 (Belgium). Recently, he was a guest professor at the Campinas University (Brazil) and was invited to the Shanghai Conservatory. Since January 2005, Claude Ledoux has been member of the Belgian Royal Academy.



### **Crossing Edges**

*This piece imagines the music having some "edges" that intersect and overlap as in representations of 3D geometric figures in two dimensions. Therefore, in my music, this concept echoes an imaginary journey in the form of an oscillation between a dreamed China and the Western imagination. Furthermore, discussions with long-time friend and painter Liu Shu-Tsin about the residue of Chinese thought in her graphic representation through her recent paintings gave me the idea of the formal process of Crossing Edges. Musically speaking, this results in two expressive states that alternate throughout the work: one is melodic, horizontal and cyclic, soft and languid, using resonances of some Chinese traditional music, while the other is vivacious and energetic, highlighting the qualities of the erhu through harmonic progressions derived from an analysis of the timbre of the instrument itself. Crossing Edges is dedicated to Lu Yiwen.*

### **BOŽIDAR KOS (Slovenia, 1934-2015)**

was a composer, pedagogue and theorist. He studied cello, piano, music theory and mechanical engineering in Slovenia and was active as a jazz player and arranger throughout Europe before moving to Australia in 1965, where he studied composition with Richard Meale at the University of Adelaide. In Darmstadt, Germany, he attended composition and analysis classes given by G. Ligeti, B. Ferneyhough, M. Kagel and C. Halffter. He taught at the Torrens College of Advanced Education, University of Adelaide, and the Sydney Conservation of Music, where he was the Chair of the Composition and Music Technology Unit until 2002. From 2008, he lived in Slovenia and was a full member of the Slovenian Academy of Sciences and Arts. Working predominantly in orchestral and chamber music genres, Kos composed music that investigates the relationship between musical shape, harmony, timbre and texture. He established a style of carefully crafted, harmonically sensitive music based on the harmonic sub-harmonic spectra that incorporate microtones of diverse sizes.



**Spectrum**

The title refers to the harmonic or overtone spectrum, which forms the basis for the vertical organisation of pitch in this work. The musical material has been mapped onto a harmonic spectrum of 32 harmonics. Each successive layer of material has been mapped onto a spectrum with a different fundamental, thus creating a succession of incomplete or defective spectra, each belonging to another fundamental. This composition is based on an earlier work with the same title for bass clarinet, marimba and tape, in which the tape material consists of pure harmonics, on the one hand, and complex FM sounds, on the other. Whereas the harmonics are in perfect harmonic relationship with each other, the organisation of the FM sounds is based on a chromatically tempered spectrum, thus creating some incongruity between the two systems. The same principle is used in this work, whereby some instruments of the orchestra play pitch material that belongs to the harmonic spectrum and others play material that belongs to the chromatically tempered spectrum. Correspondingly, the incongruence also appears between the pitch material played by the bass clarinet and that played by the marimba.

**PRIMOŽ RAMOVŠ (Slovenia, 1921-1999)**

completed his studies of composition at the Ljubljana Academy of Music in the class of Slavko Osterc, and then furthered his studies in Siena and Rome (Alfredo Casella). He also studied the piano, and it was for this instrument that he wrote his first composition, in the style of Mozart and in the key of G major. He gained his first job in 1945 as a librarian at the Slovenian Academy of Sciences and Arts in Ljubljana, becoming the head librarian in 1952. Between 1948 in 1964, he taught at the Ljubljana Conservatory of Music.



Ramošč's musical legacy is an enormous compositional opus. His early compositions were written in the style of neoclassicism, and later he came under the influence of Expressionism and serial music. In the end, Ramošč was one of the initiators of the Slovenian musical avant-garde. He was a full member of the Slovenian Academy of Sciences and Arts, and he received the prestigious Prešeren Prize for his life work in 1983.

With his optimistic personality and light-hearted spirit, Ramošč wrote compositions for anyone who requested them. He worked as an organist at the Franciscan church in Ljubljana, as well as being a keen mountaineer who maintained his good health right up until he passed away in 1999.

**Per Aspera ad Astra**

Although Primož Ramošč understood his musical creativity in an explicitly abstract way, many of his works were composed on the basis of personal experience. It is not surprising that it is precisely these works that present Ramošč in the best light, as they emanate additional power in terms of content and do not nourish themselves purely on a technical-musical level, which, in view of the composer's extensive opus, can sometimes lead to a quotidian and dry result. The symphonic composition *Per aspera ad astra* (From the Thorns to the Stars) was written in 1991 and is dedicated to Slovenia's independence from Yugoslavia. The work contains the composer's characteristic sonic aggression as a symbol of the attack of the occupying forces, as well as certain onomatopoeic elements (sirens, the rattling of weapons). This is contrasted with refined sonic intimacy and, towards the end, a feeling of enthusiasm, represented by the ardent sound of the brass, which grows into a triumphant fanfare. (Črt Sojar Voglar)

**NICOLAI WORSAAE (Denmark, 1980)**

is one of the more notable young composers in Denmark. In 2009, he completed his education as a composer at the Royal Danish Academy of Music. In 2008-09, he continued with postgraduate studies at the Hochschule für Musik und darstellende Kunst, Graz, with Beat Furrer.



Some of his earlier works have been described as lyrical, but his more recent works bear adjectives such as direct and expressive. Worsaae himself claims a fundamental identification with the narrative form of “classical music”. Nevertheless, he has in recent years moved further away from the lyrical and narrative and turned more sharply towards modernism.

Together with composers Simon Løffler, Christian Winther Christensen and Regin Petersen, Nicolai Worsaae founded the artists’ collective Dygong. They are known collectively for their experiments in which contemporary music is presented in new contexts and pushed over the edge, to the place where new art emerges.

***Eight and a Half Pint***

*is a kind of study in interactions between musical, visual and psychological layers, which together refer back to the creative process. The title could be divided into three smaller meanings. “Eight...” is a reference to musical material borrowed from Beethoven’s Eight Symphony, which forms the fundamental structure of the piece. “Eight and a half...” refers to Fellini’s famous movie from 1963, which not only acts as a link to the visual part of the piece but also refers to my own complicated process writing this orchestral piece. Just as the main character in Fellini’s film is a film director incapable of finishing his film project, I am the main character in my homemade video, being an artist who feels a lack of creative power and inspiration. In order to avoid confronting the problem, he drinks a lot of beer, which fills the entire desk back home at his workspace. This leads to the last part of the title “...and a Half Pint” – an everyday saying used in any average pub – which adds a touch of ironic distance to the otherwise rather serious musical artwork that is typically presented by a symphony orchestra.*

**RTV SLOVENIA SYMPHONY ORCHESTRA**

In its sixty years of creative activities, the RTV Slovenia Symphony Orchestra has made an important mark on the Slovenian music scene, which has been partly shaped by the orchestra’s existence and accomplishments. Since its foundation, the orchestra’s primary activity has been making studio and concert recordings for the national music archive, which is available to radio and television programmes. The orchestra performs an interesting and colourful programme of concerts, attracting a diverse audience. Its repertoire is made up of compositions from the treasure trove of the international music repertoire of all artistic periods, as well as anthologies and premiere performances of works by Slovenian composers. In the third millennium, it has also gained a broad circle of listeners with concerts of orchestrated popular music, primarily performed together with prominent songwriters and performers from the Slovenian music scene. The RTV Slovenia Symphony Orchestra has the most extensive discography of any professional music ensemble in Slovenia.

**SIMON KREČIČ**

completed his studies of the piano at the Ljubljana Academy of Music, being the last graduate of Prof. Aci Bertoncelj, and in July 2005 completed his postgraduate studies of the piano at the Bern University of the Arts in the class of Prof. Aleksandar Madžar. While studying the piano in Switzerland, he also commenced conducting studies in the class of Prof. Dominique Roggen, later concluding



his studies at Ljubljana Academy of Music with Prof. Milivoj Šurbek. In November 2008, he won third prize in a conducting competition in the Italian city of Grosseto, conducting the Città di Grosseto Orchestra at the concluding prizewinners' concert. Since March 2009, when he conducted a concert within the framework of the Slovenian Music Days, Simon Krečič has been a regular guest of the Slovenian Philharmonic Orchestra, and in recent years he has also performed with the RTV Slovenia Symphony Orchestra. With a growing reputation as a conductor contemporary music, he has been a guest at numerous concerts of the Slowind Festival, both in Slovenia and abroad (Paris, Riga). In February 2011, he was an assistant conductor in a production of Massenet's *Werther* at the Royal Opera House in Madrid, and in March 2013 he conducted Verdi's *Macbeth* at the Teatro Verdi in Pisa, Italy. Since December 2013, Simon Krečič has been the Artistic Director of the Slovene National Theatre Opera Maribor.

### **YONGYIN ZHANG**

is a young Chinese erhu player who was born in Tianjin, China, in 1989. She studied the erhu under the tutelage of one of China's most celebrated erhu artists, Song Fei, graduating from the China Conservatory of Music with a master's degree in 2015, and she currently serves as an erhu teacher at the Zhejiang Conservatory of Music. Zhang Yongyin has achieved outstanding results in many erhu competitions. She has collaborated with the Tianjin Symphony Orchestra, the Beijing Symphony Orchestra and the China National Symphony Orchestra on many occasions, and has given numerous concerts in Beijing, Shanghai, Taiwan, Hong Kong, Tokyo, Sydney and elsewhere. Her erhu performance style has been described as unpretentious and emotional, exquisite and mature. In addition to inheriting the essence of performing Chinese traditional music, Zhang Yongyin has a high level of interpretive and technical skill for contemporary music. As well as being an exceptional performer on the erhu, she is also a remarkable performer on other Chinese musical instruments, such as the gaohu, the zhonghu, the banhu, the jinghu, etc., and is an outstanding figure amongst young Chinese performers.

### **JOŽE KOTAR**

*See page 28*

### **SIMON KLAVŽAR**

lectured in the USA, Russia and throughout Europe. He is the recipient of Student Prešeren Prizes from the University of Ljubljana and the Ljubljana Academy of Music. In 2009, he received second prize in the duo category and the audience prize in a competition in Luxemburg (IPCL), as well as first prize in the PENDIM competition Plovdiv. In 2012, he received first prize in the Salieri-Zinetti competition in Verona, the audience prize in the Almere chamber music competition, and first prize in Kulturkreis Gasteig. He is the recipient of the audience prize at a concert in Carnegie Hall in 2010, and he has performed at numerous festivals including the Ljubljana Festival, Mecklenburg-Vorpommern, Rheingau, Movimientos Wolfsburg, Musical Olympus and Klangspuren. Simon Klavžar is a representative for Adams percussion, Innovative Percussion sticks and Manic Drum small drums.

MONDAY, 28<sup>th</sup> September 2015, Ljubljana

Faculty of Arts, Aškerčeva 2, Blue Room



ODDELEK ZA  
MUZIKOLOGIJO  
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In collaboration with the Faculty of Arts of University of Ljubljana, Department of Musicology

**Between Universal and Local: From Modernism to Postmodernism**

*International musicological conference, dedicated to the 80th anniversaries of composers Vinko Globokar and Lojze Lebič*

🕒 **9:00 - Welcome speeches**

Dr. Gregor Perko (vice-deen of Faculty of Arts)

Acad. dr. Jože Krašovec (Vice-President of the Slovenian Academy of Sciences and Arts)

Vesna Venišnik (President of Slovenian Musicological Society)

🕒 **9:30 – 10:45**

**Modernism – postmodernism – globalization? (chair: Gregor Pompe)**

Keynote speaker I: Nikša Gligo, Globalization and/or pluralism. But what about musics, their styles, techniques and... musicology?

Nathan Thompson, Natural Systems in Experimental Music Composition

🕒 **11:00 – 12:30**

**Basics of Modernism (chair: Matjaž Barbo)**

Manuel Farolfi, "Consciousness of time", "corresponding past", "new beginning": canons of Modernism at work in Pierre Boulez' writings 1948-52

Lai Hei Yeung John, Open Form and Pitch Organization in Boulez's Third Piano Sonata, "Constellation"

Ka-man Choi, A Play of Différance in Kagel's Anagrama (1957-58): New Modes of Music-text Interaction

🕒 **14:30 – 16:00**

**Minimalism (chair: Nikša Gligo)**

Jülija Jonāne, From Modernism to Postmodernism: the Modulation and Correlation between Two Styles in the Context of Musical Works of Sacred Minimalists

Marija Masnikosa, Minimalism and Postminimalism in Serbian music. Coexistence instead of Succession

Kjell Skjallstand, A draft for neo-humanism. Arne Nordheim and Salvatore Quasimodo

🕒 **16:15 – 18:00**

**Postmodernism and popular culture (chair: Kenneth Gloag)**

Owen Hubbard, Patricide or Pluralism?: (Post)modernity, Globalisation, and Countercultural Aesthetics in the Music of Stockhausen and Can, 1963–1975

Richard Duckworth, Laibach vs. The Beatles: "Let It Be" and the postmodern reworking of the modernist classic. Hui Ka Chun Ernest, Sonic Portrayal of Cultural Diversity—Hong Kong Jazz-fusion Band SIU2

**MONDAY, 28<sup>th</sup> September 2015 at 16:00, Ljubljana**

**Slovenian Philharmonic, The Marjan Kozina hall**

**Wind quintet Ensemble Slowind**

*Aleš Kacjan - flute, Matej Šarc - oboe, Jurij Jenko - clarinet,*

*Paolo Calligaris - bassoon, Metod Tomac - horn*

**&**

**The Percussion Ensemble SToP**

**Conductor: Steven Loy**

*Barbara Kresnik, Marina Golja, Matevž Bajde, Amir Korošec, Franci Krevh,*

*Tomaž Lojen, Davor Plamberger, Dejan Tamše*

**1. Xiaozhong YANG (China)**

CLOUD CLUSTER *for five percussion players* (2012) 10'

*I-Drift*

*II-Assemblage*

*III-Surge*

*IV-Scattering*

**2. Vassilis BAKOPOULOS (Greece)**

WIND QUINTET No. 1 (2012) 10'

**3. Larisa VRHUNC (Slovenia)**

THE RATE OF DECAY *for two horns and two percussionists* (2013) 9'48"

*Jože Rošar - horn, Boštjan Lipovšek - horn*

**4. Sunleif RASMUSSEN (Faroe Islands)**

MOTION/EMOTION *for wind quintet* (2011) 10'

*Motion 1*

*Emotion 1*

*Motion 2*

*Emotion 2*

*Motion/Emotion*



**5. Peter ADRIAANSZ/Maarten ALTENA (Netherlands)**

TWOMB: For John Cage *for percussion sextet* (2012) 10'

**6. Corrado ROJAC (Slovenia)**

CLICHÉS *for wind quintet* (2003) 6'

**7. Jacob GOTLIB** (USA/YCA candidate)

PORTRAIT SEQUENCE: *Blanching Out for percussion duo* (2012) 9'

**8. Chris HUNG** (Hong Kong)

VIBRANT CITY *for five percussionists* (2014) 8'

*Wind quintet Ensemble Slowind*



StoP

**YANG XIAOZHONG (China, 1960)**

is a professor at the Sichuan Conservatory of Music and the director of the Composition Department. During his career, Prof. Yang has won the Best Works Award of the Central Propaganda Department, the Splendor Award of the Ministry of Culture, Golden Bell Award of the Chinese Music Association and the Sichuan Provincial Teaching Achievement Award of the People's Government of Sichuan Province. He has served as the music director of numerous national cultural events, and has been awarded several times by the Ministry of Education of China and the State Administration of Radio, Film and Television, as well as gaining prizes in a number of composition competitions and artistic work appraisals in China and abroad. His music has been performed worldwide in dozens of countries and regions of Europe, America, Australia and Asia.

**Cloud Cluster**

*In an attempt to depict the natural phenomenon of the vagaries of clouds, the composition takes advantage of a dynamic musical style, as well as the expressive intensity and rich timbre of percussion. Flowing, punctuating, stacking and granulating are the languages of the four forms in which the four sections were composed – I-Drift / II-Assemblage / III-Surge / IV-Scattering – evoking the shaping, changing and dissolving of clouds.*

**VASSILIS BAKOPOULOS (Greece, 1940)**

is by profession chemical engineer. In the 1950s, he studied classical guitar, and in the 1960s was a guitarist in a well-known pop/jazz group. In the following two decades, he studied jazz, while in the 1990s he focused on teaching himself classical music theory, harmony, counterpoint, composition and orchestration. Using current computer music technology, Vassilis Bakopoulos started composing classical music and jazz in 1998. In 2003, he entered the Musical Studies Department of the Aristotle University of Thessaloniki, where he studied composition, harmony, counterpoint, fugue and orchestration. He graduated in composition in 2009 and became a member of the Greek Composers' Union in 2011. He has won prizes in several composition competitions.

**Wind Quintet No. 1**

*belongs to what is called "absolute music", i.e., it does not recount a particular story, nor does it draw on specific images. Thus it is not of a "programmatic" nature. Such music, however, does create feelings – as all music does – which can be positive or negative depending on the texture, among other factors. With this work, the composer seeks to convey positive feelings to the audience, making the listener's life somewhat better for the duration of the piece, perhaps alleviating some of the anxiety and despair of day-to-day life. From a technical standpoint, it is based on a simple melodic minor scale and the resulting harmony, as well as employing some 20th century compositional techniques.*

**LARISA VRHUNC (Slovenia, 1967)**

graduated from the Ljubljana Academy of Music in music education and composition (1993), and obtained her postgraduate degree in composition from the Conservatory of Music in Geneva, the National Superior Conservatory of Music and Dance in Lyon, and the Ljubljana Academy of Music. Between 1995 and 1998, she taught at the Ljubljana Academy of Music, and



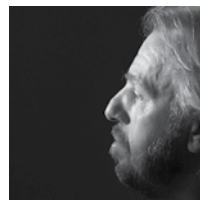
since 2000 she has been a lecturer at the Department of Musicology of the Ljubljana Faculty of Arts, currently holding the position of associate professor in the field of music theory. She has received a number of notable awards and acknowledgments for her compositions, and in recent years has also devoted her time to music research.

### ***The Rate of Decay***

*The inspiration for the piece The Rate of Decay is the eponymous poem by Boris A. Novak (from the collection The Master of Insomnia, Mladinska knjiga, Ljubljana 1995). Both the poem and the piece deal with issues of decay, the (frightening) speed of this process, and the dimensions of time. The piece follows the form of the poetry's soundscape, which contains a clearly identifiable musical logic, as well as engaging with socially relevant reflection on personal values and positions.*

### **SUNLEIF RASMUSSEN (Faroe Islands, 1961)**

was born on Sandoy. The Faroe Islands and the North Atlantic environment and nationality are key to understanding his sensuous music, which bears indelible traces of wind, dunes, lyme grass and the ubiquitous Atlantic Ocean. Sunleif Rasmussen's music may not seem inherently Faroese, but deep within the musical structure linger traces of accumulated Faroese folk songs, deconstructed and rebuilt in the form of a musical storeroom of notes; notes that may rightly be called Rasmussen's own – and new – while still retaining a relation to Faroese tradition and history. Sunleif Rasmussen has won several prizes, including the prestigious Nordic Council Music Prize. He composes for all kinds of ensembles, choirs and orchestras, and his music is played all over the world.



### ***Motion/Emotion***

*The idea behind the piece is simply to explore the two phenomena Motion and Emotion, which I consider to be main phenomena in music. The first and third movements are like two different music machines, called Motion 1 and Motion 2.*

*Movements 2 and 4 are different emotional expressions, called Emotion 1 and 2. The fifth movement, called Motion/Emotion, is a tight, pulsating finale that combines motional and emotional elements from the previous movements.*

### **PETER ADRIAANSZ (Netherlands, 1966)**

was born in Seattle and studied composition at the conservatories of The Hague and Rotterdam, where his teachers included Louis Andriessen, Brian Ferneyhough and Peter-Jan Wagemans. Adriaanz's work is characterised by a systematic, research-oriented approach towards music, an approach in which sound, structure and audible mathematics constitute the main ingredients. In recent years, an increasing interest in flexibility, variable forms and especially micro-tonal reflection can also be observed in his work. The latter interest has led, among other works, to several large-scale compositions for amplified ensembles (such as Prana, 2007; Music for Sines, Percussion, Ebows & Variable Ensemble, 2008; and three Vertical Swells, 2010), works for orchestra and voices (Anekabahudaravaktranetram, 2007; Verdichtingen, 2009), two extended series based on spatial harmony (Structures I-XVI, 2005) and microacoustics (Waves 1-13, 2008) as well as many electro-acoustic works for incidental commissions.

Adriaanz teaches composition at the Royal Conservatory of The Hague.



**MAARTEN ALTENA (Netherlands, 1943)**

first studied the double bass at the Amsterdam Conservatorium and later (1980–85) took private composition lessons with Robert Heppener. Having started as an improviser, in 1980 he founded the Maarten Altena Ensemble, for which he composes numerous pieces. In addition, he has composed for various other ensembles, soloists and orchestras, and has written music theatre and music for dance. Maarten Altena has performed with his ensemble in Europe, the United States, Mexico, Japan and Russia, originally as bass player, but from 1997 solely as artistic director. In 2005, after 25 years, Maarten Altena took his leave as artistic director in order to fully focus on composing. Since 2012, he has been working on *The Shadow*, a chamber opera based on the story by H. C. Andersen, for Slagwerk Den Haag, with a libretto by Frank Vande Veire. In the meantime, a number of other new works have emerged, including *David's Koraal* (2014) for big band and *Seven Short Pieces* (2014) for recorders.

**TWOMB: For John Cage**

*Written together with composer Maarten Altena, TWOMB for John Cage takes a special place among my works. Not only because of the obvious difficulties of writing a piece together with somebody else, but also because that person happened to be a close friend. In writing TWOMB (pronounced as a combination of the words "two" and "tomb"), we set out to write a work in which the authorship would be as untraceable as possible. To this end, we devised a range of formal rules, loosely based on the square root form of John Cage and all of the possible combinations of five lines/players, which we proceeded to allocate various speeds relative to each other. In all, the work consists of five sections of material, which are split accurately through the middle: two and a half for each, formal inner subdivisions for one composer, long continuous lines for the other. The entire work is technically connected through the mutual use of palindromic number structures. (Peter Adriaansz)*

**CORRADO ROJAC (Slovenia, 1968)**

Born in Trieste, Corrado Rojac studied composition in his home town under Giampaolo Coral, and in 2005 graduated from the "Verdi" Conservatory in Milan under Alessandro Solbiati. He attended several composition courses with Luis De Pablo, Frédéric Durieux, Ivan Fedele, Joshua Fineberg, Brice Pauset, Marco Stroppa, Luca Francesconi and Azio Corghi, as well as completing studies in piano, cello, accordion and musicology. As a composer, Rojac has taken part in several international competitions, and was a finalist in the Franco Evangelisti Competition in Rome. His pieces have been performed at major festivals, such as *Aspekte Salzburg* (Austria), *L'art pour l'Aar* (Bern, Switzerland), *Unicum* (Ljubljana, Slovenia) and *Nuova consonanza* (Rome, Italy). His work as an accordionist is also noteworthy. He regularly plays at leading festivals, such as the *La Sapienza University* in Rome, and often performs with the *Divertimento Ensemble* of Milan at various venues, including the *Accademia Chigiana* in Siena.

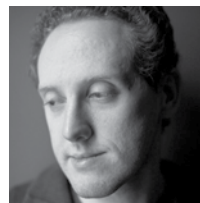
**Clichés**

*is a study of the various instrumental colours of the wind quintet and of the different characters of its instruments. At the same time, the piece is a study of several "grey" compositional figures (clichés) that have obsessed me in the last ten years.*



**JACOB GOTLIB (USA, 1984)**

has written music for instruments, electronics and multimedia. His music explores patterning, repetition and panel-like structure, and uses materials informed by electronic music. His work is regularly performed by a variety of ensembles throughout North America and Europe, and has achieved recent recognition from Acht Brücken, Gaudeamus and the ISCM World Music Days.



In 2007, Jacob was a co-founder of the Kansas City Electronic Music and Arts Alliance, whose mission was to promote experimental music of all types in the Kansas City area. He has also been a member of the Buffalo, NY-based new music collective Wooden Cities, and is currently the host of "Muddle Instead of Music", a weekly programme dedicated to contemporary music on Louisville KY's ARTxFM station.

Jacob Gotlib has studied at the Oberlin Conservatory and the University of Missouri-Kansas City, and in 2015 he completed his doctoral studies with David Felder at the University of Buffalo.

***Portrait Sequence: Blanching Out***

is built around the question of what would happen if we did not strike percussion instruments but instead allowed them to vocalise. Although it turns out that they cannot sing well, with an affectionate touch, they can snarl, wheeze, gasp and croak. Instruments that seemed far removed from innate, bodily music-making – that were only useful insofar as they could be hit with a stick – become prostheses for primal expression: visceral, ghastly and heaving, but also fluent, articulate and sensitive. The piece was commissioned by the Crossfire Percussion Duo, Jason Bauers and Bob Fullex. It would have been impossible for me to write this piece alone. It is rare that a composer gets to enjoy such a close collaboration, and I am deeply grateful to the performers for the countless hours of meetings, recordings, sight-readings through terrible sketches, and last-minute rehearsals that brought this music to fruition.

**CHRIS HUNG (Hong Kong, 1977)**

studied composition with Prof. Chan Wing Wah and Prof. Victor Chan at the Chinese University of Hong Kong, eventually being awarded a doctoral degree.

Hung's music has been performed in the United States, Italy, Germany, Poland, Bulgaria, the United Kingdom, Japan, Korea, Taiwan, Singapore and Hong Kong.

He has also attended composition lectures with Brian Ferneyhough, Hans Thomalla, etc.

Dr Hung has collaborated with international ensembles, such as the Sofia Soloists Chamber Orchestra (Bulgaria), the Ascanio Quartet (Italy), Het Collectief (Belgium), Percussions Claviers de Lyon (France), Ensemble Modern (Germany), Nieuw Ensemble (Netherlands), etc.

He has also been invited to participate in several music festivals, such as the 45th Darmstadt Summer Course for New Music, etc.

Hung's recent accolades include: finalist in the 2014 International Sibelius Composition Competition; finalist in the 2014 "Florence String Quartet Call For Scores" Composition Competition; First Prize in the "Sofia 2013" International Composition Competition; finalist in the 2011 Singapore Chinese Orchestra International Composition Competition, etc.





**Vibrant City**

*is a sonic realisation inspired by the vibrant metropolitan city of Hong Kong. In this work, I try to evoke the agitated atmosphere by means of rhythmic percussive gesture. Different combinations of pitched percussion instruments are blended in order to explore timbral variety. The improvisation section is intended to introduce a certain amount of freedom to the work, in order to liberate the sound itself. This work was premiered by Percussions Claviers de Lyon (France) in Hong Kong in July 2014 at the Hong Kong International Percussion Festival 2014.*

**WIND QUINTET ENSEMBLE SLOWIND**

is made up of soloists from the Slovenian Philharmonic. Although the ensemble's repertoire includes the (rare) good compositions from the classical and romantic periods, most of its attention is focused on works of the 20th century and new works, which it presents at important festivals in Slovenia and abroad. A number of prominent Slovenian composers have dedicated works to Slowind, including Larisa Vrhunc, Urška Pompe and others. New works have recently been created for wind quintet by Slovenian composers Vinko Globokar, Lojze Lebič, Božidar Kos, Igor Majcen, Bor Turel and Uroš Rojko, as well as international composers Volker Staub, Ivo Nilsson, Martin Smolka and others.

For many years, the quintet has organised its own series of chamber concerts in Ljubljana under the title the Slowind Festival. At these concerts, the musicians present seldom-heard works from the chamber literature in which wind instruments have a leading role. For their work to date, Slowind have received the Župančič Prize, in 1999, and the Prešeren Prize, in 2003.

**THE PERCUSSION ENSEMBLE SToP**

was founded in 1999, with academically educated musicians coming together to play quality chamber music and exploit new percussion sounds. They upgrade their musical and social mission by staging educational concerts for the young and by organising seminars and the BumFest festival, as well as by actively encouraging Slovenian composers to write percussion music.

The unique ensemble consists of established percussionists from different parts of Slovenia: Barbara Kresnik, Marina Golja, Matevž Bajde, Damir Korošec, Franci Krevh, Tomaž Lojen, Davor Plamberger and Dejan Tamše. They have played on numerous stages in Slovenia and abroad.

Recently, StoP has become involved in other musical and non-musical art genres: singing, dancing, video, etc. Thus it has discovered synergy in other art fields and (consciously) shifted from performing a strictly classical percussion programme. The ensemble won the Župančič Award in 2013 and the Prešeren Fund Award in 2014.

**JOŽE ROŠER**

Horn player Jože Rošer studied in the class of Prof. Boštjan Lipovšek at the Ljubljana Academy of Music, graduating with honours in 2012. During that time, he also studied as a participant in the Erasmus Programme at the State University of Music and Performing Arts Stuttgart in the class of Erich Penzel and Christian Lampert. He received the Student Prešeren Prize in 2009 for his achievements with the Academy of Music Brass Ensemble, and was awarded the prize again in 2010 for his performance of Lars Erik Larsson's Concertino with the Slovenian Philharmonic Chamber Orchestra. His brass quintet Contrast is the winner of the Slovenian national competition TEMSIG (2013) and of other notable international competitions such as Svirel 2014 and Jan Koetsier Munich 2014. Jože Rošer is currently employed as a solo horn player in the Slovenian Philharmonic Orchestra, while at the same time completing his master's studies in Salzburg in the class of Radovan Vlatković.

**BOŠTJAN LIPOVŠEK**

comes from a musical family with a long tradition of horn players. His first mentors were his father and brother, followed by Prof. Jože Falout at the Ljubljana Academy of Music, with whom he completed both his undergraduate and postgraduate degrees. Later, he attended the Salzburg Mozarteum for advanced studies with Radovan Vlatković. During his studies in Ljubljana, he received the Student Prešeren Prize for his performance of Strauss's Horn Concerto No. 1 with the RTV Slovenia Symphony Orchestra. As a soloist, he has appeared with the Slovenian Philharmonic Orchestra, the Maribor Philharmonic, the Dubrovnik Symphony Orchestra, the Udine Philharmonic Orchestra, the Padova e Veneto Chamber Orchestra, and the Jeunesses Musicales Orchestra. Boštjan Lipovšek has taught at the Ljubljana Academy of Music as an assistant from 1999 and a senior lecturer from 2004. Since 2005, he has also worked as senior lecturer at the Zagreb Music Academy. In 2008, he received the prestigious Prešeren Prize from the Ministry of Culture of the Republic Slovenia for his musical achievements.

**MONDAY, 28<sup>th</sup> September 2015 at 20:00, Ljubljana**



**Conservatory of Music and Ballet Ljubljana**

**Ensemble Neofonia**

**Conductor: Steven Loy**

**Soloist: *Malgorzata Walentynowicz - piano\****

**Sound design: Neven Smolčič**

**1. Kai-Young CHAN** (Hong Kong/YCA candidate)

*FATA MORGANA* for violin, viola, double bass, oboe, and bassoon (2012) 7'30"

**2. Timothy HARENDA** (USA/YCA candidate)

*PURPLE QUARTZ* for bass flute, bass clarinet, violoncello, vibraphone, piano and electroacoustics (2014) 8'

**3. Alla ZAGAYKEVYCH** (Ukraine)

*LEANDRE* for flute, tenor saxophone, trombone, accordion, violin, cello and electronic recording (2012) 15'40"

**4. Uroš ROJKO** (Slovenia)

*STONE WIND II* for flute, clarinet, horn, percussion, violin and contrabass (2003/2004) 12'



**5. SukJu NA** (South Korea/YCA candidate)

*UNDERSURFACE* for chamber ensemble (2013) 10'

**6. Ivan BUFFA** (Slovakia)

*REBIRTH* for chamber ensemble (2011) 8'

**7. Krzysztof WOŁEK** (Poland)

*MOTIONS, STASE* for piano and chamber ensemble (2012) 12'

\* Performance of soloist is supported by Mickiewicz Institut and City of Gdansk

Steven Loy  
 Malgorzata Walentynowicz  
 Ensemble Neofonia



**KAI-YOUNG CHAN (Hong Kong, 1989)**

A Benjamin Franklin Doctoral Fellow at the University of Pennsylvania, Kai-Young Chan assimilates various Asian cultural traditions into his music, which is performed internationally by the Pittsburgh Symphony Orchestra, the Curtis Symphony Orchestra, the Daedalus Quartet, North/South Consonance, ensemble chromoson (Austria), the International Ensemble Modern Academy (Germany), Ensemble XXI (Belgium), the Brno Philharmonic Orchestra (Czech Republic), Orquesta de Cámara de Bellas Artes (Mexico) and the Hong Kong New Ensemble, among other distinguished performers. His selected works are released on Ablaze Records and Navona Records, and published by Editions Peters (London).



