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Javnim zavodom Maribor 2012
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Festival Maribor

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CHAMBER
ORCHESTRA**
MONDO TOSCANI

Producent
/Producer:



DOBRODOŠLI NA FESTIVALU MARIBOR



Richard Tognetti
umetniški vodja Festivala Maribor

SANJARIL SEM O TEM, DA BI NA LETOŠNJEM FESTIVALU MARIBOR PREDSTAVIL OPERO, pa ne katerokoli temveč Čarobno piščal. Potrebovali bi gore denarja za razkošno scenografijo, orkester in ruske soliste. Zamišljal sem si silhuete opernih zvezd, kako stopajo iz limuzin in nakičene obiskovalce v krznenih plaščih, ki se sprehajajo po sveži pozlačenih ulicah Maribora ...

Prekleta finančna kriza, zdaj pa bo iz tega le en velik nič. Dobesedno NIČ