Chan has been featured in the ISCM World Music Days (2012, Belgium), the UNESCO International Rostrum of Composers (2014, Finland), the XXXVII International Forum of New Music Manuel Enriquez (Mexico), Risuonanze 2014 (Italy), Internationalen Ferienkurse Darmstadt 2014 (Germany), and the 2013 Chinese Composers' Festival (Hong Kong). He is a winner of the composition competitions of the Dolce Suono Ensemble (US), New Generation 2012, the David Gwilt Composition Prize and numerous other accolades.

**Fata Morgana**

*A fata morgana is a rare optical phenomenon categorised as an unusual form of superior mirage often seen in the Strait of Messina. In ancient times, some believed that the mirages were the witchcraft of a sorceress called Morgan le Fay, who lured sailors to their deaths. The phenomenon itself forms optical illusions that severely distort the objects they are based on, forming a superimposition of inverted images in different orientations.*

*This piece attempts to paint the kaleidoscope of illusory landscapes and reality with a palette of "distorted" instrumental and harmonic colours. The melodic development of the composition is de-emphasised in order to bring out the textural and timbral designs that engender the air of mysticism, fickleness and distortion of a fata morgana.*

**TIMOTHY HARENDA (USA, 1987)**

is a composer of both acoustic and electroacoustic music. He received his BM in Composition from Cedarville University, and his MM in composition from Bowling Green State University, studying with Steven Winteregg, Roger O'Neel, Burton Beerman, Andrea Reinkemeyer, Marilyn Shrude and Christopher Dietz. He is currently pursuing a PhD at the University of North Texas, studying with Panayiotis Kokoras, Kirsten Broberg and Jon Christopher Nelson. Prior to that, he held a position as an adjunct instructor at Bowling Green State University. His compositions have been premiered at festivals such as SEAMUS, ICMC, EMM, the World Saxophone Congress, and others, as well as being featured in concerts by groups such as the Verge ensemble and the Tuscaloosa New Music Collective. In 2012, he was awarded the grand prize by the Tuscaloosa New Music Collective in their composition competition. He and his wife, Emily, reside in Lewisville, Texas.

**Purple Quartz**

*The dull, rocky exterior of quartz stone is but a mask of a brilliant, colourful interior. Each performer in this ensemble uses their instrument in two ways, representing the duality of quartz stone. The rocky exterior is portrayed by noise-based percussive gestures in the instruments, while the interior luminosity is depicted in the purity of more traditional playing.*

**ALLA ZAGAYKEVYCH (Ukraine, 1966)**

is a composer who combines academic genres (symphonic, chamber, electroacoustic compositions, chamber opera) and modern media art (performances, multi-media installations, music for films and video-art works).

She studied composition at the Kyiv National Music Academy and IRCAM (Paris). Since the mid 1990s, she has been an active promoter of academic electroacoustic music trends in Ukraine, collaborating with performers of experimental electronic and new improvisation music.

Alla Zagaykevych is an assistant professor at the Department of Music Composition and Musical Information Technology of the Kyiv National Music Academy, where she founded the electroacoustic music studio in 1997.

Since 2003, she has been the artistic director of international projects "Electroacoustics"; "EM-Visia". Alla Zagaykevych is a winner of the Musica Nova International Competition (2011). She is the author of musicological articles published in scientific periodicals, and serves as the president of the Electroacoustic Music Association of Ukraine (since 2010).



**Leandre**

*The Ocean... Every day – the Ocean... To swim across... To bust its every smallest pinch... To hear every loud splash of hard as brick water...*

*Only you can do it, Léandre... every day. You're not tired?*

*On the other side of the Ocean - the Girl. It seems her name is Hero... and it seems she is... A singer?*

*I don't know anything else about her...*

**UROŠ ROJKO (Slovenia, 1954)**

is an important composer of the middle generation. He lives and works between Karlsruhe, Freiburg and Ljubljana, and is full professor of composition at the Ljubljana Academy of Music, where he himself studied the clarinet (1973-1975) and graduated in composition in the class of Prof. Uroš Krek in 1981. From 1983 to 1989, he furthered his studies in Freiburg (K. Huber) and Hamburg (G. Ligeti). Amongst his most important works are Tongenesis for symphony orchestra (1985), Dih ranjenega časa (1988), Evocation for symphony orchestra in two dimensions (1999), Inner Voices for flute and chamber orchestra, and Vtkan v valove for six percussionists (1998/99).

**Stone Wind II**

*was composed in 1997 after a commission from the Slovenian Musicians' Society. On the initiative of young musicians, four further versions of this composition were written for various trio ensembles in the period from 2004 to 2006. In December 2003 and January 2004, Stone Wind II for flute, clarinet, horn, percussion, violin and contrabass was composed. Like all of the trio versions, this is not merely an arrangement of the original version, but entirely new composition based on selected material from the original duo. To accompany the performance of the original version, I wrote the following programme note, drawn from my personal situation and world view at the time: "The wind that, over milenia, splits a stone into a thousand pieces is like a clear idea that, in normal circumstances, destroys human evil in almost a century. The compositional technique features very dense musical material that gradually becomes more and more pliable and diluted in its "emptiness" through metrical changes, like the wake that trails behind a moving ship. This process of dilution formally alludes to a horizontal teardrop shape.*

**SUKJU NA (South Korea, 1981)**

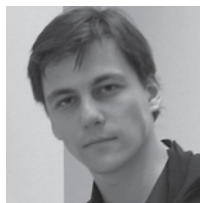
received his bachelor's degree at the Seoul National University, studying with Shinuh Lee. He later studied with Beat Furrer at the University of Music and Performing Arts Graz, where he earned his master's degree. His works have been performed at various music festivals, such as the Darmstadt International Summer Courses for New Music, "Voix nouvelles" Royaumont Abbey, Impuls Akademie, Time of Music (Finland), Gaudeamus Muziekweek, musikprotokoll, mise-en music festival (New York), and the One Month Festival (Korea). In 2014, he received a "STARTStipendium" from the Austrian federal government. His works are available online via Babelscores.

**undersurface**

*A descending adventure from the surface, in which you might encounter unexpected things.*

**IVAN BUFFA (Slovakia, 1979)**

studied the piano at the Conservatory in Košice, followed by studies in composition (Jozef Podprocký). After finishing these studies, he continued his education at the University of Vienna in the class of D. Schermann, M. Kopeleň and M. Jarrell, as well as in Bratislava in the piano class of I. Gajan. Later he also studied piano with M. Lapšanský and M. Štefko, and composition with V. Bokes. He rounded out his education with PhD studies at the University of Performing Arts. He has participated in many international masterclasses given by renowned composers and performers. In 2008, together with leading young Slovak musicians, he founded the Quasars Ensemble. He currently serves as the artistic director of the ensemble, which performs at many concerts and festivals. Since 2008, Ivan Buffa has been a composition teacher at the Academy of Performing Arts in Bratislava.

**Rebirth**

represents a definitive affirmation of the gradual transformation of the compositional poetics already anticipated by my preceding pieces. While, in the past, I focused mainly on the elimination and concentration of expression – conceived as shorter timbral tracts, with only a few exceptions – at present I strive for the dynamic elaboration of the material, in order to fill the space with maximum sound and movement. In so doing, the inclination to certain harmonies, timbres or rhythms has not been lost; on the contrary, it has developed and become more complex. The composition's title expresses my personal liberation from restricting means of expression. For me, it is a genuinely new and affirmed beginning, a new and richer way of expressing myself; it is the rebirth of my compositional thinking. *Rebirth* is dedicated to Karel Kryl.

**KRZYSZTOF WOŁEK (Poland, 1976)**

is a composer, improviser and installation artist. He is a passionate advocate of contemporary acoustic and electronic music, as well as multimedia art. His pieces have been performed at numerous international festivals in Europe, the United States and Asia. He has received commissions from the Warsaw Autumn Festival, the Siemens Foundation and SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, the University of Louisville, the Foundation for Contemporary Arts and the Polish Ministry of Culture and National Heritage. Krzysztof Wołek's works span a broad spectrum of production, from purely acoustic, improvisational and electronic pieces, to various forms of multidisciplinary installations and collaborations. In his music, he creates an idiosyncratic relationship between various elements.

**Motions, Stases**

The main idea of *Motions, Stases* is to manipulate the perception of the listener through an exploration of two musical conditions: a static state, with a minimal amount of motion, and an active state that is created as a very directional musical process. *Motions, Stases* for piano and large ensemble was commissioned by the Brand New Music Festival and was composed for Malgorzata Walentynowicz and Orkiestra Muzyki Nowej, conducted by Szymon Bywalec. The piece is dedicated to my wife, Allison Ogden.

**NEOFONIA**

is a Ljubljana-based ensemble dedicated to exploring the wealth and diversity of music composed in the last half century, music that has traditionally been absent from the cultural landscape in Slovenia. The ensemble is made up of top Slovenian instrumentalists who are passionate about contemporary

music. Since its establishment in 2010, Neofonía has introduced a number of important and ground-breaking works to Slovenian audiences by some of the most exciting and influential composers of the last 50 years, such as György Ligeti, Gérard Grisey, Tristan Murail, Helmut Lachenmann, Luigi Nono, Salvatore Sciarrino, Kaija Saariaho, Jonathan Harvey and many others. Since its inception, Neofonía has acted as the resident ensemble of the Predihano contemporary music series produced by Cankarjev dom. The ensemble's inaugural concert, presenting Grisey's masterpiece *Les espaces acoustiques*, was hailed by critics and audiences as an indisputable success. Its Ligeti project four years later featured major works by one of the great composers of the last century for the first time in Slovenia and was met with equal acclaim.

### **STEVEN LOY**

Conductor and composer Steven Loy is known as an inspirational and insightful interpreter across an exceptionally broad range of music. For 15 years, he has earned a reputation in Slovenia as a deeply committed advocate for contemporary composers. As founder and principal conductor of the ensemble Neofonía, he has conducted national premieres of numerous major 20th and 21st century works, such as Ligeti's Piano Concerto and Chamber Concerto, Grisey's *Les espaces acoustiques*, Lachenmann's *Mouvement-vor der Erstarrung*, and others. As principal conductor of the ensemble MD7 since 2004, Steven Loy has led more than 50 world premieres in Slovenia and abroad (Zagreb Biennale, Seoul, Dublin, Trieste). He has also led imaginative and exciting performances of standard symphonic repertoire, including symphonies by Brahms, Mozart and Schumann, with orchestras in Slovenia, Romania and Hungary. His orchestral work *Tahtatā* was performed in 2013 to critical acclaim during the Slovenian Music Days, with the Slovenian Philharmonic under the composer's direction.

### **MALGORZATA WALENTYNOWICZ**

won the first prize in the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and first prize in the Yvar Mikhashoff Trust for New Music Competition in Buffalo, USA (2010). She graduated from the music academies in Gdańsk and Hannover, and from the Hochschule für Musik in Stuttgart, where she obtained an honours degree in the interpretation of contemporary music after studies with Nicolas Hodges. As a soloist, she has appeared most notably with the Warsaw Philharmonic Orchestra, the Polish Radio Orchestra, Sinfonia Iuventus, the Illinois Modern Ensemble and the New Music Orchestra. Małgorzata Walentynowicz has performed in festivals and venues such as Ultraschall Berlin, Rainy Days in Luxembourg, the Warsaw Autumn Festival, the ISCM World Music Days, the Darmstadt Summer Courses for New Music, Acht Brücken Festival Cologne, Tzvil Meudcan Tel Aviv, and many others. Her interpretations have been released on CDs by Wergo, Bôlt Records, DUX and Polmic, as well as being recorded by Polish and German radio stations.



**MONDAY, 28<sup>th</sup> September 2015 at 22:00, Ljubljana**

**Four points by Sheraton Ljubljana Mons**

**Anja Brezavšček - flute, Boštjan Lipovšek - horn, Dušan Kranjc - trombone,  
Miha Šuler - trombone, Simon Klavžar - marimba, Tina Žerdin - harp**

**1. Dušan BAVDEK**

LABIRINT *for two trombones\** (2015) 7'

**2. Brina JEŽ BREZAVŠČEK**

STONES APART *for flute and harp\** (2015) 10'

**3. Žiga STANIČ**

TANDEM *for two trombones\** (2015) 10'

**4. Peter KOPAČ**

CHACONNE *for marimba and harp\** (2015) 10'



**5. Igor ŠTUHEC**

IGRA V DVOJE – VELELNICE *for two trombones\** (2015) 10'

**6. Črt SOJAR VOGLAR**

SONATINA *for marimba and harp\** (2015) 8'

**7. Helena VIDIC**

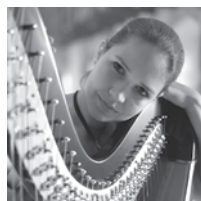
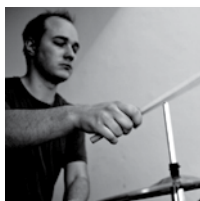
HAMAL *for horn and trombone\** (2015) 7'

**8. Tomaž SVETE**

NUANCES *for horn and trombone\** (2015) 10'

\*First performance

Anja Brezavšček  
Boštjan Lipovšek  
Dušan Kranjc  
Miha Šuler  
Simon Klavžar  
Tina Žerdin



### **DUŠAN BAVDEK (Slovenia, 1971)**

graduated from the Ljubljana Academy of Music in the class of Professor Emeritus Alojz Srebotnjak and then undertook specialist postgraduate studies of composition with Prof. Marijan Gabrijelčič and Dane Škerl. He furthered his composition studies at masterclasses with János Vajda and Helmut Lachenmann. He has received numerous commissions from Slovenian and international institutions, and his music has been performed and broadcast in Europe and elsewhere in the world. He was invited to attend the cycle "Leading European Composers" at Washington's Phillips Collection. Dušan Bavdek is a full professor of composition and music theory at the Ljubljana Academy of Music. He also lectures at a range of other institutions both in Slovenia and abroad, and is regularly invited to participate in international juries of composition and other competitions. In addition to his creative work, he is active in Slovenian and international musical life. He has, amongst other things, served as the artistic director of international activities of the Society of Slovene Composers, as the general secretary of the ISCM World Music Days – Slovenia 2003, as a member of the executive board of the European Composers' Forum (ECF) and the European Composers' and Songwriters Alliance (ECSA), and as a member of the workgroup for the European Contemporary Composers' Orchestra (ECCO).



### **Labirint (Labyrinth)**

*In a philosophical sense, a labyrinth represents a path of personal, psychological and spiritual transformation. In a classic labyrinth with seven horizons, one enters through the mouth and advances to the goal, the centre. However, this only represents half of the journey: one must then turn around and find one's way back to the entrance. Those who have made the journey within a labyrinth are never the same again: they are enriched by a particular life discovery. The present short composition, written in one breath, is dedicated precisely to that: reflection, insight, enlightenment, life discoveries.*

### **BRINA JEŽ BREZAVŠČEK (Slovenia, 1957)**

graduated from the Ljubljana Academy of Music in composition in 1981 in the class of Prof. Uroš Krek, having also studied musicology and piano performance. She later furthered her studies at

piano and composition masterclasses (Croatia, Hungary, Austria) as well as through working in electronic studios (RTV Belgrade, CIRM Nice, GRM Paris). Her compositions have been performed at many contemporary music festivals and concert venues in Slovenia, Croatia, Italy, Germany, Switzerland, France, Austria and the USA. Her opus focuses mainly on chamber music, and she has written approximately 50 such works, many of which include theatrical elements, which are a particular interest of the composer. She also occasionally devotes herself to electroacoustic compositions and orchestral works, as well as to writing vocal music and compositions for children and young people. Brina Jež Brezavšček's music inhabits the forefront of recent musical thinking, with techniques and ideas that are associated with the musical avant-garde of the late 20th century. The special power of the musical material lies in the use of contemporary instrumental approaches, which the composer combines with a subtle feeling for creating sound. (Extract from the accompanying text to the composer's solo CD, written by Niall O'Loughlin).



### **Stones Apart**

*The idea that underlies the creation of this work is the retreat from, the transfixation of, our relationship to that which is most precious to us. I visualise myself in an imaginary landscape, with individual isolated stones, symbols of our own petrification, which nonetheless absorb, grow and give power to the whirlwind of time and action. We then make the stones aware, we observe them, shatter them, dissolve them. The composition is formed as a sequence of five images of stones, in which the flute presents multiphonics treated in various ways, while the strings of the harp are gently struck with a hammer. These sections function in a somewhat static way, and are followed by commentaries and reflections in a more dynamic manner. In this composition, I sought the sounds of contemporary extended instrumental techniques, which form the sonic fabric together with short melodic fragments and impulses. The work is dedicated to the two performers who gave the premiere: my daughter, flutist Anja Brezavšček, and harpist Tina Žerđin.*

### **ŽIGA STANIČ (Slovenia, 1973)**

is a pianist, composer, teacher and producer. He began his involvement in music at the Vič Music School (piano), and later graduated from the Ljubljana Academy of Music in piano (Prof. A. Jarc), composition and music theory (Prof. M. Gabrijelčič), as well as studying conducting (Prof. A. Nanut). In 2007, he gained a doctorate in music theory (Prof. J. Golob). While studying, he was awarded a Student Prešeren Prize. Žiga Stanič's opus includes orchestral, choral, vocal, sacred, chamber, solo and piano music. Since 2002, he has been a producer for the RTV Slovenia Symphony Orchestra.



### **Tandem**

*is a virtuoso composition for two horns that was written in 2015 on the initiative of the Society of Slovene Composers. One of the repeating musical elements in this work is the microtonal tremolos in glissandos, which are accompanied by short notes or trills in the horn. The score suggests an optional miniature choreographic scheme for the performers, and the music contains a more or less evident quotation of the Slovenian folk song Zeleni Jure. The performers are offered various opportunities to display their technical skills at the fastest possible tempo, e.g., overblowing harmonics and playing selections of parallel scales. The shorter calm section contains certain acoustic modifications of the instruments, and with this a less conventional style of performance. The composition concludes with an inversion of the repeating phrase from the opening bars and, to put it metaphorically, a full stop in the form of a slap note.*

**PETER KOPAČ (Slovenia, 1949)**

graduated from the Ljubljana Academy of Music in composition and piano performance. He left his home town of Jesenice as a young man of 15 years to dedicate himself to the study of music in Ljubljana. As a secondary school pupil, he admired the personality and work of composer Zvonimir Ciglič, but he chose to study composition with Lucijan Marija Škerjanc, and later also with Uroš Krek. He has a particular affinity for the piano, which was encouraged by his teacher, renowned Slovenian pianist Hilda Horak, and which is reflected in his own compositions for the instrument. Peter Kopač was one of the last students of both of his composition teachers, and began composing under their influence. He later found his own characteristic creative path, seeking new expressive possibilities but with the use of existing aesthetically selected sonic material, from pentatonic, chromatic and whole-tone scales to ancient modes, and using modified versions of established forms such as sonata form and variations. His works are performed in Europe, USA and China.

**Chaconne**

*was composed in the summer months of 2015. The use of variation form and the symbiosis of both instruments lend the new work a lyrical character.*

**IGOR ŠTUHEC (Slovenia, 1932)**

was born in Kremberk in Slovenske Gorice. He graduated from the Ljubljana Academy of Music in 1960 in the class of Prof. M. Bravničar. From 1964 to 1966, he studied at the Vienna University of Music and Performing Arts with H. Jelinek and F. Cerha, specialising in dodecaphony and electronic music. He worked as a teacher at music schools and at the Preschool Education School, later becoming an assistant professor at the Faculty of Education of the University of Ljubljana. Igor Štuhec's opus includes orchestral, chamber, solo and choral music, as well as works for youth theatre and lieder. For his creative work he has received the Student Prešeren Prize (1961), second prize in BEMUS (Belgrade, 1973), second prize in the Yugoslav Radio Stations Competition (Skopje, 1976), the Prešeren Fund Prize for Simfonieta (2004), a state award in the field of music education (2008), and the Kozina Prize for his life work (2011).

**Igra v dvoje – Velelnice (Game of Two – Commands)**

*is a composition for two trombonists, who complement each other by common performance and the verbal expression of commands. It is written so that, as well as playing their instruments, the two trombonists utter words that are used by farmers when they command their teams of animals. From the compositional point of view, I make use of sonic manners that rely on determined and non-determined systems of composing. In the sections with a classic point of departure, the two instrumentalists perform the composition according to the rules of performance discipline, while in the sections with a relaxed manner they follow the impulse of the moment: aleatoricism, a free mode of interpretation. The composition symbolises something that relives the imagination of real life in a sonic form.*

**ČRT SOJAR VOGLAR (Slovenia, 1976)**

*See page 27*

### **Sonatina**

The composition was written in a relatively short time and then I spent a week thinking of a title. As I was not struck by any “poetic” flashes, I finally gave the work an extremely “dry” and uncommercial title, which nonetheless seemed most suitable: *Sonatina*. The music in these three short movements, which follow each other without a break, demonstrates the various timbral gradations of each instrument, with a good measure of virtuosity and a living musical fabric.

### **HELENA VIDIC (Slovenia, 1987)**

completed her studies of composition and music theory (mentor Prof. Pavel Mihelčič) in 2010 at the Ljubljana Academy of Music, and two years later also graduated in orchestral conducting (mentor Prof. Milivoj Šurbek). In recognition of her outstanding graduation thesis and her extraordinary achievements as a student, she received a special distinction – diploma summa cum laude – as well as being awarded the Student Prešeren Prize for her original chamber opera *Izguljeni nasmeh*. Her compositional opus includes orchestral, chamber, solo and vocal music, as well as arrangements for a wide range of ensembles and genres. For eleven years, she has been the conductor of the Šmartno Tambura Orchestra, and in recent years she has also collaborated with other orchestras. She has received numerous prizes in the field of tambura music, and is active as a mentor at seminars for this kind of music. As well as being active as a composer and conductor, Helena Vidic also teaches solfeggio and chamber music performance at the Ljubljana Conservatory of Music and Ballet.



### **Hamal**

*is a single-movement composition for horn and trombone with many short themes. With its somewhat less serious character, it grows from dancelike, calm, cantabile and somewhat dreamy melodies, to a lively, fast section, and then makes its way back to the beginning, passing through the already familiar thematic material.*

### **TOMAŽ SVETE (Slovenia, 1956)**

After completing classical grammar school, Tomaž Svete studied composition and conducting at the Ljubljana Academy of Music and the Vienna University of Music and Performing Arts with Friedrich Cerha (graduating “con summa laude” in composition in 1986) and Otmar Suitner (graduating in conducting in 1988). In 1989, he graduated “magister atrium” from the same institution. He has lectured at the Karl Prayner Conservatory in Vienna and the Faculty of Education of the University of Maribor (gaining the title of full professor of composition in 2006). In the winter semester of 1999, he also lectured in composition at the University of Hartford, USA, within the framework of the Fulbright Programme. His opus includes numerous symphonic and chamber compositions that have been performed at important festivals in Europe, USA and Taiwan, as well as a *Requiem* and eight operas. In 2000, his opera *Kriton* gained first prize in the Johann Joseph Fux International Competition for Opera Composition in Graz.



### **Nuances**

*The combination of two related instruments, which on the surface appears rather demanding, inspired me to find solutions for the inherent compositional problems and to seek new sonic combinations of the*

*performance spectra of the horn and the trombone. This is reflected in the use of well-known effects such as multiphonics, pedal tones, flap, cuivré and combinations of various mutes, but above all in the use of effects not just as interpretive means but as elements subordinate to form. The form itself is derived from a plant-like system of growth, so that smaller formal cells gradually grow into large formal units. Towards the end of the composition, the opening cantilena in the horn is repeated in the trombone. Through tremolos, trills and short melodic figures, the obscure sonic image of pedal tones and multiphonics develops into a long, descending melodic line in the horn. The composition gradually disintegrates into formal cells and the circle is complete.*

### **ANJA BREZAVŠČEK**

has earned diplomas from the Ljubljana Conservatory of Music, where she studied with Matej Grahek, and the Ljubljana Academy of Music, where she studied with Karolina Šantl Zupan. In order to gain a deeper understanding of music theory and history, she studied musicology at the Ljubljana Faculty of Arts in parallel with her studies in performance. In 2014, she completed her studies at the Hochschule für Musik Basel and obtained a Master of Specialised Performance in Contemporary Music. She is currently studying with Prof. Martin Fahlenbock at the Hochschule der Künste Bern. Anja Brezavšček is the recipient of many awards: two first prizes in the ISA-Sommerakademie Competition for Interpretation of Contemporary Music (2010, 2011); the Prešeren Award of the Ljubljana Academy of Music (2012); first prize at the competition "Giovanni Musicisti – Città di Treviso" in the contemporary music category (2013). She has participated in numerous masterclasses, such as the Impuls Academy, Internationale Ferienkurse für Neue Musik Darmstadt and the Ensemble Recherche Academy, where she has worked with flutists Eva Furrer, Vera Fischer, Mario Caroli and others.

### **BOŠTJAN LIPOVŠEK**

*See page 50*

### **DUŠAN KRANJC**

graduated as a trombone soloist at the university in Ljubljana. For several years he has been principle trombone player at the Slovenic Philharmonic Orchestra and the Mozarteum Orchestra Salzburg. Later on he studied with Branimir Slokar in Trossingen (Germany). Actually he is teaching at the university for music in Ljubljana and in music school in Austria. He is a solo trombone player of the Camerata Academica Salzburg, MAS (Salzburg baroque ensemble) – Musica antiqua Salzburg, the OENM and the Lungau Big Band. Dušan has been a member of the Juvavum Brass Quintett since 1990, with which he has played at many festivals: Salzburger Festspiele / Salzburger Adventsingen / Festival fuer neue Musik Bozen / Kammermusik Festival Allegro Vivo / Int. Musikwochen Millstatt / Festival Sandstein & Musik Dresden / Bluval Straubing / Haydn Festspiele Eisenstadt / Jeunesse Musicales / contemporary autumn / Musica Sacra Trient / Festival Ljubljana / Festival Lent Maribor / Groedener Musikwochen / Konzert in Italia, Slowenia, Croatia, Serbia, Russia, Lithuania, France, Poland, Germany, Mexiko, Taiwan, USA, Israel...

### **MIHA ŠULER**

Trombone player Mihael Šuler graduated at the University of Music Freiburg (in Germany) in 2004 and two years later with a solo concert with the Bern Symphonic Orchestra he finished the education at the University in Bern (Switzerland) in the class of professor Branimir Slokar. During his studies he has regularly attended various international competitions and won many prizes at competitions for young Slovene musicians. He is a member of different chamber groups: Slovenian Brass Quintet,

Ensemble MD7 (Musica Danubiana 7), Brass Trio Triumvirat, SiBrass Quintet, International Brass Ensemble Brasscussion... He plays in orchestras abroad: Orchestra of the Maltese Opera, Camerata Salzburg, Bern Symphony Orchestra, and Philharmonic Orchestra Doha-Qatar. He is also member of the Baroque Ensemble Trompeten Consort Friedemann Immer, baroque orchestra Hannoversche Hopfkapele and the Slovene Ensemble Musica Cubicularis. He has performed as a soloist or member of the above mentioned ensembles in the United States, Asia and Europe. From 2007 he has been playing principal trombone in the RTV Slovenia Symphony Orchestra.

#### **SIMON KLAVŽAR**

*See page 41*

#### **TINA ŽERDIN**

Harpist Tina Žerdin completed both her undergraduate and master's degree with distinction in the class of Adelheid Blovsky-Miller at the Vienna University of Music and Performing Arts, while at the same time furthering her studies with a number of renowned foreign teachers, mainly representatives of the high French school of harp performance. During her studies, she held a scholarship from the Ministry of Culture of the Republic of Slovenia, after which she was awarded a grant for outstanding academic achievement by the Vienna University of Music and Performing Arts. In 2010, she received a Bayreuth University study grant for her research on Richard Wagner and the harp. Tina Žerdin performs numerous concerts both in Slovenia and abroad, appearing as a soloist, as a member of various chamber ensembles, and as a solo harpist in renowned Austrian orchestras (the Vienna Chamber Orchestra, the orchestra of early instruments "Wiener Akademie", the Austro-Hungarian Haydn Philharmonic Orchestra, the Orchestra of the Tyrolean Festival). She has also made guest appearances at the Vienna State Opera and Milan's Scala. Tina Žerdin has made numerous recordings for the archive of Radio Slovenia and Austria's ORF. In 2015, the Society of Slovene Composers released her first compact disc with works by Slovenian composers. She is active as a teacher in Slovenia, Austria and Mongolia.

TUESDAY, 29<sup>th</sup> September 2015, Ljubljana

Faculty of Arts, Aškerčeva 2, Blue Room


**ODDELEK ZA  
MUZIKOLOGIJO**  
50 LET

In collaboration with the Faculty of Arts of University of Ljubljana, Department of Musicology

**Between Universal and Local: From Modernism to Postmodernism**

*International musicological conference, dedicated to the 80th anniversaries of composers Vinko Globokar and Lojze Lebič*

🕒 **9:00 – 10:45**

**“Different times” (chair: Marija Masnikosa)**

Keynote speaker II: Kenneth Gloag, Postmodern Times

Helmut Loos, Moderne – Postmoderne. Kontroverse Basisstrukturen musikalischen Denkens

🕒 **11:00 – 12:30**

**Examples of postmodernism (chair: Milena Božikova)**

Moeko Hayashi, Modernism, Postmodernism and Globalism; Takemitsu, November Steps

Gregor Pompe, Bernd Alois Zimmermann's Requiem für einen jungen Dichter and Leonard Bernstein's Mass: European and American postmodernism or pluralism vs. eclecticism

Jana Lindterová, Musical quotation as a fundamental way for expressing a message in the work of Alfred Schnittke

🕒 **14:30 – 16:00**

**Postmodernism in Eastern Europe I (chair: Gražina Daunovaričienė)**

Jānis Kudiņš, Stylistically Conservative and Vivid Postmodernism without Clear Modernism Period

Previously: Some Specific Problems of Latvian Music Historiography

Kamilė Rupeikaitė, The Semantics of Music of Anatolijus Šenderovas

Joanna Schiller-Rydzewska, Different faces of postmodernism in the works of contemporary composers of the Gdańsk milieu

🕒 **16:15 – 18:00**

**Postmodernism in Eastern Europe II (chair: Jānis Kudiņš)**

Viktorija Kolarovska, “Others’ Word” in the Creative Work of Macedonian Composers

Tatiana Pirniková, The Way from Modernist Positions to Intimate Lyrical Position of a Composer

Oto Ferenczy

Ira Prodanov Krajišnik, Local and Global in the Opera Mileva by Aleksandra Vrebalov



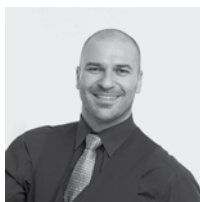
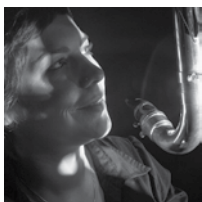
TUESDAY, 29<sup>th</sup> September 2015 at 16:00, Ljubljana

**KONCERTNI ATELJE**  
 DRUŠTVO SLOVENSKE SKLADATELJEV  
 SOCIETY OF SLOVENE COMPOSERS

Conservatory of Music and Ballet Ljubljana

**Valentina Štrucelj - clarinet****Luka Einfalt - euphonium****Nina Prešiček - piano****Sound design: Neven Smolčič**

1. **Oswaldo TORRES** (Venezuela/YCA candidate)  
DIALOGUES *for solo piano* (2008) 6'
  2. **Chris CREE BROWN** (New Zealand)  
SOUND BARREL *for euphonium and fixed media* (2012/2013) 8'
  3. **Chien-Wei WANG** (Taiwan/YCA candidate)  
CONTEMPLATION *for clarinet solo* (2012) 10'
  4. **Janez MATIČIČ** (Slovenia)  
COSMOPHONIE *for piano and magnetic tape* (1970) 12'
- ☛
5. **David BEOVIČ** (Slovenia)  
THREE PRELUDES *for euphonium and piano* (2008) 5'
  6. **Rikhardur H. FRIDRIKSSON** (Iceland)  
BRONS *for electroacoustic* (2004/2008) 11'
  7. **Jasper VANPAEMEL** (Belgium/YCA candidate)  
MONO: About life *for piano solo* (2012) 8'
  8. **Michael BLAKE** (South Africa)  
TOMBEAU DE MOSOEU MOERANE *for clarinet and four-channel tape* (2011/2013) 13'36"



Valentina Štrucelj  
Nina Prešiček  
Luka Einfalt

**OSWALDO TORRES (Venezuela, 1980)**

is a composer and poet. In 1996, he began his musical studies playing the double bass. In 1999, he entered to the University of the Arts, Venezuela, completing a degree in music. In 2004, he was selected to take part in the International Young Composers Encounter, INJUVE (Spain). He has been selected twice to participate in the ISCM World Music Days, in Croatia (2005) and in Hong Kong (2007). In 2005, he received the second prize in the composition competition II Salón Nacional de Jóvenes Compositores, in Venezuela. In 2007, his work Syncretic Skin for string quartet was performed in Tokyo, programmed by the Japanese Society for Contemporary Music. In 2008, his work Retrospective Spiral was performed in the Thirtieth International Forum of New Music Manuel Enríquez, in Mexico. In 2011, his work Pulse for guitar was premiered and programmed by Vox Novus in New York City.

**Dialogues**

*represents different dialogues with which I can get myself into certain moods and express various aspects of the character that identifies me. Sonorous atmospheres that imitate questions and answers, strong emotions and moments of serenity and reflection are confronted through musical resources that give the impression of a conversation in which its theme and branches are approached and developed from the beginning to the end but structurally in different ways (variations), in an attempt to find answers. Furthermore, the work includes moments of rest as well as some rambling, even entering into a savage discussion. At other specific moments, insoluble unknowns or uncertainties are musically represented by mysterious sonorities. This score was written with an eclectic language that integrates Western sounds and techniques with the spirit of Latin jazz and its improvisation.*

**CHRIS CREE BROWN (New Zealand, 1953)**

is an associate professor at the School of Music, University of Canterbury. His interests include conventional instrumental composition, electroacoustic music, and inter-media art. Icescape for orchestra and the electroacoustic work Under Erebus were a result of a trip to Antarctica under the Artists to Antarctica programme run under the auspices of Antarctic New Zealand. Memories Apart (2002), Icescape (2003) and Remote Presence (2008) were all finalist compositions in the Sounz Contemporary Music Awards, an award that he won in 2010 with Inner Bellow for clarinet and tape.



Chris Cree Brown has a strong interest in musical sculptures, and his Aeolian harps were exhibited in 2002 in the Christchurch Botanical Gardens as part of the Art and Industry Scape Biennale. His work has been performed in many countries, including Australia, England, Finland, Hungary, France, Germany, Canada, Portugal, Russia, Scotland and the United States of America.

**Sound Barrel**

*was written for Byron Newton. The dialogue between the euphonium and the fixed media part undergoes several sweeping changes in mood, sometimes initiated by the euphonium and sometimes by the fixed media part. The title has multiple meanings, all of which can be interpreted or referenced within the sound world of the work.*

**CHIEN-WEI WANG (Taiwan, 1988)**

holds a Master of Music degree from the Taipei Municipal University of Education and a bachelor's degree from the Fu Jen Catholic University. He studied with Fei-Ying Wang, Prof. Fan-Ling Su and Dr Chia-Lin Pan. Wang is actively involved in compositional lectures and seminars, and he has joined a composing masterclass with Prof. Robert Beaser, Kee-Yong Chong, Prof. Cort Lippe and Prof. Yi Chen. In May 2010, he held a composition recital for his bachelor's degree, and in December the same year he performed the vocal work *A Blooming Tree* in the Son-Yi Hall of Soochow University. In October 2012, Wang performed the solo work *Contemplation*, and he gave a composition recital for his master's degree in June 2013. Wang is a member of the International Society for Contemporary Music (ISCM), the Asian Composers League (ACL) and FORMUSICA.

**Conteplation**

*In the piece, the composer tried to create a sound space and make the piece return to emotion and music in a basic way, without attractive or complex structures. Basically, there is a transition from the pitch D to A in this work, although the overall composition could be divided into three different sections. In addition, polyphonic writing was used to create the stereo-type sound in the first and third sections and a spot-type sound in the middle section of this piece.*

**JANEZ MATIČIČ (Slovenia, 1926)**

is a composer, pianist and teacher. In 1950, he graduated from the Ljubljana Academy of Music in composition in the class of Prof. Lucijan Marija Škerjanc, and one year later completed his studies of conducting with D. Švara. For some years, he taught at the Ljubljana Music High School (counterpoint, music analysis and piano), before continuing his studies of composition in Paris with Prof. Nadia Boulanger. In 1962, he joined the Groupe de Recherches Musicales at Radio France under the leadership of Pierre Schaeffer. He also composed a number of electroacoustic works at other studios (Bourges, RTV Belgrade). His work in informatics and music composition was enhanced by research into computer techniques that were at that time led by Pierre Boulez (IRCAM). Amongst Janez Matičič's most prominent works are two symphonies, two piano concertos, a cello concerto and a violin concerto, while his piano opus is of particular note: four sonatas, four suites, Gemini for two pianos, two series of etudes and three etudes for the left hand, as well as numerous other works (*Utripi*, *Intermittences*, *Resonances*, *Danses grotesques*, etc.). In addition, he has composed many chamber works and violin pieces. Janez Matičič has received numerous awards and prizes for his work. In 1987, he was elected as a corresponding member of the Slovenian Academy of Sciences and Arts, and in 2007 he became a full member of this institution. The same year, he was honoured with Slovenia's prestigious Prešeren Prize for his life work.

**Cosmophonie**

*This composition was commissioned by the Groupe de Recherches Musicales in Paris for the Gulbenkian Festival in Lisbon in 1970. It is in the form of a concerto composition in which the piano has the role of the soloist, accompanied and supported by electroacoustic material on magnetic tape. With the aid of contact microphones that record only certain pitch zones, the piano is in places included in the electronic envelope of sound projected through speakers. All of the electroacoustic sounds on the magnetic tape were created by the composer himself in the GRM studios at Radio France. The basic form could be understood*

*as similar to a classical concertante work, with an introductory orchestral section (Introduction) – in this case, of course, presented by the electroacoustic material – a concluding coda, with its typical “farewell” topos, and a central section with various contrasting characters. The overall trajectory of the composition can be compared to a series of waves, each culminating in its own apex. At the premiere performance in May 1970 at the Gulbenkian Festival, the work was performed by the composer himself.*

### **DAVID BEOVIČ (Slovenia, 1977)**

began playing the clarinet and piano at the Škofja Loka Music School. He then continued his music studies at the Ljubljana Music and Ballet High School (specialising in music theory), while at the same time attending the Škofja Loka Grammar School. On concluding his secondary school education, he enrolled in both the Faculty of Theology and the Ljubljana Academy of Music, where he studied composition with Prof. Marijan Gabrijelčič. In 2000, he concluded his composition studies in the class of Prof. Pavel Mihelčič, and in 2008 graduated with a master's degree in theology. He currently works as a music teacher at the Jurij Vega Grammar School in Idrija and the Anton Aškerc Grammar School in Ljubljana, while also teaching solfeggio and music theory at the middle level of the Celje Music School.



David Beovič's works are performed at numerous concerts in Slovenia and abroad (Trieste, Berlin, Vienna, Lucerne, New York, etc.), often within the framework of major festivals (Ljubljana Festival, Maribor Musical Summer, World Music Days, Night of Slovenian Composers, Musica Danubiana Festival, Our Song, International New Music Week Bucharest, Unicum Festival, etc.).

### **Three preludes**

*was written on the initiative of tuba player Luka Einfalt, who presented me with a double challenge: he asked me to write a work that would be very demanding for the performer but would, at the same time, appeal to the taste of a large number of listeners. The instrument itself represented a unique challenge, as prior to composing this piece I was not familiar with it. Thus, three contrasting movements emerged, oscillating between a cantabile mood, on the one hand, and a scherzo-like atmosphere, on the other. The composition has been performed a great deal both in Slovenia and abroad.*

### **RIKHARDUR H. FRIDRIKSSON (Iceland, 1960)**

started off as a rock musician and later studied composition in Reykjavik, New York, Siena and The Hague. His teachers included Atli Heimir Sveinsson, Thorkell Sigurbjörnsson, Elias Tanenbaum, Franco Donatoni and Clarence Barlow.



His works have been performed and broadcast in many countries, and he has received working grants from the Icelandic government, the DV cultural prize, and a prize at the Bourges sound art competition.

Rikhardur H. Fridriksson lives in Reykjavik, composing and teaching electronic music. He is a co-director of the Kopavogur Computer Music Centre, as well as teaching composition and computer music at the Iceland Academy of the Arts.

His music falls into two general categories: pure electroacoustic music, working mostly with natural sounds and their movement in space, and live improvisations, playing electric guitar, processed through live electronics. In the latter field, he either appears alone or with the Icelandic Sound Company.

**Brons (Bronze)**

*is made totally out of the sounds of gongs and tam-tams. An incredibly varying and fascinating sound-world can be achieved just by playing the instruments. Subsequently, the sounds were processed by computer in various ways, mainly with systems constructed out of ever-changing delay lines. Brons was composed at the Kopavogur Computer Music Centre between 2003 and 2004.*

*The revised version was completed in the summer of 2008, with the work being shortened and the timings being tightened up, as well as some small anomalies that escaped inspection in the original version being fixed.*

**JASPER VANPAEMEL (Belgium, 1986)**

was influenced by a wide variety of musical genres at an early age. He studied piano, violin and percussion at the Conservatory of Leuven, Belgium. From 2004 to 2013, he studied piano and composition with Jan Michiels and Franklin Gyselinck at the Royal Conservatory of Brussels. In 2009, he studied electronic music at the Royal Conservatory of The Hague, learning to improvise and interact with audio engines and engaging with the art of algorithmic composition. As a performing musician, Jasper Vanpaemel is active in various fields: he has an electronic duo with Jasper Braet (J&J); he is a regular member of Helektron, an ensemble that focuses on the relationship between sound and image; he has performed in many concert halls around Europe; and he has created piano compositions by Luc Döbereiner and Lula Romero.

**Mono: About Life**

*is a rhetorical monologue reflecting the loneliness and vulnerability of a solo musician on stage.*

**MICHAEL BLAKE (South Africa, 1951)**

is a composer, pianist, writer and teacher who studied in Johannesburg (BMus), London (MMus) and Grahamstown, South Africa (PhD). Since 2000, he has set up the ISCM Section (NewMusicSA), New Music Indaba, the Bow Project, the Sterkfontein Composers Meeting and the Purpur Festival. His recent premieres include performances in Tokyo, Paris (Festival d'Automne commission), Vienna (MIAGI commission) and Bruges (Ars Musica), as well as realisations of his works in Cologne, Ghent, Milan, Lyon, Bratislava, Lithuania, New York, Peru, and East and West Africa. Amongst his current/forthcoming projects are works for sixteen voices (STIAS artist residency 2014-15) and for alto, trombone and vibraphone (Axelsson-Nilsson Duo), as well as a cello and piano duo for Friedrich Gauwerky and Daan Vandewalle (WERGO CD production). In the period 2016-17, he will be involved in a collaboration with sculptor Sean Blem and dancer Hideto Heshiki (South Africa, Switzerland, Japan, South Korea). Michael Blake currently divides his time between South Africa and England. Musical Times wrote: "[Blake] is not obsessed with Africa, nor is he chained to 'the West'. He is perhaps the first South African composer to be unselfconsciously an African composer."

**Tombeau de Mosoeu Moerane**

*Born in 1909 of Sesotho parents in the Eastern Cape, Michael Mosoeu Moerane was one of the foremost composers working in South Africa from the 1930s until his death in 1981. Although mostly disregarded by the white academic composing community, he has had a far-reaching influence on subsequent generations of young black composers in South Africa.*

*Tombeau de Mosoeu Moerane takes "DNA" samples from three of his most loved choral pieces and synthesises them into a new music, while retaining the essential elements of his musical language. A composer very much ahead of his time, he may well have composed music like this himself had circumstances in apartheid South Africa allowed it.*

*The work was requested by birbyne player Darius Klysis, who I first met in 2008 in Cuba when we both performed at "Spring in Havana". The four-track tape was created in August 2011 in the Alpha Studio in Visby, Sweden.*

### **VALENTINA ŠTRUCELJ**

is a Slovenian clarinetist who lives and works in Switzerland. She commenced her music education at the Črnomelj Music School (Tone Kralj and Venčeslav Lenarčič) and later completed the Ljubljana Music High School (Jožete Gregar) before going on to graduate with distinction from the University of Music and Performing Arts in Graz (Gerald Pachinger). She completed her postgraduate studies of the clarinet and bass clarinet at the University of Arts in Bern with Ernesto Molinari.

Valentina Štrucelj is active on international stages, devoting particular attention to the performance of contemporary music and discovering and experimenting with the unconventional sonic possibilities of the various clarinets through improvising. She is a regular member of the contemporary music ensembles *neuverBand* (Basel), *chromoson* (Südtirol) and *Neofonia* (Ljubljana), as well as the *WIM Quartet* in Bern (improvised music). In addition, she regularly appears as a soloist and member of various symphonic and wind orchestras, as well as chamber ensembles. She works as a teacher at music schools in Stetten-Künten, Le Mouret and Klubschule Migros, as well as contributing to various summer schools and masterclasses.

### **LUKA EINFALT**

graduated from the Ljubljana Academy of Music in 2003, having studied the euphonium with Prof. Darko Rošker. While studying, he participated in state and international competitions, gaining a number of awards, including first prize in the Slovenian state competition for young musicians in the academic category and a special prize from the Society of Slovene Composers for the performance of a work by a Slovenian composer. As a soloist, he has appeared with the Slovenian Army Orchestra, the Ljubljana Academy of Music Wind Orchestra, the Domžale-Kamnik Symphony Orchestra, the Coastal Chamber Orchestra and several Slovenian wind orchestras. He frequently works as a casual player with recognised orchestras (RTV Slovenia Symphony Orchestra, the Slovenian Philharmonic, the Belgrade Philharmonic). For seven years, Luka Einfalt was employed in the Slovenian Police Orchestra, and he currently devotes himself to teaching at the Domžale Music School, as well as leading the Lukovica Band and appearing in recognised music cycles (Autumn Serenade, Concert Atelier of the Society of Slovene Composers, etc.). In January 2010, he completed his postgraduate studies with distinction at the Lucerne School of Music, having studied with Prof. Thomas Ruedi.

### **NINA PREŠIČEK**

In a short period of time, pianist Nina Prešiček has emerged as one of the central figures on Slovenia's contemporary music scene, performing works by acclaimed Slovenian and international composers. Her approach is daring and inventive, often combining various artistic expressions and media. In the last few years, she has embarked on a number of notable multimedia projects, including *Ondine* and *Sono Mobile*. Nina Prešiček is not merely an exceptional instrumentalist and performer, she is a musician who thinks music and continually searches for creative challenges.

Nina Prešiček graduated in 2000 and completed a postgraduate programme at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany in 2003, in the class of professor Wolfgang Bloser. The same year, she obtained a postgraduate degree at the Conservatoire National de Toulouse in France, in the class of professor Thérèse Dussant. In 2005, she obtained a master's degree in musicology at the Sorbonne in Paris.

**TUESDAY, 29<sup>th</sup> September 2015 at 20:00, Ljubljana**

**Slovenian Philharmonic, The Marjan Kozina hall**

**Slovenian Philharmonic String Chamber Orchestra**

**Conductor: Simon Krečič**

**Soloists: Miran Kolbl - violin, Janez Podlesek - violin, Gabriel Lipuš - baritone**

1. **Justina REPEČKAITĖ** (Lithuania/YCA candidate)  
CHARTRES (2012) 9'
  2. **Olga KROUPOVÁ** (Slovakia)  
GRYLLUS MUSICALIS (2014) 20' *for violin and string orchestra*
  3. **Paolo GEMINIANI** (Italy)  
IMMINENZE (2000) 8'
- ⓘ
4. **Ansgar BESTE** (Germany/YCA candidate)  
RITUEL BIZARRE *for prepared string orchestra* (2010) 12'
  5. **Páll Ragnar PALSSON** (Iceland)  
SUPREMACY OF PEACE (2012) 10'
  6. **Alojz SREBOTNJAK** (Slovenia)  
NO, I DO NOT WANT TO DIE (*S. Kosovel*) *for voice and string orchestra* (1951) 5'
  7. **Uroš KREK** (Slovenia)  
INVENTIONES FERALES *for violin and string orchestra* (1963) 19'

*Slovenian Philharmonic String Chamber Orchestra*







Miran Kolbl  
Janez Podlesek  
Gabriel Lipuš

### **JUSTINA REPEČKAITĖ** (Lithuania, 1989)

is a young Lithuanian composer and vocal improviser based in Paris. Her great interest in medieval culture leads her musical pursuits to geometrical and mathematical concepts.

Justina Repečkaitė initially pursued a career in both visual arts and music; however, she decided to concentrate on composition and studied at the Lithuanian Academy of Music and Theatre (Prof. Osvaldas Balakauskas, Ričardas Kabelis) and the Paris Conservatoire (Prof. Stefano Gervasoni), where she also attended contemporary and medieval music improvisation classes as a singer. She is currently taking composition classes with Jean-Luc Hervé. Her piece *Chartres* for string orchestra was a recommended work at the 60<sup>th</sup> edition of the International Rostrum of Composers in 2013 and won the Best Debut of the Year prize in Lithuania. Her music is played by soloists of Ensemble InterContemporain, Ensemble 2e2m, Ensemble WARN!NG and by the Moscow Contemporary Music Ensemble. She has been commissioned to write music for festivals such as Gaida and Permainų Muzika.



#### **Chartres**

*The inspiration for Chartres is the south rose window in the Chartres Cathedral, which is inspired by the Apocalypse of John. My insight into this rose gave rise to my search for a musical form filled with symbolism of numbers and proportions. The expression of the rose itself dictated an unsophisticated yet sensible rhythmical solution. This composition is a musical insight into the stained glass window, it is an artistic view of the life of small pieces of glass when they are connected and glittering, and eventually when they fall down and fade away.*

### **OLGA KROUPOVÁ** (Slovakia, 1966)

Born in Bratislava, Olga Kroupova began her formal studies of piano and composition at the Conservatorium and then studied at the Academy of Performing Arts in Bratislava. From 1991 to 1994, she undertook further studies with Josef Soproni at the Franz Liszt Music University in Budapest and completed her postgraduate studies at the Detmold University of Music in Germany. Symphonic music is the main focus of her compositional work, with several of her orchestral works having been performed by well-known orchestras, such as the symphony orchestras of NDR Hamburg, MÁV (Budapest), Slovak Radio (Bratislava), Philharmony Magdeburg, Orchestre symphonique et lyrique de Nancy, Detmolder Kammerorchester and Sächsische Kammerphilharmonie. In 2000, she was awarded a laureate from the Vienna International Composers Competition for her stage/orchestra composition *Katze mit Hut*. Commissions followed from many music organisations, such as the Raschèr Saxophone Orchestra, Tetraphonics-Saxophonquartett, Ensemble Horizonte,



Weimarer Werkstatt and the Calmus Ensemble. Olga Kroupova's compositions have been performed internationally in countries from Europe to Chile, including the USA and South Korea. She is currently employed as a proofreader with Schott-Verlag.

### **Gryllus Musicalis**

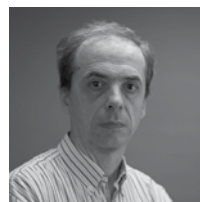
*was inspired by the unparalleled beauty of sound experienced when listening to a field of crickets. One could tune the ear into this cloud of tiny voices and imagine a perfection of sound, a Harmonia Mundi. It was something almost godlike, from another sphere. Is my piece perhaps a translation of what my senses experienced, what I heard, a moment that left such a deep impression on my brain?*

*As the subtitle Concertante Music for Violins and Soloist suggests, the piece has the flavour of a concerto, but with compositional elements that shift it towards the formal arch of a symphony. I have tried to melt the intimacy of the concerto into the sweep of a symphony. One feels keenly the presence of the larger form, even when it is shortened or sometimes only suggested.*

*On the other hand, one can ask how many solo players there actually are. The broad division of the violins is arranged so that it often appears that the tutti players are co-soloists.*

### **PAOLO GEMINIANI (Italy, 1960)**

studied composition, electronic music, choral music and choral conducting, band instrumentation at the conservatoires of Bologna and Modena. He has undertaken advanced study under Franco Donatoni, Azio Corghi, Alessandro Solbiati, Adriano Guarneri and Alvisse Vidolin, and has won and received commendations at various competitions including Gustav Mahler, the Counterpoint International Competition, SuonoSonda, the Daegu Contemporary Music Orchestra, the Valentino Bucchi Prize, Pierre Schaeffer, Egidio Carella, the Reggello International Festival, the IBLA Grand Prize, Romualdo Marengo and many others. He currently teaches in Bari (Italy), at the Conservatorio "N. Piccinni".



### **Imminenze**

*The composition is articulated in various episodes, each of which is characterised by the development of a precise instrumental articulation. Particularly in the opening section, the cello acts as a concertante instrument and opposes the other strings, whose rarefied writing is full of harmonic tones and sounds on the bridge. The subsequent sections increase in intensity, culminating in a section with vertical chords, which marks an important conclusion to the central part of the composition. The cello resumes the principal position in the subsequent cantabile section, which leads to the conclusion and a return to the rarefied initial atmosphere.*

### **ANSGAR BESTE (Germany, 1981)**

completed a church music exam in 1998 and from 2002 to 2013 gained university degrees as a "kapellmeister" and in composition, piano, music theory and arts management. His composition teachers included Michael Obst (Weimar), Luca Francesconi (Malmö), Adriana Hölszky (Salzburg), Wolfgang Rihm (Karlsruhe), Hanspeter Kyburz (Berlin) and Beat Furrer (Graz). He is currently undertaking PhD studies in Oslo.

Competitions: 1st Stuttgart Composition Prize 2010 (probability: 1,21%), 1st Delz Prize 2015 (1,59%), ZEITklang Award 2011 (6,94%), 2nd Uppsala Prize 2012 (9,52%).



Competition commissions: ISCM Austria 2011 (24,24%), IRCAM / Ensemble intercontemporain 2012 (4,79%), Siemens Foundation 2013/15, SNIM 2014 (12,5%), Acusticum Organ 2014 (3,8%).

Festival performances: Venice Biennale 2009, Young Nordic Music 2010-12, ECLAT Stuttgart 2011, Darmstadt-Summer-Course 2012, Donaueschingen Festival (Off-Concert) 2012, Young Euro Classic 2013, Ars Nova Choele-Choel 2013 (Arg), Bienal Curitiba 2013 (Bra), Nordic Music Days 2013, Wien Modern 2013, ISCM WNMD 2013, MATA NY 2014, new talents cologne 2014, Oslo Chamber Music 2014, New Directions Piteå 2015, Lucerne Festival 2015, Ultima Oslo 2015.

### **Rituel Bizarre**

*The main idea behind the piece is a confrontation and fusion of two timbral processes: the lower string instruments undergo a timbral development in three equally long sections from dry, percussive preparation sounds to sustained and distorted bowed sounds. Parts 1-2 appear as a rhythmic, moderately tense dance of plucking, striking and rattling attacks. Part 3 reduces the rhythmic energies, creating a gradual crescendo from a mysterious anti-climax to an ecstatic culmination. Apart from single initial plucking attacks, the 1st violins produce distorted bowed sounds. The timbral development (in one part) ranges from slow, pedal point-like glissandi via fast, lively glissandi and twittering staccato notes to agitated tremolo motion. These two dialectic antagonists gradually converge in the 3rd part and finally fuse within the concluding tremolo. On the whole, the unusual, unexpected sound, along with the repetitive, canonical, dance-like rhythmical structure, result in a bizarre and ritualistic musical character.*

### **PÁLL RAGNAR PALSSON (Iceland, 1977)**

After playing in the band Maus for most of his youth, Páll Ragnar Palsson entered classical composition studies at the Iceland Academy of the Arts in 2004. Three years later, he graduated with a bachelor's degree and commenced a master's degree at the Estonian Academy of Music and Theatre. There, his composition teachers Helena Tulse and Urve Lippus led him to his research of 17<sup>th</sup> century Icelandic psalms. After graduating from the EAMT with a doctorate in composition in 2014, Páll Ragnar Palsson returned to Iceland and instantly became involved in musical life in the widest sense. He received the Icelandic Music Award for the best composition in 2013 with *Nostalgia* for solo violin and orchestra, and has represented both Iceland and Estonia at symposia and festivals, such as the International Rostrum of Composers, the ISCM World Music Days and the Nordic Music Days.



### **Supremacy of Peace**

*North-East Estonia is an area of sharp contrasts. Man-made ash mountains of oil shale, glowing inside, are a strange contrast to the peaceful surroundings of farms and cows. Villages that are half empty because the factory they were built around has long been closed down seem like an unpleasant dream in the wild forest. In Sillamäe, a pond of nuclear waste lies next to the sea and a beautiful beach where children are playing. In Kuremäe, there is a convent, where Mother Alipia told us: "Here we have a sermon seven times a day. Psalms are sung every hour, day and night. We pray every waking hour. This we have done for one hundred and twenty years. That is why everything grows so well here."*

### **ALOJZ SREBOTNJAK (Slovenia, 1931-2010)**

graduated from the Ljubljana Academy of Music in 1958, having studied composition with Prof. Lucijan Marija Škerjanc. He furthered his studies in Rome (Boris Porrena), London (Peter Racine Frick-

er) and Paris, as well as at Siena's Accademia Musicale Chigiana (Vito Frazzi and Francesco Lavagnino). From 1970 to 2001, he was a full professor of composition at the Ljubljana Academy of Music. During his lifetime, he established himself as one of the most prominent Slovenian composers of contemporary music, creating an extensive and diverse opus. He received a number of prizes for his work, including the Prešeren Prize for his life work (1999) and the Župančič Prize for his life work (2005).

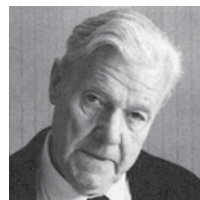


### **No, I Do Not Want to Die**

*Few composers are capable of creating works in their youth that are sufficiently weight and artistically convincing to remain part of the concert repertoire. With his lied *Ne, jaz nočem še umreti*, composed in 1951, Alojz Srebotnjak achieved a major breakthrough, and, on its first performance in 1952 by pupils of the Ljubljana Music High School, established himself as a talented artist who, with a relatively daring and expressively erratic musical language, approached expressionist traits, later developing and shaping that orientation with the help of Kosovel's poetry, with which Srebotnjak strongly identified in his vocal works. (Črt Sojar Voglar)*

### **UROŠ KREK (Slovenia, 1922-2008)**

Composer and teacher Uroš Krek completed his studies of composition at the Ljubljana Academy of Music with Prof. Lucijan Marija Škerjanc in 1947. He was initially the editor for symphonic programmes at Radio Ljubljana, later becoming the station's chief editor for music programmes. From 1959 to 1968, he was a researcher at the Ethnomusicology Institute in Ljubljana, after which he taught at the Ljubljana Academy of Music until 1982, serving as a professor of composition and theoretical subjects. For many years, Uroš Krek was also the president of the Society of Slovene Composers. During his life, he was regarded as one of the most important contemporary Slovenian composers, creating works for the entire range of music ensembles and often including folk elements in his works. He also collected, transcribed and studied the folk music tradition in the ethnic territories of Slovenia, from Rezija to Porabje, with his findings serving as the basis for 13 films about ethnology and ethnomusicology. Uroš Krek was a full member of the Slovenian Academy of Sciences and Arts and a corresponding member of the Croatian Academy of Sciences and Arts.



### **Inventiones ferales**

*Uroš Krek composed the concertante work *Inventiones ferales* for violin and strings in 1962 in memory of his deceased father. The nature of the composition demanded special treatment of the compositional resources, which in this case were extended through the use of certain dodecaphonic elements. The composition comprises three movements in the sequence slow-fast-slow. The introductory static quaver movement is contrasted with the highly ornamented and free rhapsodically conceived violin part, followed by the use of the folk melody *Bog daj dobro večer*, which is carefully concealed in the daring polychordal accompaniment. The second movement, *Risoluto*, has certain characteristics of Istrian folk melodies, but nonetheless remains in a sombre expressive world supported by severe dissonances. The third movement, *Lento*, brings somewhat more serenity and simplicity, concluding tranquilly as if the composer had finally bid farewell to his father and inner peace had returned. *Inventiones ferales* is one of Krek's most successful creations, and is frequently programmed by Slovenian orchestras and superb violinists. (Črt Sojar Voglar)*

**SLOVENIAN PHILHARMONIC STRING CHAMBER ORCHESTRA**

is a 14-member chamber ensemble that performs without a conductor. It was founded in 1993 with the support of the Ministry of Culture of the Republic of Slovenia. In its more than 20 years of operation, the orchestra has performed approximately 450 concerts in Slovenia and abroad. Since 1999, it has operated within the framework of the Slovenian Philharmonic. The orchestra encourages the creation of new compositions, and oversees the publication of scores and the release of promotional compact discs. For 15 years, it has organised the cycle "Harmony of the Worlds" in cooperation with the National Gallery in Ljubljana, linking concerts of chamber music with lectures about visual. The repertoire of the Slovenian Philharmonic String Chamber Orchestra includes compositions from all stylistic periods, with particular attention being devoted to the creative work of Slovenian composers, including young composers who are just becoming established. All of this confirms the high quality of the orchestra and its important role in the performance culture of Slovenia and Europe. The Slovenian Philharmonic String Chamber Orchestra has received numerous prizes and awards for its successful work, including the Prešeren Fund Prize in 1999, the Župančič Prize in 2004, the Betetto Prize in 2006 and the Plaque of the City of Ljubljana in 2012.

**SIMON KREČIČ***See page 41***MIRAN KOLBL**

As well as being the concertmaster of the Slovenian Philharmonic Orchestra, Miran Kolbl is also the first violinist in the Tartini Quartet. He studied the violin with Prof. Igor Ozim in Cologne, while at the same time furthering his knowledge of chamber music performance with members of the celebrated Amadeus Quartet. He then continued his studies in Bern. He has received numerous excellent reviews for the performance of solo parts in orchestral works and for his contribution as a concertmaster, and has twice appeared with the Netherlands Philharmonic Orchestra in Amsterdam on the invitation of its conductor Hartmut Haenchen. With the Slovenian Philharmonic Orchestra and the Slovenian Philharmonic Chamber String Orchestra, with whom he served as concertmaster for ten years, he has performed numerous concertante works as a soloist. He has also appeared with the Belgrade Symphony Orchestra, the RTV Slovenia Symphony Orchestra, the ensemble Slovenicum, the Maribor Philharmonic and the Berlin Symphony. Miran Kolbl has been awarded first prizes in state competitions and in the Three Lands' Competition in Farra d'Isonzo, as well as twice receiving the prestigious Prešeren Fund Prize (in 1999, as a member of the Slovenian Philharmonic Chamber String Orchestra, and, in 2000, for his activities as a soloist). He has also recorded a number of compact discs with the Slovenian Philharmonic Orchestra, the Tartini Quartet and harpist Mojca Zlobko.

**JANEZ PODLESEK**

Violinist Janez Podlessek is the concertmaster of the Slovenian Philharmonic Orchestra and the Slovenian Philharmonic Chamber String Orchestra. He teaches at the Ljubljana Conservatory of Music and Ballet, and since 2009 has also been regularly employed at the Ljubljana Academy of Music, where he is the artistic director of the Ljubljana Academy of Music String Orchestra. In 2012, he was awarded the title of assistant professor in the area of violin studies. He began his involvement in music at the Domžale Music School, where his teacher Hervin Jakončič sparked his interest in the violin. He continued his studies at the Ljubljana Music and Ballet High School with Dušanka Stražar, and eventually graduated from the Ljubljana Academy of Music in the class of the celebrated teacher Primož Novšak, with whom he also completed his postgraduate studies/specialisation. Janez Podlessek has

received numerous prizes in state and international competitions. In 1999, he received the Škerjanc Prize, and while studying he was twice awarded the Prešeren Prize of the Ljubljana Academy of Music. In 2006, he received the Betteto Prize as a member of the Slovenian Philharmonic Chamber String Orchestra. He performs regularly with the Clavimerata Trio and the Dissonance String Quartet. In 2014, he recorded a compact disc as a soloist with the Slovenian Philharmonic Orchestra, featuring works by Mozart, Krek and Šenk.

### **GABRIEL LIPUŠ**

studied solo singing and jazz piano at the Klagenfurt State Conservatory, singing at the Graz Jazz Academy (Jay Clayton), and solo singing, lieder and oratorio at the Vienna University of Music and Performing Arts (Prof. Kurt Equiluz), graduating in 1996. Since 1993, he has performed as a baritone and since 2007 as a tenor in Austria, Slovenia, Italy, Germany and other European countries. He works as a freelance artist based in Klagenfurt, and since 2001 has been employed as a teacher of solo singing at the State Conservatory. Gabriel Lipuš regularly collaborates as a soloist with the RTV Slovenia Symphony Orchestra and Big Band, the Academia Ars Musicae Chamber Orchestra, the Celje String Orchestra, the Euro Symphony Orchestra, the KSO - Koroška Symphony Orchestra and the Kelag Big Band. In 2004, he received the Promotional Prize for Music of the state of Koroška, and in 2005 he was received the Honorary Prize for Cross-Border Cultural Activities, which is awarded by the Federal Ministry of Education, the Arts and Culture in Vienna.

TUESDAY, 29<sup>th</sup> September 2015 at 22:00, Ljubljana



Slovenian Philharmonic, The Slavko Osterc hall

**Ensemble Microsonus**

**Conductor: Dominik Steklasa**

**1. Karmen VREČIČ**

NEPRIČAKOVANO for flute, bassoon and violoncello (2015) 6'

**2. Alenja PIVKO KNEŽEVIČ**

BLUSH for clarinet, trombone, violoncello, percussion and accordion (2015) 6'

**3. Iztok KOCEN**

THROUGH THE NIGHT for violin, viola, violoncello, double bass, flute and accordion (2015)

**4. Tilen LEBAR**

TROP for three saxophones (2015) 6'

*I. Délirium*

*II. Extasie*

*III. Stimulation*



**5. Simon PENŠEK**

NOW I AM BECOME DEATH for two accordions and live electronics (2015) 7'

**6. Uršula JAŠOVEC**

KARŌSHI for voice, piano, harpsichord, accordion, violin, viola, violoncello, double bass, harp, flute and percussion (2015) 8'

**7. Dominik STEKLASA**

576 MP (THY) for chamber ensemble (2015) 10'

**KARMEN VREČIČ (Slovenia, 1991)**

attended elementary school in Puconci from 1998 to 2006, lower music school in Murska Sobota from 2001 to 2006, and the Maribor Conservatory of Music and Ballet from 2006 to 2010. She currently attends the Ljubljana Academy of Music, where she is completing postgraduate studies of composition with Prof. Pavel Mihelčič. Karmen Vrečič writes for solo instruments, as well as making arrangements for choruses and smaller chamber choirs. In addition to attending composition classes, she also studies the organ at the Faculty of Theology in Ljubljana.

***Nepričakovano (Unexpected)***

*I gained the inspiration for this composition reflecting upon life, which passes very quickly, at a different rate for each individual. The piece is therefore written in a slow tempo, as I attempt to “slow down life” in order to acquire knowledge from various fields, knowledge that can be used to create compositions in the future.*

**ALENJA PIVKO KNEŽEVIČ (Slovenia, 1989)**

studies composition and music theory (first year of master’s degree) at the Ljubljana Academy of Music in the class of Prof. Uroš Rojko. Her works have been performed in Slovenia and abroad (Poland, Germany, Austria, Slovakia). She participated in the aXes festival of contemporary music in Krakow in 2012 and 2014. In 2013, she wrote Ambivalence for quarter-tone tuned pianos to be performed during the Werkstatt Festival in Stuttgart. In her work, she reflects upon sense and nonsense, colours and aesthetic effect.

***Blush***

*Colours of candyfloss, raspberries, strawberry custard, stoned eyes and poppy are eagerly painted, where shades of temperature blend their intensity through the flexibility of capillaries. I do not grow flowers to have them blush instead of me.*

**IZTOK KOCEN (Slovenia, 1986)**

completed his studies of music pedagogy at the Ljubljana Academy of Music and is currently a full-time postgraduate student in the Department of Composition and Music Theory, where he studies with Dušan Bavdek. His compositions have enjoyed a great deal of success both in Slovenia and abroad (Hungary, Croatia, Bosnia and Herzegovina, etc.). As a performer, he is active primarily as the choirmaster of the Vinko Vodopivec Choir, as well as working as an accompanist and pianist, and participating in various vocal-instrumental ensembles.

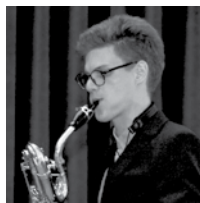
***Through the night***

*The end of light or a path to a purified day?  
Becoming more absorbed in the dark or the freedom of remaining unnoticed?  
Decadence or a new life?*



**TILEN LEBAR (Slovenia, 1993)**

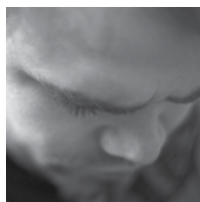
saxophonist, composer and chamber musician. Finished his BA degree in class of Matjaž Drevnšek. Self thought composer, started at age of 14. With chamber group Terminus in Onculu he got audition for tour of concerts in 2014, where he attributed to the public with his composition Plus de jour, which was marked by critics as a expressionism of the modern age. In 2015 Brass Band Maribor premiered his first orchestral work Dotik(Touch). He is an active member of Studio for contemporary music under mentorship of Uroš Rojko and Luka Juhart. He improved at Claude Delangle, Jean Denis Michat, Nenad Firšt, Michel Marelli, Lars Mlekusch, Miha Rogina, Dušan Bavdek...

**Trop**

*Musical composition "Trop" in translation means "Excessive". It expresses the three states of a human spirit: a delirium, an ecstasy and a stimulation. The experience of the third world, unexplained and unknown, living and staying in eternity. The irony of life itself.*

**SIMON PENŠEK (Slovenia, 1988)**

studies composition at the Ljubljana Academy of Music in the class of Prof. Uroš Rojko, as well as teaching programming at the SAE Institute in Ljubljana. His works have been performed across Europe as well as in Slovenia. He prefers working with sound as opposed to musical notes. During his studies, he has developed an electromagnetic system for the piano used for stimulating sympathetic resonances.

**Now I am become Death**

*"Now I am become Death, the destroyer of worlds." - R. Oppenheimer*

**URŠULA JAŠOVEC (Slovenia, 1986)**

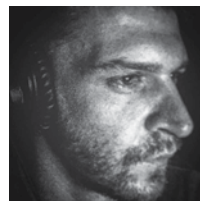
The musical evolution of Uršula Jašovec: piano – Prof. Martina Golob Bohte; organ – Veronika Šarec and Prof. Mario Perestegi; music theory – Prof. Janez Osredkar; music pedagogy, conducting, singing – Prof. Egon Bajt; composition - Prof. Emeritus Pavel Mihelčič. Cooperation, education... six years of composing, five awards, six major projects. Over 60 original compositions, 75 arrangements, 118 first performances... Music for children, voice, chamber ensembles, chamber orchestras. Hybridity, searching for expression, exploring soundscapes ... THIS moment!

**Karōshi**

*Karōshi, which can be translated literally from Japanese as "death from overwork", is occupational sudden death. This Japanese phenomenon is referred to as a specific type of death. The major medical causes of karōshi deaths are heart attack and stroke due to stress at work. In recent years, the word has also been applied to all other forms of death associated with excessive pressure at work. We can say that stress at work is not only present in Japan, but also elsewhere. That is why I decided to portray the moment of one's life when a person has had enough of everything, the moment when one is so tired from overwork and the pressures of society that one cannot deal with it anymore and feels like one is standing on the verge of despair. In my composition, you can "hear" the various kinds of thoughts and feelings that one has at such a moment, ending with catharsis, which... exactly what kind of catharsis occurs, I leave to your imagination...*

**DOMINIK STEKLASA (Slovenia, 1989)**

studies composition and music theory at the Ljubljana Academy of Music in the class of Prof. Emeritus Pavel Mihelčič, and conducting in the class of Assist. Prof. Marko Letonja (assisted by Simon Dvoršak). During his second year of study, he wrote the music for a graduation presentation of students of the Ljubljana Academy of Theatre, Radio, Film and Television (directed by Milan Golob). In the 2013/14 academic year, he received the Student Prešeren Prize of the Academy of Music for the composition Searching for... ? for accordion duo (premiered by the duo Furioso: Nikolina Furić and Mirko Jevtović). Dominik Steklasa does not define his own work stylistically, as he believes the essence of music is music itself and not its style.

**576 mp (thy)**

*Besides the heart – those eyes are the most complex and sincere.*

**ENSEMBLE MICROSONUS**

The ensemble began to form independently in May 2010 after successful performance projects within the framework of the Ljubljana Academy of Music. It operates in close contact with Slovenian composers, offering very diverse combinations of instruments and striving for high quality performances of contemporary music by both Slovenian and foreign composers.

The core of the ensemble is made up of students and graduates of performance studies at the Ljubljana Academy of Music, who have demonstrated their excellence with numerous prizes at competition in Slovenia and abroad, as well as at many concerts given on domestic and foreign concert stages with various local and international conductors. The members of the ensemble regularly attend masterclasses given by leading artists and teachers. The young musicians are recipients of the Prešeren Prize of the Ljubljana Academy of Music as well as the Prešeren Prize of the University of Ljubljana.

WEDNESDAY, 30<sup>th</sup> September 2015, Ljubljana

Faculty of Arts, Aškerčeva 2, Blue Room


**ODDELEK ZA  
MUZIKOLOGIJO**  
50 LET

In collaboration with the Faculty of Arts of University of Ljubljana, Department of Musicology

**Between Universal and Local: From Modernism to Postmodernism**

*International musicological conference, dedicated to the 80th anniversaries of composers Vinko Globokar and Lojze Lebič*

**9:00 – 10:45**
**Interdisciplinary questions (chair: Gregor Pompe)**

Keynote speaker III: Petra Čeferin, The Creative Practice (of Architecture): Insisting on the In-between

Srdjan Atanasovski, Romanticism Out of Joint: Henri Lefebvre and

Milena Božikova, Contemporary music between the history and the eschatology

**11:00 – 12:30**
**Fin de siècle modernism (chair: Aleš Nagode)**

Alessandro Miani, Towards a semantics of postmodern music: an integrative approach

Marc Brooks, Modernist Masculinities in Zemlinsky's Der König Kandaules

Gražina Daunovaričienė, Between "the West" and "the Rest", looking from the perspective of paratactic comparativism: M. K. Čiurlionis' musical creation as an example of peripheral European musical modernism in its early stages

**14:30 – 16:00**
**Performance & production I (chair: Tijana Popović Mladenović)**

Jane Alden, Sounds Visual: Cornelius Cardew's Reconstruction of Notation

Zubin Kanga, Transplanting the Pianist: Imitative filmmaking as collaborative catalyst in the creation of Adam de la Cour's Transplant the Movie

Simone Heillgendorf, Warsaw Autumn, Wien Modern, and Festival d'Automne à Paris after the year 2000 in a comparative perspective: European or national forums for contemporary (art)music and culture?

**16:15 – 17:30**
**Performance & production II (chair: Katarina Bogunović Hočevar)**

Orhan Baba, New Musical Approaches at Nation – State in Turkey: Fascination of Local Sound

Christina Scuderi, Contemporary opera in the Italian theatres from the second postwar period to the Seventies

Urša Rihtaršič, (Dis)continuities: making music in context of introducing electronic sound generators

*Organisational Committee:*

Dr. Gregor Pompe (president)  
 Dr. Katarina Bogunovič Hočevar  
 Nejc Sukljan

*Conference Committee:*

Dr. Matjaž Barbo  
 Dr. Gražina Daunoravičienė  
 Dr. Nikša Gligo  
 Dr. Kenneth Gloag  
 Dr. Aleš Nagode  
 Dr. Niall O'Loughlin  
 Dr. Gregor Pompe  
 Dr. Tijana Popović Mladjenović  
 Dr. Cornelia Szabó-Knotik  
 Dr. Michael Walter  
 Acad. Prof. Lojze Lebič

International Conference is organized by Faculty of Arts of University of Ljubljana, Department of Musicology in collaboration with the Slovenian Musicological Society and under the auspices of the Slovenian Academy of Sciences and Arts.



**ODDELEK ZA  
 MUZIKOLOGIJO**  
 50 LET



WEDNESDAY, 30<sup>th</sup> September 2015 at 16:00, Ljubljana

Slovenian Philharmonic, The Marjan Kozina hall

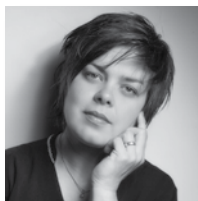
## The Slovenian Philharmonic Choir

Conductor: *Martina Batič*

1. **Péter ZOMBOLA** (Hungary/YCA candidat)  
OMNIA TEMPUS HABENT (2011) 5'
2. **Ivana STEFANOVIĆ** (Serbia and Montenegro)  
IF YOU HEAR MY VOICE (2011) 8'
3. **Nuno COSTA** (Portugal/YCA candidate)  
PATER NOSTER (2014) 5'
4. **Per NØRGÅRD** (Denmark)  
SINGING – SWINGING (2010) 10'  
*I. Singing in the Rain*  
*II. Singing Sand*
5. **Gabriel MĂLĂNCIOIU** (Romania)  
HOMMAGE A PAPAJI (2013) 8'  
**Soloists: Monika Fele - soprano, Marta Močnik Pirc - alto, Gašper Banovec - tenor, Martin Logar - tenor, Matija Bizjan - bass, Jan Kuhar - bass, Barbara Kresnik - tam-tam**
6. **Madeleine ISAKSSON** (Sweden)  
CIELS (2009/2010) 10'  
*I.*  
*II.*  
*III.*  
**Soloists: Marta Močnik Pirc - soprano, Monika Fele - soprano, Manca Hribar - alto, Gašper Banovec - tenor, Martin Logar - tenor, Miha Klobčar - bass**  
**Artistic Director: Helena Fojkar Zupančič**
7. **Pavel Mihelčič** (Slovenia)  
SEVENTH ANGEL *Cantata for mixed choir, trumpet, horn, trombone, three percussionists and speaker* (2012) 13'  
**Franc Kosem - trumpet, Jože Rošer - horn, Domen Jeraša - trombone, Philharmonic Percussion Ensemble, (Barbara Kresnik, Franci Krevh, Matevž Bajde), Ivo Ban - speaker**

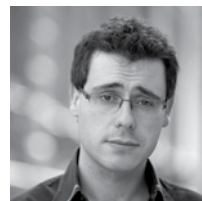


*The Slovenian Philharmonic Choir  
Martina Batič*



### **PÉTER ZOMBOLA (Hungary, 1983)**

studied composition at the Franz Liszt Academy of Music Budapest with Zoltán Jeney and György Orbán. In 2003, he won the second prize at the Semmering International Summer Academy, and in 2004 was awarded the second prize in the composition competition of the Liszt Academy. He also won an ex aequo second prize at the István Vántus Composers' Competition in Szeged 2004. Several of Péter Zombola's works have been premiered at foreign and Hungarian music festivals, while he composes film and incidental music as well. Since 2006, he has been a doctoral candidate at the doctoral college of the Liszt Academy of Music, and since September 2004 he has taught at the Faculty of Singing and Music of the University of Dramatic and Film Arts, as well as teaching at the Eszterházy Károly College from 2009. He has served as the artistic leader of the Hungarian Radio Symphony Orchestra and Choir since 2012.



***Omnia tempus habent***

*dedicated to the Vocalia Consort.*

**IVANA STEFANOVIĆ (Serbia and Montenegro, 1948)**

is a composer and writer. She graduated from the Belgrade Academy of Music and undertook advanced Studies at IRCAM, Paris, before being employed at Radio Television Belgrade, where she is the editor of the Sound Workshop at the Drama Department. She also serves as the director of Culture Projects at the Centre for Democracy Foundation, and was the artistic director of the Bemus Music Festival (2001-2006) and the State Secretary for Culture in the Serbian Ministry of Culture (2007-2008).



Ivana Stefanović's pieces have been performed in Europe and the Middle East, as well as at various festivals all around the world. She is also involved in fringe music areas and composes for the theatre. She has published the books *The Road to Damascus*, *Music Made of Anything* and *Private Story*. Her key recognitions include the Award of the City of Belgrade, the Lifetime Achievement Award for an exceptional contribution to radiophysics, the Mokranjac Prize for Extraordinary Scenes from Homer's Grave in Smyrna (2008), the Crnjanski Prize for *The Road to Damascus*, the Sterija Prize, and the SLABBESZ Prize for *Lachrymosa*.

***If you hear my voice***

*was written on commission in 2011. It was first performed by the RTV Croatia Choir in June 2011 at the Cathedral of the Blessed Virgin Mary in Belgrade, where it was conducted by maestro Tonci Bilic. The choir piece is based on John 3:20.*

**NUNO COSTA (Portugal, 1986)**

is studying with Ivan Fedele at the Accademia Nazionale di Santa Cecilia in Rome, after having graduated from the Royal Conservatoire of Antwerp with Wim Henderickx and at the Escola Superior de Música, Artes e Espectáculo, in Oporto, under Eugénio Amorim. He has attended seminars with Kaija Saariaho, Betty Olivero and Gian Paolo Luppi, among others, and has been a member of 343ensemble and ESMAE's electronic and improvisation group, as well as participating in *Sound Art in City Spaces* with an installation in the city of Oporto. He has also been involved in *ChampdAction – Labo 4*, an interdisciplinary project involving several art schools in Belgium. Nuno Costa's works have been showcased in Oporto, as well as in a number of the city's churches. He has also performed at the *deSingel* and at the Auditorium Parco della Musica. He will be premiering at the Teatro La Fenice and is also confirmed to present his work *Discursos* in Australia. He has been granted a scholarship by the Istituto Italiano di Cultura.

***Pater Noster***

*In this work, it is important to bear in mind that the sacred text is approached from the perspective of someone who identifies the prayer from the collective experience of its recitation. Based on this premise, the musical idea was developed with the concept of "crowd" in mind. All of the different nuances and approaches to each word, and even the individual mode of expression, are amplified by a corresponding sound articulation from the choir. Generally, there are several different conflicting and complementary sound moods throughout the piece. These seek to coexist and to build an altogether personal reflection, which aims at delving*

into the areas of metaphysics, although without great ambitions of success; the concept dominated by the personal experience in the text is presented in the most truthful way that the technique will allow. Above all, there is an attempt to explain the different conditions of the Being: from the temporal to the spiritual status.

### **PER NØRGÅRD (Denmark, 1932)**

“The Traveller”

Considering Per Nørgård to be the most prominent Danish composer after Carl Nielsen is hardly a matter of hype. The principal witness to this is his overwhelming musical oeuvre; music of such originality and profundity of thought that it is unparalleled in new Nordic music. He is, in more than one sense, the traveller of Danish music, and his travels have taken him far; so far, in fact, that he may appear to have travelled purely at random. The homely young Per Nørgård who took shelter from modern chaos in what he termed “the universe of the Nordic mind” may be difficult to recognise in the kaleidoscopic and ambiguous Per Nørgård of the 1960s, or in the beauty-searching metaphysician of the 1970s, or in the expressionistic researcher of the 1980s. However, by choosing the right focus you will not fail to see that the whole is saturated by the same interests; all of the travels have, in fact, been one and the same journey.



### **Singing – Swinging**

In the poem *Singing Dunes*, Sonja Dunn let the wave- and curve-like repetitions of the words recreate for our (inner) ear a vast desert landscape of dunes and sands. When poems are given a sounding “gestalt” in music, the composer may hope to embellish the words through his use of vocal and musical accents, repetitions, whistling, hissing, etc. Perhaps the composer has succeeded in conveying to the listener a feeling for the melodic curves and their mirroring of undulating dunes and desert landscapes. In order to supplement the singing dunes of the Dunn poem, I chose a poem by Erik Knudsen entitled *Green Song*. The Knudsen text gives us the human perspective, showing us a simple picture of a singing, swinging child in the summer rain.

### **GABRIEL MĂLĂNCIOIU (Romania, 1979)**

Gabriel Mălăncioiu’s works have been performed at concerts in Romania, as well as in USA, New Zealand, Austria, Germany, France, Norway, Italy, Ireland, Ukraine, Poland, Macedonia and Hungary by Neue Vocalsolisten Stuttgart, Ensemble Aventure, Hand Werk, L’Arsenale, THReNSeMBle, Palomar, Trio Contraste, Florian Mueller (Klangforum Wien), Bjorn Wilker (Klangforum Wien), Bruce Curlette, Luca Piovesan, under conductors such as Nigel Osborne, Michael Wendeborg, Eduardo Narbona and Remus Georgescu, amongst others. He is a member of the Société des Auteurs Compositeurs et Editeurs de Musique (SACEM), the Romanian Union of Composers (UCMR) and the Romanian Section of the International Society for Contemporary Music (ISCM). Gabriel Mălăncioiu currently teaches Composition Techniques and Musical Analysis at the Faculty of Music and Theatre of the West University of Timișoara.



### **Hommage a Papaji**

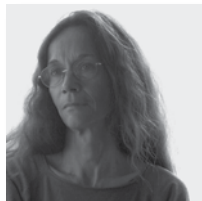
This piece is a tribute to one of the important mystics from the end of the 20<sup>th</sup> century, the Indian Hari-wansh Lal Poonja, called Papaji by his disciples. Each of his discourses began with the invocation “Let there be peace and love among all beings of the Universe”, and this text is used at the end of the work.



*The melodic structures of the piece predominantly use vocalisation, the only words used being the sacred sound of "Aum" and the word "Shanti", meaning "peace". The contrasting material, which gives the work its rhythmic character, uses an invented language with rhythmic patterns characteristic of Indian music. The two elements – melodic and rhythmic – are thought to be complementary, with their balance leading to the dynamic equilibrium that Papaji often referred to.*

### **MADELEINE ISAKSSON (Sweden, 1956)**

studied piano and composition at the Royal College of Music in Stockholm. Scholarships allowed her to continue her studies abroad, in Holland and later in France, where she lives and works as composer. Madeleine Isaksson's music is highly concentrated, characterised by a wealth of detail and considerable variation in the treatment of phrases and sonorities, as well as well-integrated processes that are held together by an almost physical movement in fluctuating meters. Among her compositions – instrumental, orchestral and vocal – certain recent works are particularly noteworthy: for ensemble, the septet *Isär* (recently performed at the Beijing Modern Music Festival 2015); for vocal ensemble, *Ciels* and *Terre de l'absence*; and her second duo, *Vide supra*. She is currently working on new compositions for the Gävle Symphony Orchestra, Sweden. The music of Madeleine Isaksson has been performed to great success by prominent ensembles at concerts and festivals across Europe, Asia and elsewhere.



### ***Ciels (Skies)***

*is based on a text comprising extracts from the book Méteoriques by French poet Gérard Haller. By observing the sky and the variations of weather/time, there emerge different emotional connections with the earth in words, sounds and music: skies.*

### **PAVEL MIHELČIČ (Slovenia, 1937)**

has made a major contribution to Slovenian musical life for many years. He graduated from the Ljubljana Academy of Music in 1963 in the class of Matija Bravničar. He established himself as a music pedagogue, music writer and music critic, and for many years was a dedicated music editor at Radio Slovenia. He is the longstanding artistic director of the ensemble MD7 and the initiator of numerous festivals and concerts of contemporary music. Pavel Mihelčič successfully submitted the Slovenian candidacy for the organisation of the ISCM World Music Days in 2003, and together with his colleagues successfully executed this prestigious new music event. His career was, after almost 50 years, richly rounded off at the Ljubljana Academy of Music, where he worked first as a lecturer and later as the dean. On retirement, he received the title of professor emeritus of the University of Ljubljana. Despite his numerous obligations as an organiser of music events and as the artistic director of the ensemble MD7 and the UNICUM Festival, it is composing that has always been the focus of his attention. His works can be heard on numerous recordings by superb Slovenian and foreign performers (Berlin Radio Orchestra, Dresden Philharmonic, RIAS Berlin Wind Quintet, Bolshoi Theatre Wind Quintet, etc.) and have been presented throughout the world at festivals and concerts. Pavel Mihelčič has received numerous important awards and prizes for his creative work, the most notable of which are the Prešeren Fund Prize (1979), the Zupančič Award (1984), the Order of Merit of the Republic of Slovenia (2008), the Golden Plaque of the University of Ljubljana, and the particularly valued peer recognition the Kozina Award of the Society of Slovene Composers (2007).



**Seventh Angel**

The words opened up a new world to me and reminded me of things that had happened and that will happen. Right at the end, I was taken by the words that speak of water and of the forces that treat the Earth and everything on it badly. Certain words are spoken by the speaker, an actor who should have a very special voice, a very special diction. Light should also have a very special role. And at a certain moment darkness would be preferred. My thoughts were constantly occupied by the words, which on first sight seem to describe an imaginary world, but in reality offer us truths that should not be understood literally. The music that I wrote followed the words. In some places, the harmony is harsh, even ugly, but elsewhere it is gentle, spherical. From the very beginning, I knew that I would use a trumpet and drums. The drums should express support to the choir (or so my imaginary world instructed me), while the trumpet, the horn and the trombone all represent angels. Everyone must remain in space, as if they had all come from the seventh universe. The Earth and everything on it, and the universe and everything that we know about it. I hear the wind, the rain and a river of living water." (Extract from the accompanying text to the composer's solo CD, written by Veronika Brvar).

**THE SLOVENIAN PHILHARMONIC CHOIR**

was established as a professional choir under the name the Slovenian Chamber Choir in 1991. Until autumn 2009, it was led by Dr Mirko Cuderman, and for the seasons from 2009/10 to 2011/12 by conductors Martina Batič and Steffen Schreyer. In the 2012/13 season, Martina Batič took over the artistic direction in its entirety. This 40-member choir has been part of the Slovenian Philharmonic since 1998. It focuses primarily on a cappella compositions from various musical periods, but it also collaborates with the Slovenian Philharmonic Orchestra, as well as other Slovenian and foreign orchestras, in the performance of vocal-instrumental works. In addition to working with established Slovenian choral conductors, within the framework of the Vocal Series, the Slovenian Philharmonic Choir is also led by renowned foreign conductors such as Ericson, Gronostay, Kaljuste, Layton, Theuring, Putniņš and others. At concerts of vocal-instrumental works, the choir has been conducted by such celebrated conductors as Gergiev, Haenchen, Muti, Seeliger and Penderecki.

In November 2012, the Slovenian Philharmonic Orchestra and Choir toured Europe with a concert performance of the opera *Iolanta* by Pyotr Ilyich Tchaikovsky, appearing in famous concert halls in Stuttgart, Munich, Amsterdam, Paris, Berlin, Nuremberg, Prague, Essen and Vienna. With celebrated soprano Anna Netrebko in the leading role and under the baton of Emmanuel Villaume, their performance was recorded for the Deutsche Grammophon record label.

**MARTINA BATIČ**

comes from Ajdovščina, Slovenia. After successfully graduating in music education from the Ljubljana Academy of Music, she completed her postgraduate studies cum laude in choral conducting in 2004 at the Munich Academy of Music and Theatre in the class of Prof. Michael Gläser. She then furthered her studies at masterclasses in Slovenia and abroad, with renowned choral conductors including the legendary Eric Ericson. From 2004 to 2009, she successfully led the chorus of the Slovene National Theatre Opera Ljubljana. Since autumn 2009, she has been the assistant to the director of the Slovenian Philharmonic for choral affairs, and she assumed the position of artistic director of the Slovenian Philharmonic Choir in 2012.

In 2006, Martina Batič won the Eric Ericson Award, a prestigious competition for young choral conductors, which opened the door to the professional choral world for her. Since then, she has collaborated regularly with choirs such as the Swedish Radio Choir, the Eric Ericson Chamber Choir, the Nether-

lands Radio Choir, the Danish Radio Choir, the Danish Vocal Ensemble, the Stuttgart Vocal Ensemble and others. Martina Batič frequently prepares choirs for concerts by celebrated conductors such as Valery Gergiev, Heinz Holliger, Marcus Creed, Jaap van Zweden, Kyril Petrenko, Hartmut Haenchen, Gianandrea Noseda, and others.

### **MARTA MOČNIK PIRC**

studied solo singing at the Ljubljana Academy of Music in the class of Prof. Irena Baar. While studying, she received the Student Prešeren Prize. In 2006, she concluded her postgraduate studies at the Royal Conservatory of The Hague in The Netherlands, having studied with Barbara Pearson and Diane Forlano at the Department of Classical Music, and with Jill Feldman and Michael Chance at the Department of Early Music. She undertook additional studies with a number of renowned teachers and singing soloists, and established herself by gaining numerous prizes and awards in Slovenian and international singing competitions. Marta Močnik Pirc performs as a soloist with many ensembles, appearing at independent recitals and with celebrated orchestras (the Slovenian Philharmonic, Slovenicum, Wiener Akademie, the RTV Slovenia Symphony Orchestra, the Munich Symphony Orchestra) under the leadership of renowned Slovenian and foreign conductors. She teaches solo singing and vocal technique at the St Stanislaus Institute in Ljubljana.

### **MONIKA FELE**

is a student of solo singing at the Ljubljana Academy of Music in the class of Prof. Matjaž Robavs. She regularly collaborates with the most prominent Slovenian choirs as a soloist and répétiteur: the RTV Slovenia Chamber Choir, the Ave Chamber Choir, the Tone Tomšič Choir, the St Nicholas Choir, etc. Since September 2014, she has been a member of the Slovenian Philharmonic Choir.

### **MANCA HRIBAR**

first developed her talents as a choral singer in some of Slovenia's most prominent choirs (the Diocesan Grammar School Girls Choir, the RTV Slovenia Chamber Choir, the Dekor Chamber Choir, etc.), and after ten years of violin studies decided to devote herself to solo singing. She studied solo singing with Julieta Kubik de Habjanič, and since 2010 has worked under the mentorship of Alenka Slokar Bajc. In 2014, she appeared in the role of Marceline in *The Marriage of Figaro*, and in last year's season she collaborated with the Dekor Chamber Choir in a performance of Aaron Copland's *In the Beginning*.

### **GAŠPER BANOVEC**

first engaged in solo singing at the Moste-Polje Music School with Prof. Janja Hvala, and is currently studying under the mentorship of Prof. Dejan Vrbančič. He gained his first experience with performing in the Krog Chamber Choir and today collaborates as a répétiteur and singer with the Vinko Vodopivec Academic Choir, as well as occasionally performing in the chorus of the Ljubljana Opera. In 2012, he appeared as a soloist in Monteverdi's opera *L'Orfeo* within the framework of the Ljubljana Academy of Music, and in July 2015 he sang as a soloist in Monteverdi's *Vespers*. Until 2015, he was a member of the vocal group *Ingenium*, with which he successfully performed at many national and international competitions. Gašper Banovec has been a regular member of the Slovenian Philharmonic Choir since the beginning of 2014.

**MARTIN LOGAR**

Tenor Martin Logar is currently furthering his education in the solo singing master's programme of the Ljubljana Academy of Music in the class of Prof. Matjaž Robavs. He has acquired a great deal of experience in ensemble singing with various choirs, including the World Youth Choir, the TENSO choral society, Meesters&Gezellen and the RTV Slovenia Chamber Choir. He performs as a concert soloist interpreting lieder on various occasions and has a broad repertoire. Since 2011, he has been a regular member of the Slovenian Chamber Choir, with which he also performs numerous solo parts.

**MIHA KLOBČAR**

began his singing career as a member of various choral ensembles. He is presently a member of the St Nicholas Choir from Litija and the Decor Chamber Choir, as well as collaborating with the N'omenu Chorus and the Slovene National Theatre Opera and Ballet Choir Ljubljana. In recent years, he has also been a regular member of the RTV Slovenia Chamber Choir. From 2011 to 2015, he attended singing lessons with Prof. Barbara Sorč, and he is currently pursuing studies under the mentorship of Prof. Janko Volčanšek.

**FRANC KOSEM**

has been the principal trumpeter of the Slovenian Philharmonic Orchestra since 2004, and has taught trumpet performance and chamber music at the Ljubljana Academy of Music since 2011, gaining the title of assistant professor in 2015. He completed his undergraduate and postgraduate studies at the Ljubljana Academy of Music in the class of Prof. Emeritus Anton Grčar, and furthered his studies at the Karlsruhe University of Music with Prof. Reinhold Friedrich. As a soloist, chamber musician and orchestral player, Franc Kosem has appeared at numerous festivals and concert venues throughout the world. He has recorded a solo CD with the Slovenian Philharmonic Orchestra featuring trumpet concertos by Leopold Mozart, Joseph Haydn and Johann Hummel, and has given the premiere performances of more than 30 works by Slovenian composers. He is a regular member of the Slovenian Philharmonic Brass Ensemble and is the leader of the SIBRASS Society for Brass Chamber Music. In 2012, Franc Kosem was awarded the Prešeren Fund Prize.

**JOŽE ROŠER**

*See page 50*

**DOMEN JERAŠA**

is a principal trombonist with the Slovenian Philharmonic Orchestra. While studying at the Ljubljana Academy of Music, he received the Student Prešeren Prize for his performance of Handel's *Concerto in F Minor* with the Slovenian Philharmonic Orchestra. He has recorded a solo CD with the same orchestra. Domen Jeraša is also active as a composer, primarily writing compositions for the trombone.

**BARBARA KRESNIK**

was born in Ljubljana. At the age of six, she began learning the piano with Alenka Naber, and soon after commenced percussion studies with Josip Mihelčič. After graduating from the Ljubljana Academy of Music in the class of Boris Šurbek, she studied at the Versailles Conservatory in France, where she gained a "premier prix à l'unanimité" under Prof. Silvio Gualdi, as well as being awarded a special prize for her interpretation of a composition by Jean Aubin. She has participated in numerous seminars with internationally renowned percussionists such as Keiko Abe, Igor Lešnik, Ney Rosauro, Evelyn Glennie and Nebojša J. Živković. Since 1992, Barbara Kresnik has been employed in the Slovenian

Philharmonic Orchestra, first as a percussionist and currently as assistant timpanist. She performs in numerous chamber ensembles and symphony orchestras, as well as appearing as a soloist. A great deal of her attention is currently devoted to the ensemble SToP (the Slovenian Percussion Project). Barbara Kresnik plays with sticks and beaters by Viktor and Pierre-Francois Resta.

### **FRANCI KREVIH**

graduated from the Percussion Department of the Ljubljana Academy of Music in the class of Prof. Boris Šurbek. He is a regular member of various ensembles, performing in Slovenia and abroad: the Slovenian Philharmonic Orchestra, the Slovenian Percussion Project (SToP) and the contemporary music ensemble MD7. He focuses primarily on the performance of chamber percussion music and has for many years co-created the programme scheme of the Slovenian Percussion Project. Franci Krevh is the co-author of the Dictionary of Percussion Terminology and leads various percussion masterclasses.

### **MATEVŽ BAJDE**

is a graduate of the Ljubljana Academy of Music and has played in the Slovenian Philharmonic Orchestra since 1997. He is a member of the Slovenian Philharmonic Brass Ensemble and the Slovenian Percussion Project (SToP), as well as regularly appearing at contemporary music concerts with various chamber ensembles.

### **IVO BAN**

is a Slovenian theatre actor. After completing his studies at the Ljubljana Academy of Theatre, Radio, Film and Television in 1972, he acted for three seasons in the Slovenian Folk Theatre of Celje, which at that time had established itself as one of the most progressive theatres in Yugoslavia. In 1976, he became a member of the ensemble of the Slovenian National Theatre of Ljubljana, where, with a wide range of roles, a modern acting style, a studious approach and a much appreciated talent for sophisticated humour on stage, he soon established himself as one of the leading repertory actors. He has won several awards for his work, most notably the Borštnik Ring, which he received in 1996 as the youngest actor ever to gain the award. As well as being an occasional guest actor in other theatres, Ivo Ban has also pursued an important career as a film actor.

**WEDNESDAY, 30<sup>th</sup> September 2015 at 20:00, Ljubljana**



**Slovenian Philharmonic, The Marjan Kozina hall**

**Ensemble MD7 and Guests**

**Artistic Director: Pavel Mihelčič**

**Conductor: Steven Loy**

1. **Diana ROTARU** (Romania)  
ENTER NO SILENCE for *flute, clarinet, percussion, piano and soprano voice* (2011) 11'
2. **Gordon FITZELL** (Canada)  
PANGAEA ULTIMA for *bass clarinet, percussion, piano, electric guitar, violin, double bass*  
(2010/2014) 10'
3. **Heera KIM** (South Korea)  
PAN for *flute, clarinet, percussion, prepared piano, violin and violoncello* (2010) 9'
4. **Nenad FIRŠT** (Slovenia)  
VIOLAB for *flute, clarinet, trombone, percussion, piano, viola and cello* (2009) 9'
5. **Eun Young LEE** (South Korea)  
A QUIET WAY for *soprano and chamber ensemble* (2012) 9'
6. **Nina WHITEMAN** (United Kingdom /YCA candidate)  
THE GALAXY ROTATION PROBLEM for *clarinet, percussion, piano and violin* (2013) 8'20"
7. **Chen YAO** (USA)  
O... WHAT AN AWAKENING! for *soprano, flute, clarinet, violin, cello and piano* (2012) 10'
8. **Tadeja VULC** (Slovenia)  
THE SNAP OF WATER for *water and chamber ensemble* 7'



Ensemble MD7

### DIANA ROTARU (Romania, 1981)

has written over 50 works, from chamber and orchestral music to multimedia shows and film soundtracks. Her music explores different expressive directions, such as hypnagogia or imaginary folklore. She studied with Ștefan Niculescu and Dan Dediu at the National University of Music in Bucharest – where she gained a PhD in Composition and is currently teaching – and with Frédéric Durieux at the CNSMDP. She also participated in various summer composition courses such as Acanthes (Metz, 2008), Voix Nouvelles-Royaumont (2002 and 2006) and the International Bartok Seminary (Szombathely, 2003), and has held residencies in Paris (2007), Winterthur (2011) and Vienna (2015). Diana Rotaru is a winner of the ISCM-IAMIC Young Composer Award (WMD Vilnius, 2008), the Irino Prize (Tokyo, 2004) and the George Enescu Prize ex-aequo (Bucharest, 2003 and 2005). She is the artistic director of the SonoMania ensemble, the artistic co-director of the InnerSound International New Arts Festival, and the coordinator of the Romanian Music Information Centre (CIMRO).



#### **enter no silence**

*is based on a poem by e.e. cummings, a recurrent inspiration for me in the past few years. The work is arc-shaped, being structured in six sections (Frozen, Mysterious, Ecstatic, Joyful, Ecstatic, Frozen), while all of the material is based on a generative proto-cell. The sound layers are overlapped or juxtaposed in a predominantly static and repetitive evolution. The piano figuration, a bizarre and delicate music box of eight chordal structures, opens and closes the piece like the folding of a fan. Having been written at a time when I was extremely preoccupied with the possibility of trance in new music, enter no silence exhaustively uses different principles of repetition, without actually becoming repetitive music, such as monotonous chromatic melismas, heterophony or the whispered reciting of the soprano: a form of delicate “rap” that is gradually born from permutations of syllables and words. “Enter no silence, but unsinging”. A music often at the edge of hearing, dedicated to the wonderful Irina Ungureanu and the Swiss ensemble TaG, who gave its first performance in Winterthur in April 2011.*

**GORDON FITZELL (Canada, 1968)**

composer, performer and multimedia artist Gordon Fitzell has worked with many outstanding ensembles including Norwegian group BIT20 Ensemble, Brazil's PianOrquestra, Canada's Trio Fibonacci and American sextet eighth blackbird, whose multiple Grammy-winning album *strange imaginary animals* features two of his works.



In 2014, three recordings featuring his work were released, including *Magister Ludi: Musique de Gordon Fitzell* (Centrediscs) by the Ensemble contemporain de Montréal (ECM+), under the direction of Véronique Lacroix. Other conductors to have directed his music include Robert Aitken, Reinbert de Leeuw and Bramwell Tovey.

In addition to concert music, Gordon Fitzell has presented multimedia installations in North America and Europe, most recently for the World Music Days in Belgium and Canada's Productions Totem Contemporain. An Associate Professor at the University of Manitoba Desautels Faculty of Music in Winnipeg, Fitzell also serves as artistic co-director of the new music organisation GroundSwell.

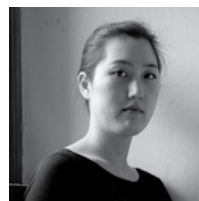
***Pangaea Ultima***

*was commissioned by the Ensemble contemporain de Montréal for Six-Team League, a project in which six new works were premiered simultaneously across Canada by six different ensembles. Funding for the commission was provided by the Manitoba Arts Council.*

*The work's title refers to a hypothetical supercontinent that is expected to form over the next several hundred million years as the result of a merging of the Earth's landmasses. The music is intended to reflect the basic rifting and patching movement characteristic of the supercontinent cycle. Pangaea Ultima appears on the album Magister Ludi: Musique de Gordon Fitzell (Centrediscs, 2014) by the Ensemble contemporain de Montréal.*

**HEERA KIM (South Korea, 1976)**

studied composition and electronic composition with Prof. York Hoeller (composition) and Prof. Hans Ulrich Humpert at the Cologne College of Music, and later with Wolfgang Rihm in Karlsruhe. From 2011 to 2013, she attended Cursus 1&2 at IRCAM Paris. She is a winner of the Forum Ost&West Prize (a composition competition of the Zurich Ensemble for New Music), the Walter Witte Prize, the BMW Composition Prize of Musica Viva in Munich, the Günter Bialas Composition Competition, Berliner Opernpreis and the Toru Takemitsu Award. She is also the recipient of a Unesco-Aschberg Bursary for Artists (2009) and a Young Art Frontier Scholarship of Arts Council Korea (2001-2012).

***Pan***

*There is a Korean saying "make a scene"; (make "Pan"), which is used to convey a sense of expectation before a performance or concert gets underway, as in "Well then, show me what you've got". The saying is also used to refer to the point before becoming possessed by a spirit in a place set up for exorcism. The word "Pan" also means the floor of the stage or the state of the situation presently unfolding. While it has many different meanings, the one that I wanted to express is the state of tension before something takes place. Also, as the six different players create a single ensemble sound together, I thought it was important to have an element that presents what each player is capable of; in other words, I wanted to have each player show off high quality performance, virtuosity, while at the same time creating a single unified sound as an ensemble.*



**NENAD FIRŠT (Slovenia, 1964)**

is a composer with a particular affinity for string instruments. His music is expressive, reflectively restrained and effective in a concertante sense. After studying composition with Prof. Dane Škerl and violin with Prof. Rok Klopčič at the Ljubljana Academy of Music, Nenad Firšt furthered his studies at international courses for chamber music and composition in Hungary and France. He was a violinist with the Zagreb string quartet Sebastian and served as the president of Jeunesses Musicale Slovenia, while also overseeing the artistic direction of the organisation's International Camp. He was director of international activities for the Celeia Institute in Celje and is currently employed as the general secretary of Jeunesses Musicale Slovenia. Since 1988, he has been the artistic director and conductor of the Celje String Orchestra. To date, more than one hundred of Firšt's solo, chamber and symphonic works have been performed at concerts and festivals in Europe, USA, Brazil, Australia, Russia, Korea, Japan and Thailand, while his compositions appear on 30 compact discs by renowned Slovenian and foreign performers and ensembles. He has received numerous prizes and awards for his activities, including the Prešeren Prize of the Ljubljana Academy of Music (for his *Third String Quartet*), the Prešeren Prize of the Municipality of Celje (for his overall activities as a musician) and, in 2009, the Prešeren Fund Prize (for his compositional opus of the previous two years). Since 2010, and he has been the president of the Society of Slovene Composers.

**Violab**

*presents certain characteristic concertante situations and explores various encounters between the leading (solo) viola and individuals as well as the group. The title of the composition, which is dedicated to the superb musicians of ensemble MD7 and their artistic director Pavel Mihelčič, is derived from the words viola and laboratory.*

**EUN YOUNG LEE (South Korea)**

has worked with the New York New Music Ensemble, the Pacifica Quartet, eighth blackbird, the St Paul Chamber Orchestra, the dissonArt ensemble, Antico Moderno, and mise-en, among other ensembles. Many of her works have been commissioned and she has received a number of awards, including first prize at the Tsang-Houei Hsu International Music Composition Competition in Taiwan. Her compositions have been selected for broadcasts by Art of the States, the EBU (European Broadcasting Union) and the KBS (Korean Broadcasting System). She gained a PhD (2011) from the University of Chicago and joined the Boston Conservatory as a full-time faculty member in the autumn of 2014.

**a quiet way**

*Timing is everything in our lives. When one composes, cooks, meets people, etc., the timing of all of the experiences makes for totally different results. This poem by Emily Dickinson reminded me of a friend's story; a story that was very emotionally complex because the timing of the experience was not exactly right when it occurred. Poetry, often more than any other art, can succinctly express such complex feelings and ideas: love, loneliness, agony, memories, hopelessness and hope together, beauty and sadness. Dickinson does this in her typical "minimalist" yet profound manner, and I tried to emulate those qualities in my setting of the text.*

**NINA WHITEMAN (United Kingdom, 1981)**

is a composer and singer based in Manchester with a growing reputation as an engaging British compositional talent. Her recent music has drawn primarily on scientific source materials, particularly Vera Rubin's research in astronomy. During 2013-14, commissions included a new work for Psappha (*The Galaxy Rotation Problem*) and a collaboration with the Ealing Youth Orchestra (*Dark Matter Sounding*). These works act as sonic maps of humanly unreachable locations, where distant galaxies and imaginary particles are encountered by audiences. Previous commissions have come from ensembles such as Manchester Camerata, Quatuor Danel and TOEAC. Nina Whiteman's work has been broadcast on BBC Radio 3, commissioned by the Adopt-a-Composer scheme (PRS for Music Foundation/Sound and Music/Making Music), and featured at major venues and festivals including the Bridgewater Hall, Cheltenham Music Festival, Kettle's Yard, Media City and the RNCM. Nina is co-director of Trio Atem and frequently engages with experimental interdisciplinary projects as a composer-singer.

***The Galaxy Rotation Problem***

*Vera Rubin (b.1928) is an astronomer whose research led to theories of dark matter in the universe. Her discovery that objects at the outer limits of galaxies rotate much faster than the laws of physics predict was an important landmark in our understanding of space: unseen, non-luminous, dark matter of significant mass must exist. The Galaxy Rotation Problem is an impossible journey through some of the galaxies observed by Rubin: their properties are re-imagined sonically, guiding the listener through terra incognita light years apart. The Galaxy Rotation Problem was commissioned by Psappha and premiered at the New Music North West festival in Manchester on 2 November 2013.*

**CHEN YAO (USA, 1976)**

The music of Chen Yao strikes audiences with its innovative ways of bringing the traditions Asian and Western music together, and with its poetic rendering of the composer's innermost thoughts. His perceptions of musical time, timbre, intonation, pulsation and expression are always at frontiers: between the old and the new, between the East and the West, between irrational mysticism and rational logic.

Chen Yao's music has been performed by the St Paul Chamber Orchestra, Orchestre National de Lorraine, the Winnipeg Symphony Orchestra, the Orchestra of St Luke's, the Pacifica Quartet, Quatuor Diotima, eighth blackbird, the Israeli Contemporary Players, and many others. He has received commissions and awards from the Harvard University Fromm Foundation, ASCAP, New Music USA, Radio France, the Leonard Bernstein Fund, the Pittsburgh Orchestra, the Aspen Music Festival, etc.. Chen Yao has shared his music with audiences at many music festivals throughout the world, including the Radio France Festival Présences, the Tanglewood Music Festival, Centre Acanthes, the Pacific Music Festival, the Beijing Modern Music Festival and the Asian Composers League Festival.

***O...What an Awakening!***

*To me, this work represents a departure from my usual compositional strategy. In addition to addressing the abstract motivic or thematic development, I added "real life" sounds that exist in my daily life and let these real sounds play along with the "abstract sounds". In between the abstract sounds made by me as a composer and the real-life sounds that are acoustically associated with my daily life – the sounds of my*

*friends' names, animals' calling, Buddhist chanting and music recordings I listen to sometime, etc. – I try to explore the boundary between imagination and real life in this piece. Where is the boundary between real life and abstract imagination? Are they mutually exclusive or inclusive? Are they born out of each other? While I was composing this piece, I often thought about a well-known Zen Buddhist saying: "Real life is imagination and imagination is real life. Sometimes, we just don't realise the mountain is alive until it erupts one day." O...What an Awakening!*

### **TADEJA VULC (Slovenia, 1978)**

commenced her music education in her home town of Radlje ob Dravi before enrolling in the Maribor Music and Ballet High School. A desire to develop her creativity led her to undertake composition studies at the Ljubljana Academy of Music with Prof. Uroš Rojko, before furthering her studies with Michael Jarrell at the Vienna University of Music. While studying, she received first prize in the competition Pogled Kulture, fourth prize in the International Rostrum of Composers in the Netherlands, the Student Prešeren Prize for the composition *Tri iveri*, second prize in the Anonymous Competition of the Ministry of Culture of the Republic of Slovenia, and first prize in the APZ Tone Tomšič International Competition for her arrangement of the folk song *Če bi jaz bila fčelica*, for which she was also awarded the audience prize. Her compositions are regularly performed on Slovenian concert stages as well as abroad (Austria, Germany, USA, Poland, Japan, Italy, Serbia, Ireland, etc.). Tadeja Vulc composes a great deal for children (the musical fairytale *Gal v galeriji*, two larger didactic works *Pisani svet orkestra* and *Kraljestvo glasbe*, etc.). Since 1995, she has also been actively involved in choral conducting, and has led various choirs and vocal ensembles in projects in Slovenia and abroad, for which she has received numerous prizes. As a conductor, she has collaborated with many recognised musicians and she is currently the artistic director of the Dravograd Sextet, the Rusalka Women's Vocal Quartet and the Maribor Academic Choir.



### **The Snap of Water**

*I have for a long time been attracted to the sounds of nature, and have therefore often used them as an inspiration for my works. Tlesk vode (The Snap of Water) is one of them. We typically associate the sound of water with the roar of a waterfall or the slapping of waves on the sea, but there are so many different sounds that water is capable of. These sounds have been explored to the finest detail by composer Tan Dun, but that does not mean that others are not permitted to use them. I have woven some of them into my work, in which Tan Dun's name is also concealed.*

### **ENSEMBLE MD7**

Since being established in 2001, the Ljubljana-based ensemble MD7 (Musica Danubiana 7) has been engaging their ever-growing audiences in performances of new music composed especially for them. Comprising a unique combination of instruments, the septet has commissioned, premiered and given repeat performances of more than 40 new works by composers from all over the globe. Invitations to perform followed immediately after their first concert, and the group has subsequently performed to great acclaim at concerts and music festivals in Vienna (2001), Trieste (2003, 2006, 2008), Bucharest (2004, 2008), Innsbruck (2007), Dublin (2008), Seoul (2010) and Ljubljana. MD7 has been equally active in the studio, having recorded two compact discs for the in-house label of RTV Slovenia. The ensemble has operated under the artistic guidance of Pavel Mihelčič since its formation. The seven permanent members of the ensemble are all highly skilled instrumentalists and principal

players in Slovenia's top orchestras: Matej Zupan (flutes), Jože Kotar (clarinets), Miha Šuler (trombone), Franci Krevh (percussion), Katja Krajnik (viola), Igor Mitrović (cello) and Luca Ferrini (keyboard instruments). For today's concerts the ensemble will be accompanied by: Doris Šegula (violin), Miha Firšt (contrabass), Primož Sukič (guitar) and Andreja Zakonjšek Krt (soprano).

The conductor of the ensemble is Steven Loy.

**STEVEN LOY**

*See page 56*

THURSDAY, 1<sup>st</sup> October 2015 at 16:00, Ljubljana

Slovenian Philharmonic, The Marjan Kozina hall

**Anja Brezavšček - flute, Pija Hočevar - flute, Valentina Štrucelj - clarinet, Eva Vrtačnik - oboe, Jože Rošar - horn, Marjan Peternel - piano, Ljubo Rančigaj - piano, Irina Kevorkova - violin, Igor Mitrović - violoncello, Miloš Mlejnik - violoncello, Jerica Steklasa - soprano, Slaven Kulenović - conductor**

**1. Jakob JEŽ** (Slovenia)

IRRIDESCENCES (*M. Dekleva*) for voice and piano (2012) 8'  
 Honey Coating  
 No Traces  
 Rhythmics of the Sun  
 In the Evening Rain

**2. Juan Manuel QUINTEROS** (Chile/YCA candidat)

MACONDO for violin, violoncello and piano (2013) 10'

**3. Ljubo RANČIGAJ** (Slovenia)

TWO CONCERTANTE DUOS for violoncello and piano (2014) 11<sup>/\*</sup>



**4. Cassandra MILLER** (Canada)

NEMICO ORFEO for soprano voice, two flutes and cello (2014) 7'

**5. Ziv COJOCARU** (Israel)

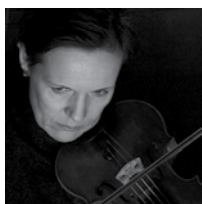
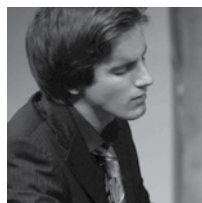
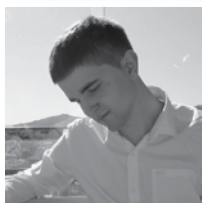
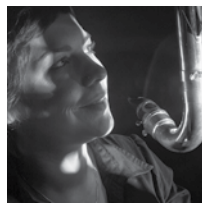
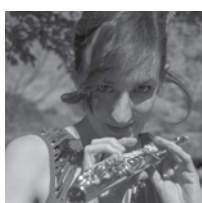
DO YOU LIKE BILL for flute, clarinet, violin, cello and prepared piano (2013) 10'

**6. Renāte STIVRIŅA** (Latvia/YCA candidat)

COMPOSITION 10. for oboe, clarinet, horn, violin, violoncello and piano (2014) 7'

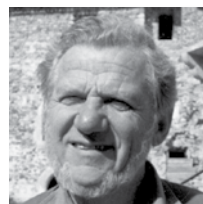
<sup>\*</sup> First performance

Anja Brezavšček  
 Pija Hočevar  
 Valentina Štrucej  
 Eva Vrtačnik  
 Jože Rošar  
 Marjan Peternel  
 Ljubo Rančigaj  
 Irina Kevorkova  
 Igor Mitrović  
 Miloš Mlejnik  
 Jerica Steklasa  
 Slaven Kulenović



### JAKOB JEŽ (Slovenia, 1928)

completed his studies of music history in 1934, while at the same time studying composition with Marijan Lipovšek and Karl Pahor. He worked in music education throughout his career, and was a professor at the Faculty of Education of the University of Ljubljana. Amongst his vocal-instrumental works, particular attention should be made of the cantatas *Do fraig amors* (1968), *Brižinski spomeniki* (1971) and *Pogled zvezd* (1974), although Jacob Jež has composed numerous vocal and chamber works that reflect high artistic values. A large part of his creative work has been devoted to choral music for children's, youth and adult choirs. In his work, one can sense a close affinity to Slovenian poet Kogoj, whose legacy Jacob Jež prepared for publication. A composer of the middle generation, Jacob Jež is an original personality who, although relying on contemporary compositional models, always subjects them to his own impulses in terms of content and expression, achieving extraordinary sonic effects with sometimes unusual but always original combinations of voices and instruments. In selecting texts for his vocal-instrumental compositions, he likes to explore Slovenian cultural history.



### **Irridescences**

*After completing my Ten Songs (Ed. DSS 1431, 1996), which I composed in a more traditional, modernist style, I came across a book of poetry by Milan Dekleva (Mushi mushi, 1971). Reading these poems compelled me to seek more abstract forms of expression, in which the melodic line is not rounded in the traditional way, but instead enriched with unusual leaps and periods of stasis. Similarly, the piano writing combines contrasting qualities: contemplative meditation in some parts, and lively and pulsing in others. These four miniatures are dedicated to the loyal performers of my works, Barbara Jernejčič Fürst and Gaiva Bandzinaite, and were intended as my contribution to their already very rich repertoire of lieder.*

### **JUAN MANUEL QUINTEROS (Chile, 1982)**

Born in Santiago de Chile, during his childhood Juan Manuel Quinteros was always surrounded by instruments and musical activity at home. At the age of nine, he began his formal study of theory, percussion and chamber music, simultaneously taking electric guitar lessons. He later graduated from the Conservatory of the University of Chile in composition and gained a Master of Arts, both with highest grades. Alongside his University studies, he also studied the acoustics of sound and audio editing. Juan Manuel Quinteros has participated as an active student in various courses, seminars and specialist masterclasses, and has received awards and honourable mentions as a composer both within Chile and beyond. He has composed and premiered music for traditional instruments and electronics, chamber and orchestral music, multimedia installations, and television and documentaries, as well as producing records of popular music and collaborating with various folk performances. He currently teaches at the University of Chile and works on diverse commissions.



### **Macondo**

*This work is based on a deconstruction of a sequence from a specific rhythmic "language". Through vertically extracted interventions of the sequence, it articulates and engages the generator model through discourse based on contrasting elements, discourse between vertical and horizontal time that results in the realisation of the material generator to its fullest extent. In this moment, relationships are established within a context of formal clarity. This process is strongly influenced by some theories of perception related to Gestalt psychology. Furthermore, the aural atmosphere of the piece demonstrates elements of Latin experimental music, which arise through abstraction and a personal take on the characteristics of the fictional town Macondo, narrated by Gabriel García Márquez in his novel One Hundred Years of Solitude.*

### **LJUBO RANČIGAJ (Slovenia, 1936)**

composer and pianist Ljubo Rančigaj studied at the Ljubljana Academy of Music, specialising in the piano (A. Ravnik) as well as completing a degree in composition (U. Krek). He later supplemented his knowledge and technique at the Salzburg Mozarteum. He started working at the Ljubljana Academy of Music as an artistic collaborator, but rounded off his teaching career as an assistant professor in the Composition Department. His works have been performed by renowned Slovenian and foreign musicians. Amongst others, two recognitions deserve particular mention: the performance of his *Three Monothematic Pieces* for piano at the World Music Days in Luxemburg (2000) and the Kozina Award given by the Society of Slovene Composers for his oeuvre in the field



of lieder and piano music (2013). Ljubo Rančigaj has performed at concerts and in recording studios both in Slovenia and abroad, mostly as a chamber pianist, although recently he has been more active as composer. His compositional output comprises instrumental works, mainly for the piano, as well as vocal-instrumental, chamber and symphonic works. Stylistically, one could label him as a moderate modernist.

### **Two Concertante Duos**

*In keeping with their title, the two compositions are written on a par with their individually compelling parts. Formally, the first duo (ABA) offers a variation treatment of the piano's even movement in semiquavers, which does not "allow" the cello to step in more than three times with a short melodious tune that gradually develops into a variation handling of motivic patterns passed between the two performers. Melodically, or rather harmonically, the use of Messiaen's third mode (out of seven) should be mentioned. The first duo does not end in a way that allows it to be performed independently; due to its ethereal ending, it must be followed by the second duo, whose opening is in sharp contrast. While also making use of Messiaen's artificial scales, it forms three contrasting themes that, immediately after having been presented, turn into variations and developments. These three subjects can be characterised as being earnest, jocose and melodious. Within their interwoven texture, there emerges a toccata-like manner of playing that leads to a persuasive "risoluto" conclusion.*

### **CASSANDRA MILLER (Canada, 1976)**

is a composer whose chamber works are performed widely in Canada and Europe. She works in the contemporary music community in various capacities: teaching, writing and organising. In her music, Cassandra engages the bewildering diversity of the world around her through various modes of transcription. By calling on the performer to (problematically) re-embody the music of another time or place, she creates layered music that reflects something of our plural, fractured musical culture. She combines this with an ongoing investigation of what she calls the "iconic directions" of music – that is, music that goes up, music that goes down – reframing these simple archetypes in mystifying ways.



### **Nemico Orfeo**

*My assignment for The Orpheus Project was an excerpt from Ann Wroe's "Orpheus: The Song of Life" in which she described Orpheus' connection with the Dionysian cult.*

*The musical material for "Nemico Orfeo" is derived from two sources related to the assignment: the flutes play a transcription I made of traditional bagpipe music from modern-day Thrace; and the voice and cello play a quotation from Stefano Landi's opera "La Morte d'Orfeo" (1619), a few lines sung by the Maenads just before they kill Orpheus by tearing his body apart. Then from there, the topic got me thinking about the Dionysian character of Orpheus and how Orpheus seems to represent the tension between the paradigms signified by Apollo and Dionysus. The way I decided to approach that struggle in this piece was to turn (Apollonian) notated concert music into an ecstatic (Dionysian) trance, through the use of intense repetition.*

### **ZIV COJOCARU (Israel, 1977)**

Composer, conductor and arranger Ziv Cojocaru received master's degrees in both composition and conducting with distinction from the Jerusalem Academy of Music and Dance. His composi-



tions have been presented at numerous festivals, including the New York MATA Festival, the Israel Music Festival, the Voice of Music in Upper Galilee, Young Euro Classic at the Berlin Konzerthaus and others, being performed by ensembles such as the Meitar Ensemble, the Israel Chamber Orchestra, the Israel Sinfonietta, the Israel String Quartet, the Tempera Ensemble, the Young Philharmonic Orchestra Jerusalem-Weimar conducted by Michael Sanderling, and many more. As a conductor, Ziv Cojocaru performs regularly with many of Israel's best orchestras and ensembles, and he is the recipient of the 2015 Prime Minister Award for Composers. He teaches as a faculty member of the Jerusalem Academy of Music and Dance, as well as serving as a board member of the Israeli Composers' League.



### **Do you like Bill?**

*This piece was composed as a distantly echoing reference to Bill Evans' recording of a tune entitled You Must Believe in Spring, and reflects my love and appreciation of Bill Evans, which has remained with me since my youthful days of playing and listening to jazz. The concept was to transpose musical behaviours and gestures from the reference to the field of the instrumental quintet by disassembling and reassembling the musical elements, while strictly respecting the initial reference. Of course, as in any other processes of this kind, the new piece acquires its own autonomy; the instrumental techniques produce musicality that is not contained in the initial model, and the musical language is very different. The engine that moves the piece forward is the steady beat, along with stubborn patterns that change through transitions and modulatory segments, with the concept of continuity as the piece's main ideal.*

### **RENĀTE STIVRIŅA (Latvia, 1986)**

graduated from the composition class of Arturs Maskats and the piano class of Prof. Rafi Haradžanjans at the Jāzeps Vītols Latvian Academy of Music in Riga. She studied film and computer music at the National Film School in Łódź (Poland) and is currently a PhD student in the composition class Prof. Józef Rychlik, as well as studying organ with Prof. Mirosława Semeniuk-Podraza in Kraków. She has received a number of awards and honourable mentions in composition (Latvia, Italy), organ (Poland, Italy) and piano contests (Latvia, Estonia, Russia). As a performer, she appreciates the music of various eras, with a special interest in contemporary music, especially the work of French organ improvisers. She has cooperated with the National Latvian Symphony Orchestra, the Liepāja Symphony Orchestra, the Leopoldinum Wrocław Chamber Orchestra, the Chamber Orchestra of the Kraków Academy of Music, Ensemble Nostri Temporis (Kiev), the Latvian Radio Choir, and others. Renāte Stivriņa is a composer of instrumental and choral music, as well as film and animation scores. She has a particular interest in painting, which is the subject of her PhD thesis, focusing on the work of M. Chagall, J. Miró and M. Rothko.



### **Composition 10.**

*Compositions are the quintessence of Wassily Kandinsky's ideas, a culmination of his artistic vision at that particular moment: monumentalism, conscious composition-planning and the visible augmentation of an abstract image. "From the very beginning", wrote Kandinsky, "the word 'composition' itself sounded like prayer to me". His first Composition was made in 1910, and the tenth (and last) was completed in 1939, painted on a black background (a colour that dominates his last large-format*

*works, despite not being tolerated by the artist himself). For me, Composition 10. is an inspiration for two states: mobility and stability. It is a reflection both on striving and being frozen in time, manoeuvring between those two, balancing and maintaining harmony with attention to whether either quality tips the scales. It is observation, focus and wondering, thinking and – eventually – a conclusion.*

#### **ANJA BREZAVŠČEK**

*See page 62*

#### **PIJA HOČEVAR**

graduated with distinction from the Ljubljana Academy of Music in the class of Prof. Mate Zupan, and in 2015 completed her master's studies at Hoogeschool Zuyd – Conservatorium Maastricht in the Netherlands, having studied with Philippe Benoit. While studying, she received numerous prizes in Slovenia and abroad both as a soloist and a chamber musician, and was a member of the European Union Youth Wind Orchestra and the orchestras of academies in Belgium and Austria. She also collaborated as a soloist with the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra and the Šentjernejski Municipal Wind Orchestra. Pija Hočevar has attended numerous seminars, led by E. Beynon, P. Bernold, H. Schmeiser, PL Graf, A. Oliva, D. Formisano, KH Schütz, P. Alanko, W. Auer and many others. She currently teaches at the Sevnica Music School, while continuing to be active as a soloist and as a member of the trio Mirus.

#### **VALENTINA ŠTRUCELJ**

*See page 70*

#### **EVA VRTAČNIK**

began her involvement with music at the Zagorje Music School with Metka Podpečan, before continuing at the Ljubljana Conservatory of Music and Ballet with Maja Kojc. She is currently completing her master's studies of the oboe at the Ljubljana Academy of Music with Prof. Matej Šarc. She is the recipient of a number of first prizes in state and international competitions. Eva Vrtačnik collaborates with the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra, as well as being a member of the wind quintet Opus 5, with whom she has achieved notable success in competitions and at international festivals. She has furthered her knowledge of the oboe with celebrated teachers such as Emanuel Abbühl, Christian Wetzel, Max Artved, Guy Porat, Clara Dent, Erik Behr, Peter Tavernaro and others.

#### **JOŽE ROŠER**

*See page 50*

#### **MARJAN PETERNEL**

studied composition with Prof. Uroš Rojko and piano with Prof. Hinko Haas at the Ljubljana Academy of Music. He has received several Prešeren Prizes, awarded to students for special achievements, as well as gaining first prize in the TEMSIG national competition in a piano duo with Tjaša Šketako. In Slovenia and abroad, he is active as a pianist, arranger and composer. As a soloist, he has performed with the RTV Slovenia Symphony Orchestra, the Slovenian Police Orchestra and the Kranj Grammar School Orchestra. He frequently cooperates with Jeunesses Musicales Slovenia in their concerts as a soloist in chamber groups and as a composer. He also performs with world-renowned musicians in contemporary ensembles including MD7 and Slowind, as well as in the concert cycles Predihano and Koncertni atelje DSS. As a pianist and composer, he frequently works in theatre, including col-

laborations with SNG Opera and Ballet Ljubljana, SNG Ballet Maribor, Mestno gledališče ljubljansko, Pionirski dom and the Ljubljana Conservatory of Music.

### **IRINA KEVORKOVA**

Violinist Irina Kevorkova was born in Kazan, Russia, where she began playing the violin at a school for gifted children. She continued her studies at Moscow's Gnesin Academy with Prof. Miroslav Rusin, while also studying string quartet performance with Prof. Jaroslav Alexendrov, a member of the celebrated Borodin Quartet. She has lived and worked in Ljubljana since 1991, and since 1993 has been the leader of the second violins of the Slovenian Philharmonic Orchestra. For eleven years, she also served as the leader of the second violins of the Slovenian Philharmonic Chamber String Orchestra, with whom she received the Prešeren Fund Prize and the Župančič Prize of the City of Ljubljana. She has frequently appeared with both orchestras as a soloist. In addition, she has been a member of the Slovenian Philharmonic String Quartet. On arriving in Ljubljana, Irina Kevorkova began collaborating with ensembles for contemporary music (Ensemble Slavko Osterc, Neofonia, etc.) at Slovenian and international festivals (Maribor Festival, Slowind Festival, Predihano, World Music Days, etc.).

### **IGOR MITROVIĆ**

was born in Beirut in 1968. He began learning the cello with Relja Četković at the age of seven. He subsequently studied in Ljubljana and Basel with Miloš Mlejnik and Antonio Meneses, as well as studying chamber music performance with Walter Levin (LaSalle Quartet). While studying, he attended masterclasses with Daniil Shafran, Janos Starker and Boris Pergamenschtschikow, and in 1987 he became a member of the Gustav Mahler Youth Orchestra. Igor Mitrović has given the premiere performance of numerous compositions by Slovenian and foreign composers, and has appeared at contemporary music festivals in Ljubljana, Trieste, Seoul, Bucharest and Zagreb with the ensemble MD7. In 1994, he became the leader of the cello section of the RTV Slovenia Symphony Orchestra.

### **MILOŠ MLEJNIK**

is from the Slovenian town of Škofja Loka. He inherited his passion for the cello from his father, with whom he had his first instruction on the instrument. He studied with Oton Bajde in Ljubljana and Siegfried Palm at the Cologne University of Music, as well as completing additional studies with Enric Mainardi and André Navarra. From 1977 to 1990, he served as the principal cellist of the Slovenian Philharmonic Orchestra. He has performed at numerous renowned festivals, and has appeared as a soloist with the Slovenian Philharmonic Orchestra in New York's Carnegie Hall, Leipzig's Gewandhaus and Berlin's Schauspielhaus. Miloš Mlejnik has received a series of prizes and awards: first prize in the Alfred Vorster Competition in Cologne in 1972; second prize in the F. Mendelssohn-Bartholdy Competition in Berlin in 1972; first prize in the Yugoslav Young Artists Competition in Zagreb in 1973; first prize in the 10<sup>th</sup> International Chamber Music Competition in Colmar in 1977; the Prešeren Fund Prize in 1984; the Gorenjska Prešeren Prize in 1987; the Grohar Prize in 1989; and the Prešeren Fund Prize in 2001 as a member of the Tartini Quartet. Miloš Mlejnik leads numerous international masterclasses and frequently participates in international competitions as a jury member. Since 1979, he has led the cello masterclass at the Ljubljana Academy of Music, where he is a full professor.

### **JERICA STEKLASA**

is a young soprano who has been studying opera singing at the Vienna University of Music and Performing Arts with Prof. Claudia Visca since October 2011. She performs a great deal both at home

and abroad, collaborating with renowned Slovenian and foreign conductors and first-rate orchestras, and receiving excellent reviews. Jerica Steklasa is the recipient of numerous prizes in state and international competitions: in November 2013, she received second prize and a special audience prize in the “Nico Dostal” Competition; in July 2014, she received third prize in the “Ljuba Wellitsch” Competition in Vienna; in March 2015, she received first prize in the “Vissi d’arte” competition in Prague; and she also received first prize in a competition in Bulgaria in April 2015. Jerica Steklasa has already performed numerous opera roles. In April 2013, she debuted in Australia (Sydney and Canberra) in the role of Pamina in Mozart’s *The Magic Flute*, receiving excellent reviews. In August 2013, she performed the role of Suzanna in Mozart’s *Le nozze di Figaro* at the Schlosstheater Schönbrunn in Vienna, and in March and August 2014 she took the role of Fiordiligi in *Così fan tutte*. In April 2015, she performed the solo soprano part in a concert performance of Orff’s cantata *Carmina Burana* in Vienna, and in August 2015, she debuted in the role of Adele in Strauss’s operetta *Die Fledermaus* at the Schlosstheater Schönbrunn in Vienna.

### SLAVEN KULENOVIĆ

Conductor and pianist Slaven Kulenović studied the piano with Prof. Dubravka Tomšič Srebotnjak at the Ljubljana Academy of Music, while also studying conducting with Prof. Milivoj Šurbek at the same institution. During his piano studies, he received the Student Prešeren Prize of the Ljubljana Academy of Music for his performance of Mozart’s *Piano Concerto in C Minor KV 491*. He has conducted the RTV Slovenia Symphony Orchestra, the Romanian Radio Symphony Orchestra, the MIO 2012 Orchestra, the Branimir Slokar Academy Orchestra, and the Ljubljana Conservatory of Music and Ballet Symphony Orchestra. In 2009, he conducted the premiere performances of two chamber operas composed by students of the Ljubljana Academy of Music and received excellent reviews for his artistic achievement. He has worked as a répétiteur at the Slovene National Theatre in Maribor and the Slovene National Theatre in Ljubljana, and he currently teaches piano and chamber music at the Ljubljana Conservatory of Music and Ballet. Since November 2013, Slaven Kulenović has been the chief conductor and artistic director of the Domžale-Kamnik Symphony Orchestra, and since February 2014 he has conducted the Ljubljana Conservatory of Music and Ballet Symphony Orchestra.

THURSDAY, 1<sup>st</sup> October 2015 at 18:00, Ljubljana

Španski borci, Zaloška 61

In collaboration with Zavod Sploh



### Zvokotok

**Pierluigi Billone: 1+1=1**

**Aviva Endean – bass clarinet, Sam Dunscombe – bass clarinet**

This is how the “nutcase” Domenico in Andrei Tarkowsky’s film *Nostalghia* explains the inscription  $1+1=1$  on the wall of his house, pouring two drops of oil into his hand.

Every musical instrument achieves perfection by augmenting its characteristics with an entire legacy of physical perceptions and abilities that came about through dealing with the material, the sonic conception and the culture of playing and listening that spawned it.

The first physical contact with the instrument is therefore already preconditioned, but remains open. Although the primary characteristics of the instrument remain unchanged, the act of playing is in fact like a sensitive organism. Gradually the instrument also begins to exist in another manner, it is examined from new perspectives, and a stream of experience ensues that transforms its possibilities, even creating new dimensions (sound, rhythm, body etc.). The variations that become part of instrumental technique through each individual discovery are traces (some clearer than others) of the human and cultural experiences that produced them, and they “vibrate” in the act of listening as particularity, identity and origin; they are active sonic layers, living matter with an intelligence of its own.

Through the performer’s concrete actions, the practice and intelligence of the sound are inscribed upon the body and the space in the ritual and impersonal dimension of the common listening. Sound, body, listening, space and community cannot be separated.

$1+1=1$  alludes to a difference: the recognition of the practice and intelligence of sound as a conscious affiliation with an impersonal dimension, whose boundaries are not fixed (as in a drop of oil...).

### SAMUEL DUNSCOMBE

is a musician and sound artist specialising in the use of clarinets, computers, and microphones. As a clarinetist, he has worked with composers including Anthony Pateras, Iancu Dumitrescu, Chikako Morishita and Pierluigi Billone, and performed alongside improvisers including Satoko Fuji, Richard Barrett, Milana Zaric, and Christophe Charles. Samuel has given world or Australian premiers of works by Ana Maria Avram, Chikako Morishita, Olga Neuwirth, James Rushford, and is as comfortable improvising as he is performing repertoire. He has a special interest in extended techniques, compiling an extensive personal lexicon of sounds over the past 10 years. Samuel has studied clarinet with Anthony Burr, Ernesto Molinari, and Robert Schubert.

Samuel’s compositions deal with ideas of mimicry and the aural depiction of geographical space. Dialogue between the live, the recorded, and the synthetic are at constant play within Samuel’s work, which is influenced by the distinct worlds of harsh noise music, field recording / phonography, and free improvisation. He has presented electro-acoustic works at festivals in the USA (Athens Slingshot), Canada (Toronto Electro-Acoustic Symposium), Australia (Bendigo International Festival of Exploratory Music), and Japan (Tokyo Experimental Festival).

Samuel's most recent activities include preparing an album of the collected works for clarinet by Ana Maria Avram and Iancu Dumitrescu, performing Pierluigi Billone's 80 minute bass clarinet duo 1+1=1, and exhibiting a large scale sound-art project mapping the layers of human engagement that intersect within San Clemente Canyon (San Diego). Samuel is a founding member of the ensembles Golden Fur (Australia/Southern California) and YossaYossa (Japan/Australia/USA), alongside being an avid performer of chamber music with several other chamber ensembles worldwide.

Samuel is currently a candidate for Doctor of Music Performance (DMA) at the University of California (San Diego), where he combines his passions for field recording, extended clarinet technique, and computer audio. In 2015 he will undertake a visiting fellowship at the College of the Arts in Bern, where he will work further with Ernesto Molinari.

### **AVIVA ENDEAN**

is an Australian performance-maker, clarinetist and composer interested in expanding the audience experience of sound by creating intimate, unusual and spatially engaged contexts for listening in live performance. Her practice spans a wide variety of musical styles including experimental and improvised music, contemporary chamber music, world music, and inter-arts collaborations. Her recent works include the 'Intimate Sound Immersion' (2013), a performance for one blindfolded person at a time, 'In the Half Light' (2014), a show for solo clarinet and immersive lighting design, 'A Face Like Yours' for video, foam earplugs and viewer (2015), 'The Perfect Human' a staged work for 3 female vocalists and lo-fi lighting, and 'Hapnophobia' a site-specific participatory sound work for the Melbourne Arts Centre (2015).

A passionate exponent of new and unusual repertoire, Aviva is co-director of contemporary music collective 'Quiver' and has performed with some of Australia's leading new music organisations, including Chamber Made Opera, Arcko Symphonic Project, 6 Degrees, Three Shades Black, Golden Fur, The New Music Network, Aphids, Astra Chamber Music Society and Musica Viva, and has performed for festivals including Metropolis Festival, Bendigo International Festival of Exploratory Music, Tokyo Experimental Festival and The Melbourne Festival.

Aviva is the recipient of numerous awards and grants including The Keith and Elizabeth Murdoch Travelling Scholarship, The Willem Van Otterloo Memorial award, The Alan C Rose Memorial Fund, The Athenaeum club prize for chamber music, and has been nominated for an ARIA award 'best world music album' and the EG music awards 'best avant-garde/experimental act' and the Freedman fellowship for instrumental performance.

THURSDAY, 1<sup>st</sup> October 2015 at 20:00, Ljubljana

SNG Opera and Ballet Ljubljana, Orfejev salon

**Dissonance quartet****Janez Podlesek** - violin**Matjaž Porovne** - violin**Oliver Dizdarević Škrabar** - viola**Klemen Hvala** - violoncello**1. Jae-Moon LEE** (South Korea/YCA candidate)

STRING QUARTET NO.2: The Marriage of Heaven and Hell (2012) 10'

**2. Amr OKBA** (Egypt)

STRING QUARTET (2010) 9''

**3. Patrícia SUCENA DE ALMEIDA** (Portugal)

NOCTURNA ITINERA (2008) 10'

**4. Alexander KHUBEEV** (Russia/YCA candidate)

STRING QUARTET №2 (2012) 8'

**5. Wallin ROLF** (Norway)

CURIOSITY CABINET (2009) 10'

1. *Saltarello*2. *Barcarole 1*3. *4x4x4*4. *O Schmerz!*5. *Corrente*6. *Vesper*7. *Momentum*8. *À propos*9. *Barcarole 2*10. *¡Arriba!*11. *Carillon***6. Lojze LEBIČ** (Slovenia)

STRING QUARTET (1983) 20'

\* It could be performed with or without speakers

Dissonance  
quartet



#### **JAE-MOON LEE (South Korea, 1982)**

received a bachelor's degree in composition from the Chung-Ang University in Korea. He then moved to the UK to study composition, completing a master's degree at the Royal Northern College of Music and a postgraduate diploma at the Birmingham Conservatoire. He is currently pursuing PhD studies at the University of Cambridge.



Jae-Moon's ensemble works have been performed in the British Museum, London, and he has written an orchestral piece for the London Symphony Orchestra as part of the Panufnik Young Composers Scheme. He had a portrait concert in the World Event Young Artists Festival in Nottingham, and was selected for the Britten-Pears Young Artist Programme in Aldeburgh, attending a workshop with Helmut Lachenmann.

Jae-Moon Lee has been awarded several international composition prizes, including first prize in the Queen Sofia International Composition Prize in Spain and first prize at the Valentino Bucchi International Composition Prize in Italy. His compositions have been selected for various international festivals, such as the ISCM World Music Days held in Austria and Slovakia in 2013.

#### ***String Quartet no.2: The Marriage of Heaven and Hell***

*This work is my second string quartet, and it was inspired by William Blake's The Marriage of Heaven and Hell. Notions of contradiction and irrationality, significantly represented in Blake's work, influenced my musical exploration and shaping of the form of the music during the compositional process. Melody, rhythm, harmony and timbre consist of contrasting imagery such as "dot and line" and "black and white", and the boundaries between the contrary notions, evident in every musical element, gradually collapse and blur. String Quartet No. 2 therefore contains contrasting colours that clearly divide the piece into two separate dimensions of space and time. In the second dimension, I built diverse timbres with noise while researching extended instrumental techniques. The features of both dimensions are mixed, and the "gap" between the two different spaces and times is created with various textures.*



**AMR OKBA (Egypt, 1972)**

Shortly after obtaining his bachelor's degree in composition, Amr Okba was awarded the Rome

Prize – State Prize for Artistic Creation (Composition), which allowed him to spend one and a half years in Italy. This award, which fosters Egyptian-Italian cultural exchange, provided him an opportunity to become acquainted with European culture. In Italy, he studied Composition with Professor Mauro Burtolotti. In 2008, Amr Okba obtained an Austrian State Stipend for Composition, and in 2009 he gained a Salzburg Annual Stipend for Music. His music has been performed by several prestigious orchestras and ensembles, such as the Stuttgart Radio Symphony Orchestra (conductor, Lukas Vis), the Mozarteum University Orchestra (conductor, Dennis Russell Davies), the BBC Symphony Orchestra, the Cairo Symphony Orchestra, Bruckner Orchester-Linz (conductor, Dennis Russell Davies), the Wiener Collage Ensemble, the OENM Ensemble (conductor, Johannes Kalitzke, Arturo Tamayo), the Composer Ensemble, and the London Sinfonietta (conductor, Diego Masson – Queen Elizabeth Hall). Amr Okba's music has been broadcasted by several European Radio stations, including SWR (Germany), ORF/Ö1 (Austria), Radio Classica (Spain) and Radio Denmark.

**string quartet**

*The purpose of this composition is to focus on the resonance atmosphere created between the performers while playing, and to infuse it into the music. This resonance atmosphere includes any kind of sound: voices, noise, speaking or breath, as well as other actions such as turning pages, giving attack, touching the instrument and strings with the fingers and palms, etc. Visual actions are also suggested, but they should not be overacted. This resonance must be projected to the audience through four speakers located in each corner of the hall, which means that the sound source will no longer originate from the instruments on stage but from the speakers. In some parts, however, the amplification must be turned off, due to the real acoustic sound from the instruments on stage.*

**PATRÍCIA SUCENA DE ALMEIDA (Portugal, 1972)**

studied electroacoustic music and composition with the Portuguese composer João Pedro Oliveira at the University of Aveiro (Portugal) and in 1997 completed her degree in music teaching. In 1998, she graduated with a master's degree in composition from Edinburgh University, as a scholarship student of "Fundação Para a Ciência e a Tecnologia do Ministério da Educação - Portugal, no âmbito do 2º Quadro Comunitário de Apoio". The same year, she commenced a doctoral programme in composition (still as a scholarship student) at the City University of London, and in 2000 she continued her composition studies at Southampton University with British composer Michael Finnissy, completing her PhD in 2004. Between 2007 and 2013, she worked on a post-doctoral project dealing with music and various media, creating a new concept characterising works that "mix" various arts – Transversal Multi Art.

**Nocturna itinera**

*sum in magna animi perturbatione... (The unconscious travel during the night and dreams, my soul is deeply disturbed...)*

*The main ideas for this string quartet originated from the world of dreams and sleep, as well as from mythological stories related to the deities called Sirens. Someone is falling asleep, hypnotised by enchanted*

singing. This atmosphere will lead to the fantastic world of dreams, including nightmares, which typically feature fear or horror and/or the sensations of pain, falling, drowning or death. The dreamer wakes up suddenly in a state of distress and is prevented from falling back asleep for some time. He/she wants to be saved. A night terror (*pavor nocturnus*) gains possession of him/her, characterised by extreme terror and a temporary inability to regain full consciousness.

#### **ALEXANDER KHUBEEV (Russia, 1986)**

graduated from Moscow's Tchaikovsky Conservatory in 2011 (composition class of Yuri Kasparov) and completed his postgraduate studies there in 2014. He has won awards in Italy, Russia, Ukraine, USA and Argentina. In 2014, he received a scholarship from the Darmstadt Summer Courses. His music is played at concerts in Italy, France, Germany, Spain, Cyprus, Armenia, USA, Argentina, Russia and Ukraine, at festivals such as the Venice Biennale, Darmstadt Ferienkurse, MATA, Quandensprunge, Gaudeamus Musicweek, the Moscow Forum and many others. His compositions have been performed by ensembles such as Uusinta, Vortex, Aleph, ExNovo, Vertixe Sonora, IEMA, the Illinois Modern Ensemble, the Moscow Contemporary Music Ensemble, the Studio for New Music Ensemble, the Mark Pekarsky Percussion Ensemble, the GAM-ensemble and eNsemble. Alexander Khubeev's music is broadcast on the radio in France, Germany, USA, Russia and other countries. In 2011, he was the composer in residence of the GAM-ensemble. He is a member of the Russian Composers' Union.



#### **String quartet №2**

*One of the main ideas of the quartet was the creation of a "synthetic" ensemble: an ensemble that is entirely acoustic but sounds like electronic music. All of the instruments are therefore prepared with pieces of polystyrene, giving them completely new sonic qualities: not only another kind of timbre, but also pitch enrichment (the ability to perform multiphonics and sub-harmonics). This material enables the composer to view the genre of the string quartet in an unusual way.*

#### **WALLIN ROLF (Norway, 1957)**

is one of Scandinavia's foremost composers, being widely performed and commissioned worldwide. He has composed for the Cleveland Orchestra, many European orchestras, IRCAM, Wiener Mozartjahr, Ensemble Intercontemporain and the Arditti String Quartet, as well as for international soloists such as Håkan Hardenberger, Colin Currie, Anssi Karttunen and Martin Grubinger.

His musical background spans from avant-garde rock, jazz and early music to traditional classical training, and this versatility is reflected in an exceptionally multifaceted list of compositions, as well as in collaborations with outstanding representatives of other musical genres and art forms. Although most of his output is created for the concert hall, Wallin Rolf's constantly curious mind has led him into fields not usually associated with music, such as modern mathematics, balloons and brainwaves. His music has taken many different guises, but it always carries an unmistakable artistic signature. He is particularly attracted to the stage and visual arts, and he has created music for film and for several of Norway's foremost contemporary dance groups, choreographers and visual artists.



### **Curiosity Cabinet**

*For at least half a millennium, kings, scientists, rich merchants and others devoted large or small rooms to collections of remarkable natural and manmade objects: unicorn horns, wondrous corals and giant pearls, artificial nightingales, mermaid skeletons, breath-taking artefacts, deformed creatures in glass jars, etc., and even a stuffed crocodile that appears to walk upside down on the ceiling. These Cabinets of Curiosities were efforts to make a representation and mapping of the Universe, both its physical and mystical domains. Athanasius Kircher had this inscription painted on the ceiling of his museum: "Whosoever perceives the chain that binds the world below to the world above will know the mysteries of nature and achieve miracles." I do not expect this collection of musical miniatures to achieve miracles, but I hope it can serve as a small cabinet of musical curiosity for the curious listener. Curiosity Cabinet was commissioned by the Trondheim International Chamber Music Competition 2009 as a mandatory piece.*

### **LOJZE LEBIČ (Slovenia, 1934)**

composer, conductor, pedagogue and music writer. After graduating from the Ravne Grammar School, he took a degree in archaeology from the Faculty of Arts in Ljubljana (1957); at the Academy of Music he studied composition with Marjan Kozina (1972) and conducting with Danilo Švara. Compositionally, he came from the Pro musica viva group, broadening his knowledge at the contemporary music summer course in Darmstadt (1972) and in the electronic studio of Radio Belgrade. Having intensively and critically confronted contemporary compositional trends, he developed his own idiom, ranging from sonorous density to meditative restraint, from cosmopolitan modernity to infatuation for the heritage of past cultures.



Though true to the artistic and striving for musical universality, he composes out of active social sensitivity, writing for all kinds of settings.

His works have been performed at numerous festivals - ISCM World Music Days (Brussels 1981, Zurich 1991, Bucharest 1999, Yokohama 2001, Ljubljana 2003, Zagreb 2005, Vaxjö 2009), Musikbiennale Berlin, Zagreb Biennial, Warsaw Autumn and others. His compositions have been programmed by eminent native and foreign soloists and ensembles. In 1994 Lojze Lebič was awarded the Prešeren Prize for his compositional oeuvre. Since 1995 he has been a full member of the Slovenian Academy of Sciences and Arts. In 2003 he became external member of the Royal Flemish Academy of Science and Art in Belgium, and in 2012 a member of the Croatian Academia Scientiarum et Artium.

### **String quartet**

*was composed in 1982 after a commission from the Peters publishing house of Leipzig. In terms of form, the work is divided into four interconnected units – movements that are sometimes tightly interwoven but at other times strictly detached – with regard to the resources used, the compositional techniques, and the diverse performance techniques of the four soloists. String Quartet was first performed at the Radenci Festival by Zagreb's Klima String Quartet in 1983, with subsequent performances by Ensemble für neue Musik in Berlin in 1985 and Korea's Pan String Quartet at the 17th Pan Music Festival in Seoul. The first Slovenian performance of this demanding work – and the best performance to date – was given by the master musicians of the present concert, the Dissonance Quartet.*

### **DISSONANCE QUARTET**

was formed by a happy coincidence. The musicians, all members of the Slovenian Philharmonic Orchestra, came together to mount the first Slovenian performance of *String Quartet* by celebrated

Slovenian composer Lojze Lebič. After the successful performance, the musicians decided to expand the project into a permanent ensemble, due to their desire to continue their common music making. The ensemble's name is taken from Mozart's eponymic composition, and it reflects the mission of the ensemble, which focuses on classical repertoire and the works of contemporary composers, particularly Slovenian composers. In February 2015, the quartet performed a concert within the framework of the Concert Atelier of the Society of Slovene Composers, and it is in the process of recording its first compact disc of works by Slovenian composers.

THURSDAY, 1<sup>st</sup> October 2015 at 22:00, Ljubljana

SNG Opera and Ballet Ljubljana, hall -3

In collaboration with SNG Opera and Ballet Ljubljana

Slovenian premiere

**Grigory Frid**

**THE DIARY OF ANNE FRANK**

A Monoopera

A co-production between the SNG Opera in balet Ljubljana  
and the Slovenian Chamber Music Theatre

Libretto: after The dairy of Anne Frank **Grigory Frid**

Libretto translated by: **Milan Jesih**

Music Director and Conductor: **Aleksandar Spasić**

Stage Director and Space Designer: **Rocc**

Lighting Designer: **Jasmin Šehić**

Dramaturge: **Tatjana Ažman**

Language coach: **Nevenka Verstovšek**

Soprano: **Katja Konvalinka**

Musical trio:

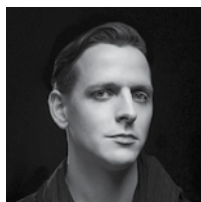
**Irina Milivojević/Mojca Lavrenčič - piano**

**Dimitre Ivanov/Jošt Lampret - double basse**

**Tomaž Vouk/Lovro Ašič - percussion**



*Aleksandar Spasić  
Rocc  
Katja Konvalinka*



Since we are celebrating in 2015 the 70th anniversary of the end of the Second World War and thus the anniversary of Anne Frank's death in the Bergen-Belsen concentration camp and last but not least marking the 100th anniversary of the birth of the composer Grigory Frid (1915-2012), it seems about right time to finally premiere in Slovenia a deeply moving piece, which was (according to the facts stated by the Operabase in 2012) "a most frequently performed opera of a still living composer in last years". This work - a monologue opera in twenty one scenes -, boasting an extraordinary artistic power, is based on the motifs of the famous Diary of Anne Frank. In a single hour we are witnessing the feelings of the thirteen year old girl and her two-year life of hiding in the attic of a house situated in the middle of Amsterdam, which she shared with her family and four other people. With his expressive music the composer Grigory Frid follows the story of the girl's fate until her detention in August 1944. Expressed in the opera in the same manner as in her diary is the fearsome emotional pressure, experienced by the girl as well as her unbending will to live. Anne's profound thoughts, naive feelings of happiness upon receiving a small gift or gazing at the blue sky, her fears, sprouting love for Peter, her sense of humour and longing for freedom and humanity are marvellously depicted in this exceptional operatic work, whose libretto is almost literally resumed after the girl's original diary. The composer attentively dedicated himself to the persons, appearing in Anne's monologues as well - her father, sister Margot and friends -, thus allowing his work to reach the dimensions, surpassing the form of a monodrama.

Programme is financed by the Ministry of Culture of Republic of Slovenia.



REPUBLIC OF SLOVENIA  
MINISTRY OF CULTURE

Project is also supported by: Municipality of Ljubljana, the Embassy of the Kingdom of the Netherlands and The Peace Institute.



Mestna občina  
Ljubljana



Vrijepodstrijtu  
Krajinje Nizozemska



Mirovni inštitut  
Inštitut za sodobne družbene in politične študije  
The Peace Institute  
Institute for Contemporary Social and Political Studies

**FRIDAY, 2<sup>nd</sup> October 2015 at 16:00, Ljubljana**

**Conservatory of Music and Ballet Ljubljana**

**Ensemble 4saxess**

**Lev Pupis - soprano saxophone**

**Oskar Laznik - alto saxophone**

**Primož Fleischman - tenor saxophone**

**Dejan Prešiček - baritone saxophone**

**1. Tomoyuki HISATOME (Japan)**

BAMBOO SPRITS (2013) 10'

**2. Hans THOMALLA (Germany)**

ALBUMBLATT II (2011) 5'

**3. Mirela IVIČEVIĆ (Croatia/YCA candidat)**

GOLDSPELL (2012) 8'

**4. Lachlan SKIPWORTH (Australia/YCA candidat)**

DARK NEBULAE (2010) 10'

**5. Matthias KRANEBITTER (Austria/YCA candidat)**

MINCED AND BULBOUS *for saxophone quartet and electronic playback* (2014) 6'

**Sound design: Neven Smolčič**

**6. Urška POMPE (Slovenia)**

ALMOST SILENCED (2013) 9'

*Ensemble 4saxess*



**TOMOYUKI HISATOME (Japan, 1955)**

Borrowing from the idea of baroque rhetoric and animism, Tomoyuki Hisatome dreams of making music breathe organically. He has studied various aesthetics of ethnic music, including his own culture, and generated new ideas by applying their methodologies. He has won the first prize in the 14<sup>th</sup> Percussive Arts Society Composition Competition in USA, the second prize in the 35<sup>th</sup> Premio Musicale Citta di Trieste in Italy, the first prize in the Theatrical Arts Competition of the Japanese Ministry of Education, etc.



Tomoyuki Hisatome was born in 1955 in Tokyo and graduated from Meiji University with a degree in politics. He received a scholarship from the Italian Government and studied composition and conducting at the Conservatory of G. Verdi in Milan before graduating from the Academy of Santa Cecilia in Rome. He also graduated from the Graduate School of the Tokyo University of Fine Arts and Music. After serving as an associate professor at Hiroshima University, he is currently a professor at the Aichi University of the Arts.

***Bamboo Spirits***

*was commissioned by the Setouchi Triennale for musical events associated with some of the exhibited works. The first movement was written in relation to an installation named Matrix, which is a collaborative creation by architect Ryue Nishizawa and artist Rei Naito set on the island Teshima. In this installation, water seeps out of the floor and gives rise to "springs" as it pools and flows. It is a very peaceful and spiritual space. The second movement is related to Taiwanese artist Wan Wen Chih's work named The Light of Shodoshima on the island Shodoshima. It is a giant dome with a big hole in the ceiling, constructed of 5,000 island-grown bamboo poles and surrounded by terraced rice fields. One has the impression of Japanese deities descending from the heavens through the hole. I borrowed the style of traditional ritual Kagura theatre. Bamboo Spirits was premiered inside the dome by Kazuya Kato and his pupils.*

**HANS THOMALLA (Germany, 1975)**

was born in Bonn, Germany, and is a Chicago-based composer. He is associate professor of composition at Northwestern University, where he also codirects the Institute for New Music. His works explore the double-bind character of music as acoustic reality as well as culturally and historically formed expression, constantly following materials that transform from one form of musical experience to the other. He has written chamber music as well as orchestral works, but focuses particularly on composing for the stage: his opera *Fremd* for soloists, choir, large orchestra and electronics was premiered on the main stage of the Stuttgart Opera in July 2011. Hans Thomalla has received degrees from the Frankfurt Musikhochschule and from Stanford University. He has been awarded numerous awards and fellowships, including the Composer Prize of the Ernst von Siemens Musikstiftung, the Kranichsteiner Musikpreis and the Christoph-Delz-Prize.

***Albumblatt II***

*We know albums – or Poesiealbum, as they are called in German – from our childhood. They are a collection of entries from friends or family as an attempt to hold on to something ephemeral: a seemingly inseparable friendship, a notable experience, a song or a poem that should not be forgotten. My Albumblatt compositions are studies of these attempts to get hold of such unsteady phenomena. The building blocks of Albumblatt II are saxophone multiphonics: fragile acoustic phenomena that are the result of a*



*difficult balancing act of air pressure, embouchure and fingering. They are never entirely predictable in regards to the time they need to unfold and the pitches of which they consist; their perception inhabits a wild acoustic space.*

### **MIRELA IVIČEVIĆ (Croatia, 1980)**

graduated in composition and music theory from the Zagreb Academy of Music, and completed her postgraduate studies in media composition and applied music at the Vienna University of Music and Performing Arts, as well as undertaking postgraduate studies in composition in Graz. The majority of her artistic output comprises conceptual and interdisciplinary works that utilise acoustic and other side-products of media-dominated reality in order to address issues such as identity, otherness and freedom in contemporary social environments. She is the creator of acoustic, electroacoustic and intermedia works, as well as sound installations, music for film and theatre, and three operas (*The Threefairlady Opera* for the 2007 Zagreb Music Biennale, *Karussell* for ISCM/WienModern 2013, and *853211DREAMGIRLS!* for the 2015 Zagreb Music Biennale). Mirela Ivičević has collaborated with many ensembles and artists of different fields both within and outside Europe in a wide range of genre-bending projects. Recent prizes include the Rudolf Matz Prize of the Croatian Composers' Society, the Josip Štolcer Slavenski Prize 2013 for her music theatre work *PLANET 8*, as well as an Austrian State Scholarship for Composition (2014). Alongside her artistic work, she is also active as a producer and co-curator of the Split New Music Days, an international festival of cutting-edge music and related art forms that takes place biennially in Split, Croatia.



### **Goldspell**

*Examining the anatomy of fear, of the unknown. Starting point: stereotypical scary movie-styled, endless, dark labyrinth of dread. Sight-hearing of a desperate and completely doomed attempt to escape the personification of horror, which, as is usual in scary movies, plans to eat, to utterly transform its victim. Although it takes some getting used to, it is not nearly as bad as it one might expect in the fiery golden bowel of this horror.*

### **LACHLAN SKIPWORTH (Australia, 1982)**

The music of Lachlan Skipworth draws on both the sense of open space and stillness of his native Australia and his deep appreciation of *honkyoku*, ancient solo pieces for the Japanese shakuhachi. After three years studying this repertoire in Japan, Lachlan Skipworth returned home to hone and refine his experience into a highly personal musical language, working closely with his principal teacher Anne Boyd. He has since composed works that display the sensitivity of his craft across many genres. *Light Rain* (2009) sets the shakuhachi itself amongst a string quartet in order to depict raindrops falling gently on water and has gone on to receive performances across Australia, Japan and the USA. *Afterglow* (2012) was performed in the Melbourne Symphony Orchestra's Metropolis Series conducted by Thomas Ades. His recent *Concerto for Clarinet and Orchestra* (2014) was premiered by the West Australian Symphony Orchestra with soloist Ashley William Smith and conductor Baldur Brönnimann.



### **Dark nebulae**

*Dark nebulae are vast clouds of atomic dust found in the far reaches of outer space, their density even blocking light from passing through. This piece evokes the physical sensation of these colossal masses*

as they drift about, slowly twisting, stretching and colliding with each other. In order to do this, each saxophone plays almost exclusively multiphonics, whereby using an unconventional fingering, a thick and complex chord of several pitches at the same time is created. From eerie glowing consonances to grating dissonances, these multiphonics are layered and overlapped throughout the piece. Through the interplay between chords, one can hear wisps of translucent cloud strands, shrouded shapes moving imperceptibly, and surges of impenetrable blackness.

#### **MATTHIAS KRANEBITTER (Austria, 1980)**

studied composition, electroacoustic composition, film and media composition, and piano in Vienna, Amsterdam and Graz. His music is characterised by aspects of our media society, a dense accumulation and mash-up from everyday life's trash sounds to a flittering-colourful and hyper-heterogenic sound flood, a comic-like, grotesque distortion of clichéd musical gestures with an ironic ambivalence, aiming for a culture-liberated Art brut in music. His works have received awards such as first prize in the Project Young Composers Gaudeamus Music Week Amsterdam 2009, the Impuls Composition Competition Graz 2013, the audience prize of SKE Austro Mechana 2013, Förderungspreis of the City of Vienna 2014, and others.



He is the founder of the ensemble Black Page Orchestra and of Unsafe+Sounds Festival – Antidisciplinary Festival / Media Arts Music in Vienna. For 2015, Matthias Kranebitter was awarded a scholarship from the Junge Akademie and invited to Berlin by the Akademie der Künste.

#### ***Minced and bulbous, also: fast***

*Minced sounds, shredded, clumped and misplugged, ruptured and gaping. A flood, a lack of associations, chaotic, out of balance, and also fast.*

*The piece was inspired by the artistic work of Don Van Vliet alias Captain Beefheart, not just by his remarkable psychedelic rock album Trout Mask Replica, but also by his late visual art, his paintings and drawings, which might be categorised as "art brut".*

#### **URŠKA POMPE (Slovenia, 1969)**

completed her studies of composition at the Ljubljana Academy of Music in 1993, before undertaking further studies at the Liszt Academy of Music in Budapest, where she studied composition, chamber music and solfeggio, and the Basel Academy of Music. She has attended masterclasses in Royaumont (J. Dillon, B. Ferneyhough), Acanthes (G. Kurtag, I. Fedele, H. Lachenmann), the Bartok Festival in Szombathely (J. Harvey, piano: Pierre-Laurent Aimard), the Kodaly Institute in Kecskemet, the Salzburg Mozarteum (Sofija Gubaidulina), and Luxembourg (K. Huber, T. Jennefelt, B. Holten). Her work has earned her first prize in the Alpe-Adria Giovanni Competition and the Prešeren Fund Prize, Slovenia's most prestigious state cultural award, among others. Urška Pompe's music has been played at numerous festivals in Slovenia and throughout Europe, as well as in the United States and Asia. Since 2000, she has held the position of senior lecturer in music theory at the Ljubljana Academy of Music.



#### ***Almost Silenced***

*Glances offering hidden consent ... a veiled scenario providing emotional bliss for a darling moment: a moment that carries away reality, a moment to fulfil a missing sensibility ... These are fleeting thoughts*

*inspired by reading Constantine P. Cavafy's He Asked about the Quality, thoughts that inspired the creation of this piece.*

#### **ENSEMBLE 4SAXESS**

During its existence, the 4Saxess Saxophone Quartet has developed into one of the leading ensembles of its kind anywhere. The quartet has appeared at international festivals in Slovenia, Serbia, Croatia, Austria, Italy and France, as well as embarking on a concert tour of the USA in January 2013. Their collaboration with the RTV Slovenia music label has produced two CDs: *4 Folk* in 2007 and *4 US* in 2011.

4Saxess is a contemporary classical music ensemble that frequently delves into genres other than classical and avant-garde music, such as ethno, jazz and crossover. The group's main goal is to perform music written or arranged exclusively for 4Saxess, which has led to their ongoing collaboration with composers and arrangers. The quartet's invitations for musical collaboration have already resulted in a substantial collection of new musical works. Some of the compositions written for 4Saxess have become a regular feature of concert programmes of similar ensembles, both in Slovenia and elsewhere in Europe.

**FRIDAY, 2<sup>nd</sup> October 2015 at 16:00, Ljubljana**

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**Society of Slovene Composers, The Kogoj's hall**

In collaboration with Zavod Sploh

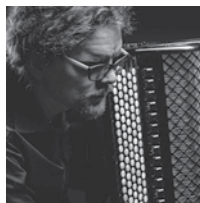


**Luka Juhart - accordion**

- 1. Luka JUHART** (Slovenia)  
hrUP (2013)
- 2. Bojana ŠALJIĆ PODEŠVA** (Slovenia)  
MEDITATION ON CLOSENESS (2008)
- 3. Arturo FUENTES** (Mexico)  
GETMOVE (2011/2014)
- 4. Eduard DEMETZ** (Italia)  
4 TRACKS (2013)
- 5. Vito ŽURAJ** (Slovenia)  
SILHOUETTE (2012)
- 6. Vinko GLOBOKAR** (Slovenia)  
DIALOG ÜBER LUFT (1994)

**LUKA JUHART (Slovenia, 1982)**

For a number of years now, he has been tirelessly devoted to collaborating with contemporary composers. He regularly collaborates with Uroš Rojko, Vinko Globokar, Thomas Larcher, Claus-Steffen Mahnkopf, Eduardo Demetz, Klaus Huber, Bojana Šaljić Podešva, Vito Žuraj, Arturo Fuentes and countless other composers. These sound encounters have been well documented since. He has brought out his solo album *Dialog/Dialogue* with *Zavod Sploh* and *L'innomable* records, with *NEOS* his solo album *Deconstructing Accordion*, his other interpretations have been released also with *NEOS*, *Transit* and *ORF*.



All of this, however, is not a simple matter of specialization. His in-depth approach to contemporary sound is more than a case of exploiting a repertoire niche. So throughout his studies he attended classes and master courses with specialists in old music, with cemballo and organ players, viola da gamba players and conductors, and to this day he plays this music regularly with, amongst others, *Camerata Zurich*, *Thomas and Patrick Demenga*, *Christoph Bossert* and *Volker Jacobsen*.

Since 2012, he has been lecturing at the *Academy of Music in Ljubljana*.

He studied at the *State Academy of Music in the German Trossingen* in the class of *Prof. Hugo Noth*, whom he joined after his finals at the music gymnasium in *Maribor* with *Prof. Andrej Lorber*. He completed his postgraduate studies in the master class of *Prof. Stefan Hussong* at the *Academy of Music in Würzburg* in 2008.

**hrUP**

*The aim of this composition is to expand the sound spectrum of the instrument, while projecting the acoustic, visual and emotional chaos that we experience in everyday life. John Cage once said: "Wherever we are, we hear noise. If we ignore it, we are disturbed by it. If we listen to it, we are thrilled by it." I dedicate this work to Vinko Globokar, with whom I have often collaborated and whose music I truly admire. Globokar was also the central composer of the Slowind Festival 2013, where the piece was first performed.*

**BOJANA ŠALJIĆ PODEŠVA (Slovenia, 1978)**

is a composer of mainly electroacoustic music. She works with live electronics and music installations, as well as reaching out to other artistic fields in search of personal expression. She appears regularly at international venues (*International Rostrum of Composers*, *IREM*, *Synthèse Bourges*, *Art of Sounds*, *Slowind Festival*, *ISCM World Music Days*), and has received several prizes for concert works, as well as for stage and film music. In the 2013/2014 academic year, she was a resident-scholarship holder of the *Berlin Academy of the Arts*.

***Meditation on Closeness***

*The concept of being close is a constant that is reborn over and over again. This is not just my own enduring project but a concept that one should generally devote more attention to in order to be more compassionate, more understanding and more respectful towards people who are similar and different, in order to be able to develop the ability to love all other beings rather than just restricting love to one's intimate partner, in order to develop a collective consciousness and remain open to learning, in order to understand that our own essence develops through relationships with others. On the level of music, for me, closeness mainly materialises as a story of two intertwined strands: the live instrumental sound and the electroacoustic sound palette.*

**ARTURO FUENTES (Mexico, 1975)**

Mexican composer Arturo Fuentes came to Europe in 1997. His musical journey led him from Milan via Paris and Vienna all the way to Innsbruck, where he lives today. He studied with Franco Donatoni in Milan and Horacio Vaggione in Paris. Arturo Fuentes composes instrumental and electronic music, and develops modern music-theatre projects linking dance, video and electronics. His music is a carefully arranged kaleidoscopic chaos seeking the boundaries of dynamics, texture and virtuosity, and exploring the limits in the creation of sound colours. This music reveals a constantly changing sculptural pattern. The listener perceives a sonic space filled with constant excitement and a search for ethereal tonality.

**Getmove**

*One of the properties of a musical work is its speed. I am interested in creating shifting textures that contain multiple sonic dimensions: we hear the sound of the keys mixed with air and the real sound. I am also interested in the darker colour projection of the accordion in its lower registers. For me, this is like a line of sonic colour that is borne upwards. As in my other works, here too the central role is played by regularity and irregularity, density and lightness. Getmove was written in 2011 and repeatedly revised in the following years, with the last version being created in 2014.*

**EDUARD DEMETZ (Italia, 1958)**

studied the piano (pedagogical major) and orchestral conducting at the Mozarteum in Salzburg. He has composed pieces for chamber orchestra, symphony orchestra and numerous chamber music ensembles and small ensembles. He has also worked in the field of film music and music for theatre and television, in collaboration with production houses such as Bavaria Film in Munich. In 1998, he received an Austrian State Scholarship for composers, in 2001 the Walther von der Vogelweide Fund Prize, and in 2010 the City of Innsbruck Art Award for his contribution to music. He currently teaches at the Bolzano Conservatory.

**4 Tracks**

*The composition 4 Tracks is dedicated to accordionist Luka Juhart. His search for instrumental perfection, his ability to achieve detailed differentiation in the production of sound, his joy in experimenting, and his flexibility in responding to recorded sound encouraged me to compose these four movements. This is a work with a fragmented character, thriving on a mischievous pleasure in playing with buttons. The recorded sound events are made from highly treated and electronically processed recordings of sections of the accordion part. The electronic processing was achieved with the aid of an analysis of the sound recording, followed by filtering of the original sounds of the accordion.*

*Track 1 is characterised by sonic eruption, with an exchange of dynamic outbursts that the accordion and the recorded sound events offer and refute. Track 2 begins with filigree movement in the high register, which develops into a sound bed and, after a gradual increase of soft tremolos, flows into a virtuoso stretto of two overlapping lines. The effect of Track 3 is based on a series of overlapping and increasingly sparse chords as points of calmness, while Track 4 is characterised by rhythmic irregularity. The constant shifts in accents leads to a deluge of soft tremolos, intertwining groups of chords and sequences of clusters. Gradually the sound evaporates, leaving the soft, blurred playing of major and minor chords and septachords.*

**VITO ŽURAJ (Slovenia, 1979)**

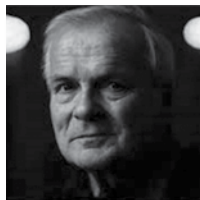
See page 129

**Silhouette**

is made up of single-voice melodic lines with a range of several octaves, which I imagined as outlines of abstract reliefs. The melodies, which flow in uneven rhythmic patterns, are comprised primarily of perfect fourths and fifths. These structures are derived from a happy coincidence that occurred while working in the Experimental Studio in Freiburg last year. While experimenting with the cello, a sudden microphony resulted in a rapid cascade of fourths and fifths, which I managed to record, analyse and prepare as material for a composition.

**VINKO GLOBOKAR (Slovenia, 1934)**

studied with André Lafosse at the Conservatoire National Supérieur de Paris (Premier prix for trombone and chamber music). He studied composition and orchestral conducting with René Leibowitz and counterpoint with André Hodeir, then continued his studies with Luciano Berio. He has given the premiere performances of numerous works for trombone by Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louise Andriessen, Jürge Wyttenbach, Toru Takemitsu and others. Vinko Globokar has composed more than 120 works (solo, chamber, orchestra, choral, theatrical, etc.), which have been published by C. F. Peters and Ricordi. He has conducted his works with the orchestras of West German Radio, Radio France, Radio Helsinki and Radio Slovenia, and with philharmonic orchestras from Warsaw, Jerusalem, Tokyo, etc.



In 1969, he founded the improvisation group New Phonic Art with C. Alsina, J. P. Drouet and M. Portal. From 1967 to 1976, he taught the trombone at the Cologne University of Music, and from 1973 to 1979 he led the Department for Instrumental and Vocal Research at IRCAM in Paris. From 1981 to 2000, he taught at the Fiesole Music School in Florence and conducted contemporary repertoire with the Italian Youth Orchestra.

With the publisher Pfau Verlag (Saarsbrücken), he has published the books *Laboratorium* (Texte zur Musik 1967–1997) and *Individuum–Collectivum*, the latter of which is devoted to individual and collective creativity. Vinko Globokar currently lives in Paris. In 2002, he received the prestigious Prešeren Prize for his life work, and he undoubtedly counts amongst the most prominent musical figures today.

**Dialog über die Luft**

*In the composition Dialog über die Luft (Dialogue about Air) for accordion, Vinko Globokar deforms accepted archetypes, particularly of the Balkan cultural sphere, with a precise musical dramaturgy. With ghoulish humour and irony, he "establishes" a dialogue with air. This suggestive music-theatre masterpiece offers the performer a possibility for cathartic self-fulfilment, due to which it is undoubtedly a unique work beyond all categories. In the 1990s, Vinko Globokar composed dialogues about all four elements: Dialogue about the Earth (percussion), Dialogue about Air (accordion), Dialogue about Water (guitar) and Dialogue about Fire (contrabass). In 1995, he connected these works, in the role of individuals, in the extensive composition Masse, Macht und Individuum for two orchestras and four soloists. Many prominent accordionists have engaged with Dialogue about Air, but, in the words of the composer, no one has achieved the level of maturity of Luka Juhart.*

**FRIDAY, 2<sup>nd</sup> October 2015 at 20:00, Ljubljana**

**Cankarjev dom, Gallus Hall**

In collaboration with Cankarjev dom (LOGO)



**CLOSING CONCERT**

**Slovenian Philharmonic Orchestra**

**Conductor: *TaeJung Lee***

**Soloists: *Saar Berger - horn, Janez Podlesek - violin***

1. **Veli-Mati PUUMALA** (Finland)  
ROPE (2010/2012) 10'
2. **Vito ŽURAJ** (Slovenia)  
HAWK-EYE *for french horn and symphony orchestra* (2014) 15'
3. **Patrick BRENNAN** (Ireland/YCA candidat)  
BALLABILE (2013) 7'



4. **Nina ŠENK** (Slovenia)  
INTO THE SHADES *for violin and symphony orchestra* (2012) 11'40"
5. **Max SAVIKANGAS** (Finland)  
WHISKED WHISTLE (2011) 10'
6. **Hector PARRA** (Spain)  
INFALL (2011) 14'

\*First performance

Slovenian Philharmonic Orchestra







TaeJung Lee  
Saar Berger  
Janez Podlesek

### VELI-MATTI PUUMALA (Finland, 1965)

established himself as one of Finland's most talented composers during the 1990s. His music has a strong dynamic charge and tension, fully exploiting the potential of the expressive means available in a refined and energetic way. Although the materials in his stylistic palette could be described as post-serial, he aspires to achieving a rich mixture of timbres. His writing frequently displays a complex fabric bristling with activity, beneath which are structures designed to produce clarity, drama and contrast. Veli-Matti Puumala has explored pulse rhythms, folk music quotes and acoustic innovations in sonority. Recently, he has been using subdivisions and the spatial dimension in his orchestral writing. He has been a professor of composition at the Sibelius Academy since 2005.



#### Rope

*A rope can join and separate. A rope can save a person from falling, but its pressure may be the last thing a desperate person feels on his or her skin. A rope is strong and rough, but also reliable. The tight-rope walker must be able to rely on his rope, since his life literally depends upon it. A rope must hold from one side of an abyss to the other. Tight ropes also oscillate, sound, chafe and creak in a way that has a coarse beauty. This work was commissioned by the Finnish Broadcasting Company and was written for the superb FRSO and its inspiring conductor Hannu Lintu, to whom it is dedicated. This opportunity made me seek extremes, regardless of the risks.*

### VITO ŽURAJ (Slovenia, 1979)

studied composition in Ljubljana (M. Mihevc), Dresden (L. Voigtlaender) and Karlsruhe (W. Rihm). In 2009/2010, he was a fellow at the International Ensemble Modern Academy. His important collaborations include those with the New York Philharmonic, RSO SWR Stuttgart, hr-Sinfonieorchester, Ensemble Modern, Klangforum Wien and Scharoun Ensemble Berlin, at festivals such as Salzburg Festspiele, the New York Phil Biennial, Manifeste Paris, Ultraschall Berlin, Takefu Japan and Gaudeamus Muziekweek Utrecht. Vito Žuraj was awarded first prize in the 57<sup>th</sup> City of Stuttgart Composition Competition and holds a lectureship in instrumentation and Gregorian chant at the Karlsruhe University of Music. For 2014, he is an artist in residence at the German Academy Rome Villa Massimo.



**Hawk-eye**

In *Hawk-eye*, the horn is presented as a multilingual musical instrument. Imagine being a hawk flying over a picturesque valley and having the ability to zoom in on any interesting detail below. After choosing a specific detail, you would be able examine it in all of its complexity. *Hawk-eye* is also the brand name of the camera system used in many sports, such as tennis, to visually track the trajectory of the ball.

**PATRICK BRENNAN (Ireland, 1985)**

was born in Derry, Northern Ireland. He studied the piano at the Royal College of Music with Julian Jacobson and composition with Julian Anderson, Hans Abrahamsen and Bent Sørensen at the Guildhall School of Music and Drama and the Royal Danish Academy of Music. His music has won awards both nationally and internationally. He has worked with orchestras and ensembles including the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Birmingham Contemporary Music Group, Orchestre Philharmonique de Radio France, and the International Ensemble Modern Academy. Brennan is currently pursuing a PhD in composition at King's College, Cambridge, supervised by Richard Causton. He has been an RPS Young Artist, a Guildhall Artist Fellow, and is a member of the Association of Irish Composers.

**Ballabile**

In dance terminology, "ballabile" describes a passage in which all members of the corps de ballet dance together. This is my first piece for such large forces and I wanted to create a work that explores and celebrates the sound of the full symphony orchestra. For this reason, I have written music that deals primarily with harmony, texture and orchestral colour, rather than explicit melodic or thematic statements. The players are often treated as dancers within the corps de ballet, each essential to an overall effect without any one voice dominating. A slow, elegant dance forms the first half of the piece, gathering momentum over time. The second half is fast and energetic, changing direction as suddenly and as often as possible. Structurally, one might even describe the first section of the piece as an extended introduction to an extremely short symphony.

**NINA ŠENK (Slovenia, 1982)**

graduated in composition from the Ljubljana Academy of Music under Prof. Pavel Mihelčič, before continuing her postgraduate studies in composition in Dresden under the mentorship of Prof. Lothar Voigtländer and obtaining her master's degree in the class of Prof. 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 *Violin Concerto* in 2004, the Academy of Music Prešeren Award, and first prize in the Weimar Spring Festival for Contemporary Music for her composition *Movimento fluido* in 2008. Her works have been performed at several important festivals abroad (Salzburger Festspiele, Young Euro Classic, Kasseler Musiktage, etc.), as well as at many other concerts around the world, by various orchestras and ensembles (New York Philharmonic Orchestra, Staatstheater Cottbus Orchestra, Young Euro Classic Festival Orchestra, etc.). In the 2008/2009 and 2009/2010 seasons, Nina Šenk was a composer in residence of the Staatstheater Cottbus Orchestra in Germany.



**Into the shades**

was written in 2012 and recorded in 2013 by Slovenian violinist Janez Podlessek and the Slovenian Philharmonic Orchestra (conductor Simon Krečič). The piece has not yet received its first live performance. As the title implies, it is primarily a play of shadows: the solo violin plays with the shadows that are "drawn" by the orchestra. Throughout the entire composition, the solo violin has the leading role and the orchestra follows, reacting to its story in a variety of colours. Only rarely does the orchestra dominate, at which point the violin is transformed into the shadow of the orchestra.

**MAX SAVIKANGAS (Finland, 1969)**

started playing the violin at the age of six and the piano at the age of nine, concentrating later on the darker and larger viola. He received his MMus degree from the Sibelius Academy after extensive studies in composition, viola performance, music theory and electroacoustic music, including additional studies with Finnish and international masters. From 1993 to 1994, he studied composition for one year with the renowned Swedish composer Anders Eliasson (1947–2013), who remains his most influential teacher and mentor. After composing 102 varied works and premiering more than 100 works from the international repertoire, Max Savikangas writes: "I enjoy contemporary music with its constantly renewing challenges, improvising, listening to the world, experimenting with sound. I also enjoy composing. The seeds of my compositions often emerge as a result of (instru)mental improvisation and of savouring all kinds of sound events of the world."

**Whisked Whistle**

It is the strings that carry my first orchestral piece Whisked Whistle. My instructions for the extended playing technique that lends the work its title are as follows: "To be played sul pont/quasi flag. Quick, whisking and exaggerated arm vibrato in which the fingering finger slides up and down along the string. The aim is to produce a wailing, pungent and whisking sound, slightly reminiscent of the feedback of an electric guitar". Other extended string techniques and sounds featured in the work include sul tasto pan, circular bowing, crackle, whistle staccato, rumble and bursting. The variation of and tension between contrasting timbres propels the piece along on equal terms with melody, harmony and rhythm. The hoots, wails, hisses, gushes, whispers, crackles and buzzes heard in the piece are thus by no means effects or seasoning added afterwards; they are an organic and sensual part of my musical expression.

**HÉCTOR PARRA (Spain, 1976)**

studied at the Conservatoire of Barcelona, where he was awarded prizes with distinction in composition, piano and harmony. He studied composition with David Padros, Brian Ferneyhough, Jonathan Harvey and Michael Jarrell. In 2007, he was awarded the Earplay Donald Aird Memorial International Composition Prize of San Francisco. In 2005, he was unanimously awarded the Tremplin Prize by the Ensemble Intercontemporain and was a finalist in the International Gaudeamus Competition. His compositions have been performed by Ensemble Intercontemporain, the Arditti Quartet, ensemble recherche, musikfabrik, the Philharmonic Orchestra of Liège, Holland Symfonia, the National Orchestra of Ile-de-France, KNM Berlin, etc., being presented at the international festivals of Lucerne, Avignon, Agora-Ircam, Royaumont, Centre Acanthes, Forum Neues



musiktheater of the Stuttgart Opera House, Novart de Bordeaux, ADK Berlin, Quincena Musical de San Sebastián, Nous Sons Barcelona, Muziekgebouw (Amsterdam), and Philharmonie Luxembourg, among others.

### **InFALL**

*offers us a cosmologic vision of human existence and, similar to the spirit of Mahler, unites knowledge and emotional richness, while at the same time crystallising a certain awareness of the tragic destiny that conveys us towards death. InFALL is the movement of falling towards the centre of a large astronomical body due to the attraction of gravity. As such, InFALL begins with a two minute section that evokes interstellar emptiness: a series of barely audible ultrasonic high-pitched noises, interpreted by the strings, combined with brief eruptions of surging material (piccolo, muted trumpets, percussion). The second part develops a harmonic process that drives us towards the end of the work, in which humans become aware of their tragic destiny. The entire final part is characterised by a nearly constant acceleration, with a stretto resulting in the material imploding in a tragic and forceful finale. (Eva Vila, Barcelona 2012)*

### **SLOVENIAN PHILHARMONIC ORCHESTRA**

There are not many symphony orchestras that can pride themselves upon such a rich and longstanding tradition as the Slovenian Philharmonic Orchestra with its precursors, the Academia philharmanicorum (1701), the Philharmonic Society (1794), and the first Slovenian Philharmonic (1908–13). Amongst the numerous celebrated artists who have become honorary members of the Slovenian Philharmonic and its predecessor the Philharmonic Society, one finds such great names as Joseph Haydn, Ludwig van Beethoven, Niccolò Paganini, Johannes Brahms and Carlos Kleiber. Since being re-established in 1947, the orchestra has been led by recognised, mostly Slovenian, conductors, including Bogo Leskovic, Samo Hubad, Lovro von Matačić, Oskar Danon, Uroš Lajovic, Milan Horvat, Marko Letonja, George Pehlivanian, Emmanuel Villaume, and Keri-Lynn Wilson. The Slovenian Philharmonic Orchestra has proven its repute on numerous tours (Europe, USA, Japan, Oman, etc.) and at international festivals (Wiener Festwochen, Maggio Musicale Fiorentino, Prague Spring, Warsaw Autumn, Dubrovnik Summer Festival, Ravenna Festival, etc. In addition to its concert activities, the orchestra has more than 70 compact discs to its credit.

### **TAE JUNG LEE**

first studied the piano at the Seoul Arts High School before studying orchestral conducting with Chi-Yong Chung and chamber music with Myung-Wha Chung at the School of Music of the Korea National University of Arts. He also studied conducting at the Vienna University of Music and Performing Arts under Fabio Luisi, Bertrand de Billy and Uroš Lajović, as well as having lessons with many renowned international maestros. The 2013/2014 season marked his conducting debut with the Slovenian Philharmonic Orchestra, the Seoul Philharmonic Orchestra and the Sarajevo Philharmonic Orchestra. Highly successful both in the operatic and symphonic fields, TaeJung Lee has led various orchestras and ensembles. Of particular note was his performance of Wagner's *Tristan und Isolde* at a conducting masterclass with Sir Simon Rattle, who praised him highly.

### **SAAR BERGER**

Horn player Saar Berger, born in 1980, has been a member of Ensemble Modern since 2007. He studied with Prof. Marie-Luise Neunecker at the Academy of Music "Hanns Eisler" in Berlin, and completed his soloist diploma at the Frankfurt University of Music and Performing Arts with Prof. Erich Penzel and

Prof. Esa Tapani Saar Berger has received study grants from the America-Israel Cultural Foundation and awards from the Zvi and Ofra Meitar Family Fund. As a guest and soloist, he performs with many renowned international orchestras and festivals. He has developed collaborations with many young and established composers, and he released his double CD *Traveling Pieces*, a solo portrait with 17 new premieres for horn, on the Ensemble Modern Label. A second CD, *Stop&Horn*, is available from the Society of Slovene Composers.

**JANEZ PODLESEK**

*See page 78*

**WEDNESDAY, 7<sup>th</sup> October 2015 at 19:00, Nova Gorica****Kulturni dom Nova Gorica**

In collaboration with Kulturni dom Nova Gorica

KULTURNI DOM  
NOVA GORICA

Glasba



Galerija



Film

**Talking about Music over Coffee****Guest: *Composer and Academic Lojze Lebič*****Moderator: *Musicologist Veronika Brvar***

The talk with composer Lojze Lebič will attempt to shed light on the relationship between international and Slovenian composing and performing, as well as touching upon the selection of works for this year's World Music Days. Lojze Lebič is a member of the international jury for the World Music Days and a nominee for honorary membership of the International Society of Contemporary Music (ISCM).

**SATURDAY, 10<sup>th</sup> October 2015 at 8:15, Nova Gorica**

**Kulturni dom Nova Gorica**

In collaboration with Kulturni dom Nova Gorica



**Slovenian Philharmonic Orchestra**

**Conductor: Anton Nanut**

**Soloists: Boštjan Lipovšek - horn, Barbara Jernejčič Fürst - mezzosoprano**

**1. Lojze LEBIČ (Slovenia)**

*MUSICA CONCERTATA for horn and orchestra*

**2. Lojze LEBIČ (Slovenia)**

*SCORCHED GRASS for mezzosoprano and orchestra*

**3. Ludwig VAN BEETHOVEN (Germany)**

*SYMPHONY NO. 5 in C minor, op.67*

Concert was made in collaboration with the Festival Kogojevi dnevi.



*Boštjan Lipovšek  
Barbara Jernejčič Fürst  
Slovenian Philharmonic Orchestra*



**MONDAY, 19<sup>th</sup> October 2015 at 19:30, Ljubljana**

Viteška dvorana, Križanke

In collaboration with Glasbena matica Ljubljana



**Concert of Lieder**

**Mihaela Komočar - soprano**

**Nina Uhari - piano**

**Moderator: Tanja Benedik**

**1. Marjan KOZINA (Slovenia, 1907–1966)**

TRI JESENSKE PESMI (*Vera Albreht*)

Jesen

Topola

Nevihta

**2. Maurice RAVEL (France, 1875–1937)**

SHÉHÉRAZADE (*Tristan Klingsor*)

Asie

La Flûte enchantée

L'Indifférent

**3. Rado SIMONITI (Slovenia, 1914–1981)**

PO DEŽJU (*P. Levec*)

VEČERNI HLAD (*S. Kosovel*)

JASNINA (*F. Bevk*)



**4. Jean SIBELIUS (Finland, 1865–1957)**

VÅREN FLYKTAR HASTIGT op. 13, no. 4 (*J. L. Runeberg*)

DEN FÖRSTA KYSSEN op. 37, no. 1 (*J. L. Runeberg*)

SVARTA ROSOR op. 36, no. 1 (*E. Josephson*)

SÅF, SÅF, SUSÅ op. 36, no. 4 (*G. Fröding*)

FLICKAN KOM IFRÅN SIN ÄLSKLINGS MÖTE op. 37, no. 5 (*J. L. Runeberg*)

**5. Slovenian folk song, arr. Marijan LIPOVŠEK (Slovenia, 1910–1995)**

LEŽI, LEŽI RAVNO POLJE

**6. Erkki MELARTIN (Finland, 1875–1973)**

MINÄ METSÄN POLKUA KULJEN (Eino Leino)



7. "Finnish folk song, arr. **Jean SIBELIUS (Finland, 1865–1957)**

TULE, TULE KULTANI

8. Slovenian folk songs, arr. **Marijan LIPOVŠEK (Slovenia, 1910–1995)**

RASTI MI, RASTI

MRKVICA, MRKVICA

**MIHAELA KOMOČAR**

graduated from the Zagreb Academy of Music in 2007 in the class of Prof. Snježana Bujanović-Stanislav. She has received numerous prizes in state and international competitions, including first prize in TEMSIG (2002), first prize in the Croatian Competition for Young Musicians (2003), second prize in the Belvedere International Competition in Vienna (2004), second prize in the Ondina Otta International Competition in Maribor (2005), second prize in the Jaume Arragal International Competition in Barcelona (2006), etc. While studying, she appeared with the Zagreb Philharmonic Orchestra and the Zagreb Academy of Music Orchestra. She has performed in Shostakovich's Symphony No. 14 with the Lisbon Metropolitan Orchestra in Portugal, as well as appearing with numerous renowned orchestras, including the Orchestre National de Montpellier, the cello ensemble Conjunto Iberico, the Boca Cannes Orchestra, the RTV Slovenia Symphony Orchestra, the RTV Croatia Orchestra, the Slovene National Opera and Ballet Ljubljana Orchestra, the Vienna Chamber Opera Orchestra, etc. As a soloist in opera and sacred works, she has performed in Vienna, Zagreb, Ljubljana, Paris, Marseille, Frontignan, Cannes, Osijek, Barcelona, Lisbon, Montpellier, St Étienne, etc., as well as recording for the archives of Radio Slovenia and Radio France. Mihaela Komočar debuted on the opera stage in the role of Maman in Ravel's *L'enfant et les sortilèges*, and she has since appeared in numerous roles, including Junon (Offenbach, *Orphée aux enfers*), the Countess (Mozart, *Le nozze di Figaro*), Amelia (Verdi, *Un ballo in maschera*), Leonora (Verdi, *Il trovatore*), Helmwig and Sieglinde (Wagner, *Die Walküre*), the Singer (Golob, *Ljubezen capital*), etc.

**NINA UHARI**

graduated from the Sibelius Academy of Music in Helsinki. She then furthered her studies with Matti Raekallio and Eero Heinonen, as well as studying chamber music performance with Ralf Gothoni and lieder interpretation with Ilmo Ranta. She continued her studies in Baltimore with Julian Martin, and from 1997 studied in Paris with Prof. Bernard Ringeissen, as well as commencing studies as a répétiteur and piano accompanist at the Conservatoire National de Région du Rueil-Malmaison with Prof. David Selig, Angeline Pondepeyre, Monique Bouvet and others. During this time, she worked as a répétiteur at the Ecole Nationale de Musique de Saint Germain en Laye, where she was the principal répétiteur with singing instructor Jean-Philippe Lafont. Since 2003, she has been a répétiteur at the Centre National D'Artes Lyriques (CNIPAL) in Marseille, and since 2008 she has served as the leader of the répétiteurs at the same school. She regularly collaborates with various chamber ensembles, performing throughout Europe (France, Germany, Portugal, Austria, Spain, Finland, etc.), as well as in Columbia, USA and Togo. She also appears with renowned opera soloists, and collaborates in masterclasses by the celebrated bass-baritone Tom Krause at the Mozarteum in Salzburg. Nina Uhari is the recipient of first prize in the Hannikainen and Fazer Competition in Finland, and the Spedidam Prize in the competition Forum de Normandie in France.

**IV.  
ORGANISATION**



## THE SOCIETY OF SLOVENE COMPOSERS

The Composers Society of Slovenia (Društvo skladateljev Slovenije) was founded on 22 December 1945. The Slovenian organisation became an independent unit of the Composers Society of Yugoslavia (Savez kompozitora Jugoslavije) subsequent to its founding in 1950, and was renamed as the Society of Slovene Composers (Društvo slovenskih skladateljev) at the end of January 1951. The name and all of the basic activities were retained after the Republic of Slovenia achieved independence in 1991, and the Society of Slovene Composers has since then operated as an independent body with the status of a public interest society. Today, it has 130 members, including many internationally renowned Slovenian composers, as well as two honorary members.

The Society of Slovene Composers has been led by the following presidents: 1945–1947 Danilo Švara, 1947–1949 Blaž Arnič, 1951–1953 Matija Bravničar, 1954–1956 Karol Pahor, 1957–1962 Vilko Ukmar, 1963–1965 Radovan Gobec, 1965–1968 Danilo Švara, 1968–1972 Uroš Krek, 1972–1976 Dane Škerl, 1976–1984 Bojan Adamič, 1984–1992 Pavel Mihelčič, 1992–1998 Janez Gregorc, 1998–2002 Marko Mihevc, 2002–2006 Jani Golob, 2006–2010 Tomaž Habe. Nenad Firšt has served as the society's president since 2010.

The fundamental activities of the Society of Slovene Composers include music publishing, distribution of printed music, concert organisation and the promotion of Slovenian music in Slovenia and abroad. A number of specific sections operate within its framework: the Section for Sacred Music (since 1999), the Young Composers Club (since 2000), the Section for Jazz and Popular Music (since 2001), the Section for Choral Music (since 2001), the Section for Didactic Music (since 2002), and the Section for Electroacoustic Music (since 2002).

In the area of publishing, a modern music publishing house operates within the framework of the Society, which systematically oversees the publication and distribution of Slovenian works. It encompasses the printed music collections Edicija DSS and Muzicija DSS, and the compact disc collection *Ars Slovenica*, as well as managing the distribution of printed music and an extensive network of international partners.

In the area of concert activities, the Society contributes to Slovenian music history with the unique programming concept of the cycle Concert Atelier, with the Night of Slovenian Composers, with concerts for the young audience entitled Slovenian Composers to Youth, with the biennial international festival of contemporary classical music Unicum, and through cooperation with related music institutions in Slovenia. Amongst the most visible achievements of the Society is the execution of the resounding festival the World Music Days 2003 in cooperation with Cankarjev dom in Ljubljana. The Chamber Orchestra of Soloists of the Society of Slovene Composers also operates under the auspices of the Society's concert activities, and is dedicated to the premiere performances of chamber works. Since its foundation, the Society of Slovene Composers has actively advocated a prominent place for Slovenian music in the programmes of institutions, as well as promoting the role of the arts in the Slovenian school system. Its important initiatives in recent years include the establishment of the Slovenian Music Information Centre, which it provided with premises and assisted with initial organisation and operation.

The Society of Slovene Composers is an active member of the International Society for Contemporary Music (ISCM) and the European Composer and Songwriter Alliance (ECSA). In the area of international cooperation, the Society oversees the exchange of information and the participation of its members in international festivals, symposia, conferences and music fairs in Europe and elsewhere

in the world. The international audience and related peer societies throughout the world are kept informed about the Society's activities and about concerts with premiere performances of works by Slovenian composers. This networking also extends to the organisation of exchange concerts. Since 1994, the Society of Slovene Composers has conferred the Kozina Prize, the highest professional award for a composer's complete opus, for important compositional achievements of the previous three years, or, exceptionally, for a single outstanding compositional success. In order to ensure public access to information about the compositional figures who create the pulse of contemporary Slovenian music life, the Society organises the cycle Conversations with Composers, while topical questions related to music life in Slovenia are treated at roundtables.

#### **Executive board DSS**

**Nenad Firšt**, president  
**Peter Šavli**, vice-president  
**Dušan Bavdek**, secretary  
**Tomaž Habe**  
**Peter Kopač**  
**Pavel Mihelčič**  
**Marko Mihevc**  
**Gregor Pirš**  
**Maksimilijan Strmčnik**

#### **Society of Slovene Composers**

Trg francoske revolucije 6  
 SI-1000 Ljubljana, Slovenia  
**P:** +386 1 241 56 60  
**F:** +386 1 241 56 66  
**E:** info@dss.si  
**www.dss.si**



## **THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC (ISCM)**

**T**he International Society for Contemporary Music (ISCM) is a premier forum for the advancement, dissemination and interchange of new music from around the world. Through ISCM, their members promote contemporary music in all its varied forms, strengthening musical life in their local contexts and making their music and its creators known to world.

The annual ISCM World New Music Days festival is the principle vehicle through which ISCM pursue their mission. Organized each year by a different host, the festival presents music from each of their member sections, showcasing the incredible diversity of musical practice in our time. Recent festivals have taken place in Hong Kong, Lithuania, Sweden, Australia, Croatia and Belgium.

Since their founding in 1922, ISCM network has grown to include more than 60 organizations in over 50 countries, on every continent.

#### **ISCM Executive Committee**

**Peter Swinnen**, President  
**Henk Heuvelmans**, Vice-President  
**Arthur van der Drift**, Secretary General  
**Lars Graugaard**, Treasurer  
**Glenda Keam**, Member  
**Kjartan Olafsson**, Member  
**Anna Dorota Władyczka**, Member  
**Franz Eckert**, Legal Counsel

#### **International Society for Contemporary Music (ISCM)**

Loevenhoutsedijk 301  
 3552 XE Utrecht  
 The Netherlands  
**P:** +31-6-29069173  
**E:** info@iscm.org  
**www.iscm.org**

## ISCM MEMBERS

### Sections

ISCM - ARGENTINE SECTION  
Fundacion Encuentros  
[www.aliciaterzian.com.ar](http://www.aliciaterzian.com.ar)

ISCM - AUSTRALIAN SECTION  
Australian Music Centre  
[www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au)

ISCM - AUSTRIAN SECTION  
[www.ignm.at](http://www.ignm.at)

ISCM - BEIJING SECTION  
Beijing Modern Music Festival,  
China  
[www.bmmf.org.cn/en/index.html](http://www.bmmf.org.cn/en/index.html)

ISCM - BULGARIAN SECTION  
Union of Bulgarian Composers  
[www.ubc-bg.com](http://www.ubc-bg.com)

ISCM - CANADIAN SECTION  
Canadian League of Composers  
[www.clc-lcc.ca](http://www.clc-lcc.ca)

ISCM - CHENGDU SICHUAN  
SECTION  
Sichuan Conservatory of Music,  
China  
[www.sccm.cn](http://www.sccm.cn)

ISCM - CHILE SECTION  
Sociedad Chilena del Derecho de  
Autor SCD  
[www.scd.cl](http://www.scd.cl)

ISCM - CROATIAN SECTION  
Croatian Composers' Society  
[www.hds.hr](http://www.hds.hr)

ISCM - DANISH SECTION  
SNYK: Secretariat for Contem-  
porary Music  
[www.snyk.dk](http://www.snyk.dk)

ISCM - ESTONIAN SECTION  
Estonian Composers Union  
[www.helilooja.ee](http://www.helilooja.ee)

ISCM - FAROE ISLANDS SECTION  
Faroe Islands Faroese Compos-  
ers Association  
[http://heima.olivant.fo/~summar/  
composers.html](http://heima.olivant.fo/~summar/composers.html)

ISCM - FINNISH SECTION  
Society of Finnish Composers  
[www.composers.fi](http://www.composers.fi)

ISCM - FLEMISH SECTION  
ISCM-Vlaanderen VZW  
[www.iscm-vlaanderen.be](http://www.iscm-vlaanderen.be)

ISCM - FRENCH SECTION  
Futurs Composés  
[www.futurscomposes.com](http://www.futurscomposes.com)

ISCM - GERMAN SECTION  
Gesellschaft für Neue Musik  
[www.ignm-deutschland.de](http://www.ignm-deutschland.de)

ISCM - GOTLAND SECTION  
Visby International Centre for  
Composers  
[www.vicc.se](http://www.vicc.se)

ISCM - GREAT BRITAIN SECTION  
Sound and Music  
[www.soundandmusic.org](http://www.soundandmusic.org)

ISCM - GREEK SECTION  
Greek Composers Union  
[www.eem.org.gr](http://www.eem.org.gr)  
[www.iscm.gr](http://www.iscm.gr)

ISCM - HONG KONG, CHINA  
SECTION  
Hong Kong Composers' Guild  
[www.hkcg.org](http://www.hkcg.org)

ISCM - HUNGARIAN SECTION  
Hungarian Composers' Union

ISCM - ICELANDIC SECTION  
Society of Icelandic Composers  
[www.mic.is](http://www.mic.is)

ISCM - IRISH SECTION  
c/o IMRO  
[www.composers.ie](http://www.composers.ie)

ISCM - ISRAELI SECTION  
The Israeli Composers' League  
[www.israelcomposers.org](http://www.israelcomposers.org)

ISCM - ITALIAN SECTION  
Società Italiana Musica Contem-  
poranea  
[www.novurgia.it](http://www.novurgia.it)

ISCM - JAPANESE SECTION  
Japan Society for Cont. Music  
[www.jscm.net](http://www.jscm.net)

ISCM - SOUTH KOREAN SECTION  
[www.iscm.or.kr](http://www.iscm.or.kr)

ISCM - LATVIAN SECTION  
Latvian Composers Union  
[www.komponisti.lv](http://www.komponisti.lv)

ISCM - LITHUANIAN SECTION  
Lithuanian Composers Union  
[www.mic.lt](http://www.mic.lt)

ISCM - LUXEMBOURG SECTION  
Luxembourg Society for Contem-  
porary Music  
[www.lgnm.lu](http://www.lgnm.lu)

ISCM - MEXICAN SECTION  
SACM  
[www.sacm.org.mx](http://www.sacm.org.mx)

ISCM - NETHERLANDS SECTION  
Gaudeamus Muziekweek  
[www.muziekweek.nl](http://www.muziekweek.nl)

ISCM - NEW ZEALAND SECTION  
Composers Association of New  
Zealand  
[www.canz.net.nz](http://www.canz.net.nz)

ISCM - NORWEGIAN SECTION  
Ny Musikk  
[www.nymusikk.no](http://www.nymusikk.no)

ISCM - POLISH SECTION  
Polish Society for Contemporary  
Music  
[www.ptmw.art.pl](http://www.ptmw.art.pl)

ISCM - PORTUGUESE SECTION  
Miso Music Portugal  
[www.misomusic.com](http://www.misomusic.com)

ISCM - ROMANIAN SECTION  
Union of Romanian Composers &  
Musicologists  
[www.cimec.ro/Muzica/SNR/  
default.htm](http://www.cimec.ro/Muzica/SNR/default.htm)

ISCM - RUSSIAN SECTION  
Intl. Association of Composers  
Organizations  
[www.iscmrussia.ru](http://www.iscmrussia.ru)

ISCM - SERBIAN SECTION  
Union of Serbian Composers  
[www.serbcompo.org.rs](http://www.serbcompo.org.rs)

ISCM - SLOVAK SECTION  
[www.iscm-slovakia.org](http://www.iscm-slovakia.org)

ISCM - SLOVENIAN SECTION  
Society of Slovene Composers  
[www.dss.si/?spada=1&lang=en](http://www.dss.si/?spada=1&lang=en)

ISCM - SOUTH AFRICAN SECTION  
NewMusicSA, South Africa  
[www.newmusicosa.org.za](http://www.newmusicosa.org.za)

ISCM - SWEDISH SECTION  
[www.iscm.se](http://www.iscm.se)

ISCM - SWISS SECTION  
<http://iscm-switzerland.ch>

ISCM - TAIWAN SECTION  
[http://taiwanesemusic.blogspot.  
com](http://taiwanesemusic.blogspot.com)

ISCM - TATARSTAN SECTION  
Tatar Union of Composers  
[www.rashidkalimullin.com](http://www.rashidkalimullin.com)

ISCM - TURKEY SECTION  
Borusan Kocabiyik Vakfi, Kultur ve Sanat Isletme  
www.borusansanat.com

ISCM - UKRAINE SECTION  
Association New Music  
www.anm.odessa.ua

ISCM - USA SECTION  
League of Composers  
www.leagueofcomposers.org

ISCM - WALLONIAN SECTION  
Le Forum des Compositeurs  
www.compositeurs.be

#### Full associate members

ARFA, Romania  
<http://www.cimec.ro/muzica/inst/arfa>

EECMS, European Egyptian Contemporary Music Society, Egypt  
www.eecms-ebdaa.eu

Florida International University - The School of Music, USA  
[www.fiu.edu/~garciao/Miami\\_ISCM\\_Information.html](http://www.fiu.edu/~garciao/Miami_ISCM_Information.html)

JFC, Japan Federation of Composers, Japan  
[www.jfc.gr.jp/contents/jfc/About-theJFC.html](http://www.jfc.gr.jp/contents/jfc/About-theJFC.html)

MACM, Malta Association for Contemporary Music, Malta  
www.maltacontemporarymusic.org

Music on Main, Vancouver, Canada  
www.musiconmain.ca

Musikagileak, Basque Country  
www.musikagileak.com

New Music USA  
[www.newmusicusa.org](http://www.newmusicusa.org) / [www.newmusicbox.org](http://www.newmusicbox.org)

Roger Shapiro Fund, Mid Atlantic Associate Member, USA  
www.rogershapirofund.org

Society for Contemporary Music - c/o Centre for Contemporary Music, Russia  
www.ccmr.ru

Stephen F. Austin State University - School of Music, Texas, USA  
www.sfasu.edu

Soc. Venezolana de Musica Contemporánea, Venezuela  
[www.musica.coord.usb.ve/svmc/](http://www.musica.coord.usb.ve/svmc/)

Tongyeong International Music Festival Foundation, South Korea  
www.timf.org

#### Allied associate members

éOle, France  
www.studio-eole.com

Festival l'Art pour l'Aar, Bern, Switzerland  
[www.jean-luc-darbellay.ch/pdf/l\\_art\\_pour\\_l\\_aar\\_07.pdf](http://www.jean-luc-darbellay.ch/pdf/l_art_pour_l_aar_07.pdf)

#### ISCM HONORARY MEMBERS

Louis Andriessen  
Milton Babbitt  
Béla Bartok  
Sten Broman  
Ferruccio Busoni  
John Cage  
Elliott Carter  
Alfredo Casella  
Friedrich Cerha  
Chou Wen-chung  
Edward Clar  
Paul Collaer  
Aaron Copland  
Luigi Dallapiccola  
Edward Dent  
Franz Eckert  
Oscar Espla  
Manuel de Falla  
Michael Finnissy  
Soňa Gubaidulina  
Vinko Globokar  
Alois Hába  
Ernst Henschel  
Paul Hindemith  
Arthur Honegger  
Klaus Huber  
Sukhi Kang  
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Charles Koechlin  
Zygmunt Krauze  
Ernst Krenek  
György Kurtág  
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Doming Lam  
György Ligeti  
Witold Lutoslawski  
Walter Maas  
Gian Francesco Malipiero  
Yori-Aki Matsudaira  
Arne Mellnäs  
Olivier Messiaen  
Darius Milhaud  
Conlon Nancarrow  
Arne Nordheim  
Per Nørgård  
Vítěslav Novák  
Reinhard Oehlschlägel  
Krzysztof Penderecki  
Goffredo Petrassi  
Willem Pijper  
Maurice Ravel  
Hans Rosbaud  
Hilding Rosenberg  
Albert Roussel  
Antonio Rubin

Kajja Saariaho  
Paul Sacher  
Hermann Scherchen  
Arnold Schönberg  
Roger Sessions  
Jan Sibelius  
Igor Stravinsky  
Karol Szymanowski  
Toru Takemitsu  
Chris Walraven  
Ralph Vaughan Williams  
Yannis Xenakis  
Joji Yuasa  
Isang Yun

#### ISCM WORLD MUSIC DAYS – LIST OF PAST FESTIVALS

1923 Salzburg  
1924 Prague/Salzburg  
1925 Venice  
1926 Zurich  
1927 Frankfurt  
1928 Siena  
1929 Geneva  
1930 Liege/Brussels  
1931 Oxford/London  
1932 Vienna  
1933 Amsterdam  
1934 Florence  
1935 Prague  
1936 Barcelona  
1937 Paris  
1938 London  
1939 Warsaw  
1941 Unofficial meetings organized in New York  
1941 Unofficial meetings organized in San Francisco  
1946 London  
1947 Copenhagen  
1948 Amsterdam  
1949 Palermo/Taormina  
1950 Brussels  
1951 Frankfurt am Main  
1952 Salzburg  
1953 Oslo  
1954 Haifa  
1955 Baden-Baden  
1956 Stockholm  
1957 Zurich  
1958 Strasbourg  
1959 Rome  
1960 Cologne  
1961 Vienna  
1962 London  
1963 Amsterdam  
1964 Copenhagen  
1965 Madrid  
1966 Stockholm  
1967 Prague  
1968 Warsaw  
1969 Hamburg  
1970 Basel  
1971 London  
1972 Graz  
1973 Reykjavik  
1974 Rotterdam

1975 Paris	1989 Amsterdam	2003 Slovenia
1976 Boston	1990 Oslo	2004 Switzerland
1977 Bonn	1991 Zurich	2005 Zagreb
1978 Stockholm/Helsinki	1982 Warsaw	2006 Stuttgart
1979 Athens	1993 Mexico	2007 Hong Kong
1980 Tel-Aviv	1994 Stockholm	2008 Vilnius
1981 Brussels	1995 Ruhrgebiet, Germany	2009 Visby/Växjö/Göteborg
1982 Graz	1996 Copenhagen	2010 Sydney
1983 Aarhus	1997 Seoul	2011 Zagreb
1984 Toronto/Montreal	1998 Manchester	2012 Belgium
1985 The Netherlands	1999 Romania & Republic of Moldavia	2013 Slovakia (Kosice, Bratislava) / Austria (Vienna)
1986 Budapest	2000 Luxembourg	2014 Wrocław
1987 Cologne/Bonn/Frankfurt am Main	2001 Yokohama	2015 Slovenia (Ljubljana)
1988 Hong Kong	2002 Hong Kong	

### ISCM YOUNG COMPOSER AWARD (supported by Music on Main)

At each ISCM World Music Days festival, an international jury is constituted from the ISCM membership with the purpose of presenting an award to a composer under the age of 35 whose work is performed at the festival. The winner is given a financial prize and a commission for a new piece to be performed at a future edition of the ISCM World Music Days. The 2015 jury consists of Alejandro Guarello (Chile), Gudny Gudmundsdottir (Iceland/Germany) and Glenda Keam (New Zealand), with Stephen Lias (USA) serving as jury coordinator.

Eligible composers for the 2015 ISCM-CASH Young Composer Award (YCA candidates) are:

Nicolai WORSAAE (Denmark, 1980): Eight and a Half Pint	27 <sup>th</sup> Sep., 20:00
Jacob GOTLIB (USA, 1984): Portrait Sequence	28 <sup>th</sup> Sep., 16:00
Kai-Young CHAN (Hong Kong, 1989): Fata Morgana	28 <sup>th</sup> Sep., 20:00
Sukju NA (South Korea, 1981): undersurface	28 <sup>th</sup> Sep., 20:00
Timothy HAREENDA (USA, 1987): Purple Quartz	28 <sup>th</sup> Sep., 20:00
Chien-Wei WANG (Taiwan, 1988): Contemplation	29 <sup>th</sup> Sep., 16:00
Oswaldo TORRES (Venezuela, 1980): Dialogue	29 <sup>th</sup> Sep., 16:00
Jasper VANPAEMEL (Belgium, 1986): Mono	29 <sup>th</sup> Sep., 16:00
Ansgar BESTE (Germany, 1981): Rituel Bizarre	29 <sup>th</sup> Sep., 20:00
Justina REPEČKAITĖ (Lithuania, 1989): Chartres	29 <sup>th</sup> Sep., 20:00
Péter ZOMBOLA (Hungary, 1983): Omnia tempus habent	30 <sup>th</sup> Sep., 16:00
Nuno COSTA (Portugal, 1986): Pater noster	30 <sup>th</sup> Sep., 16:00
Diana ROTARU (Romania, 1981): enter no silence	30 <sup>th</sup> Sep., 20:00
Nina WHITEMAN (England, 1981): The Galaxy Rotation Problem	30 <sup>th</sup> Sep., 20:00
Juan Manuel QUINTEROS (Chile, 1982): Macondo	1 <sup>st</sup> Oct., 16:00
Renāte STIVRIŅA (Latvia, 1986): Composition 10.	1 <sup>st</sup> Oct., 16:00
Alexander KHUBEEV (Russia, 1986): String quartet №2	1 <sup>st</sup> Oct., 20:00
Jae-Moon LEE (South Korea, 1982): String Quartet no. 2	1 <sup>st</sup> Oct., 20:00
Mirela IVIČEVIĆ (Croatia, 1980): Goldspell	2 <sup>nd</sup> Oct., 16:00
Matthias KRANEBITTER (Austria, 1980): minced and bulbous	2 <sup>nd</sup> Oct., 16:00
Lachlan SKIPWORTH (Australia, 1982): Dark nebulae	2 <sup>nd</sup> Oct., 16:00
Patrick BRENNAN (Ireland, 1985): Ballabile	2 <sup>nd</sup> Oct., 20:00

**SELECTED COMPOSERS AND THEIR COMPOSITIONS AT ISCM WMD 2015**

COMPOSER	TITLE	SECTION/COUNTRY
Adriaansz, Peter	TWOMB for John Cage (co-written with Maarten Altena)	ISCM - NETHERLANDS SECTION
Bakopoulos, Vassilis	Wind Quintet No.1	ISCM - GREEK SECTION
Beste, Ansgar	Rituel Bizarre	ISCM - SWEDISH SECTION
Blake, Michael	Tombeau de Mosoeu Moerane	ISCM - SOUTH AFRICA
Brennan, Patrick	Ballabile	ISCM - IRISH SECTION
Buffa, Ivan	Rebirth	ISCM - SLOVAK SECTION
Chan, Kai-Young	Fata Morgana	Hong Kong (individual submission)
Cojocar, Ziv	Do You Like Bill	ISCM - ISRAELI SECTION
Costa, Nuno	Pater noster	Portugal (individual submission)
Cree Brown, Chris	Sound Barrel	ISCM - NEW ZEALAND SECTION
d'Hoop, Grégory	Story based on a story based on a true story*	ISCM - WALLONIAN SECTION
Fitzell, Gordon	Pangaea Ultima	ISCM - CANADIAN SECTION
Fridriksson, Rikhardur H.	Brons	ISCM - ICELANDIC SECTION
Geminiani, Paolo	Imminenze	ISCM - ITALIAN SECTION
Gotlib, Jacob	Portrait Sequence (Blanching Out)	Florida International University
Harenda, Timothy	Purple Quartz	Stephen F. Austin State University
Hisatome, Tomoyuki	Bamboo Sprits	ISCM - JAPANESE SECTION
Hung, Chris	Vibrant City	ISCM - HONG KONG, CHINA SECTION
Isaksson, Madeleine	Terre de l'absence*,**	ISCM - GOTLAND SECTION
Ivičević, Mirela	Goldspell	ISCM - CROATIAN SECTION
Jež, Jakob	Irridescences (Prelivi)	ISCM - SLOVENIAN SECTION
Khubeev, Alexander	String quartet №2	ISCM - RUSSIAN SECTION
Kim, Heera	Pan	ISCM - SOUTH KOREAN SECTION
Kos, Božidar	Spectrum	ISCM - SLOVENIAN SECTION
Kranebitter, Matthias	minced and bulbous	ISCM - AUSTRIAN SECTION
Kroupová, Olga	Gryllus Musicalis	Music Centre Slovakia
Ledoux, Claude	Crossing Edges	ISCM - WALLONIAN SECTION
Lee, Eun Young	a quiet way	ISCM - USA SECTION
Lee, Jae-moon	String Quartet no. 2	South Korea (individual submission)
Mălăncioiu, Gabriel	Hommage a Papaji	ISCM - ROMANIAN SECTION
Miller, Cassandra	Nemico Orfeo (2014)	Music on Main, Vancouver
Na, Sukju	undersurface	Germany (individual submission)
Nørgård, Per	Singing - Swinging	ISCM - DANISH SECTION
Okba, Amr	string quartet	EECMS
Palsson, Páll Ragnar	Supremacy of Peace	ISCM - ESTONIAN SECTION
Parra, Hector	Infall	ISCM - FRENCH SECTION
Pompe, Urška	Almost Silenced	ISCM - SLOVENIAN SECTION
Puumala, Veli-Matti	Rope	Finland (individual submission)
Quinteros, Juan Manuel	Macondo	ISCM - CHILE SCD SECTION
Rančigaj, Ljubo	Two Concertante Duos	ISCM - SLOVENIAN SECTION



Rasmussen, Sunleif	Motion/Emotion	ISCM - FAROE ISLANDS SECTION
Repečkaitė, Justina	Chartres	ISCM - LITHUANIAN SECTION
Rojac, Corrado	Clichés	ISCM - SLOVENIAN SECTION
Rolf, Wallin	Curiosity Cabinet	ISCM - NORWEGIAN SECTION
Rotaru, Diana	enter no silence	Arfa
Savikangas, Max	Whisked Whistle	ISCM - FINNISH SECTION
Skipworth, Lachlan	Dark nebulae	ISCM - AUSTRALIAN SECTION
Stefanovic, Ivana	If you hear my voice	ISCM - SERBIAN SECTION
Stivriņa, Renāte	Composition 10. (inspired by W. Kandinsky)	ISCM - LATVIAN SECTION
Sucena de Almeida, Patrícia	nocturna itineraria	ISCM - PORTUGUESE SECTION
Thomalla, Hans	Albumblatt II	ISCM - GERMAN SECTION
Torres, Oswaldo	Dialogue	Soc. Venezolana de Musica Contemporánea
Vanpaemel, Jasper	Mono	ISCM - FLEMISH SECTION
Wang, Chien-Wei	Contemplation	ISCM - TAIWAN SECTION
Whiteman, Nina	The Galaxy Rotation Problem	ISCM - BRITISH SECTION
Winkelman, Helena	Bandes dessinées	ISCM - SWISS SECTION
Wólek, Krzysztof	Motions, Stase	ISCM - POLISH SECTION
Worsaae, Nicolai	Eight and a Half Pint	ISCM - DANISH SECTION
Yang, Xiaozhong	Cloud Cluster for five percussion players	ISCM - CHENGDU SECTION
Yao, Chen	O... What an awakening!	New Music USA
Zagaykevych, Alla	Leandre	ISCM - UKRAINE SECTION
Zombola, Péter	Omnia tempus habent	ISCM - HUNGARIAN SECTION
Žuraj, Vito	Hawk-eye	ISCM - SLOVENIAN SECTION

\* The selected composition is not a part of the programme due to technical reasons.

\*\* Indicated composition is replaced with composition *Ciels*, of the same composer.

## INTERNATIONAL JURY

Zygmunt Krauze (Poland)

André Laporte (Belgium)

Lojze Lebič (Slovenia)

Janez Matičič (Slovenia)

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Nørgård, Per: Lars Skaaning  
Okba, Amr: Ashraf Abbass  
Pálsson, Páll Ragnar: Jónatan Grétarsson  
Juan Manuel Quinteros: MVerdessi  
Sunleif Rasmussen: Suste Bonnén  
Slowind: Dejan Bulut  
Rocc: Pavel Hejný  
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Zbor Slovenske Filharmonije: Janez Kotar  
Tina Žerdin: Sara Bano  
4Saxess: Žiga Koritnik  
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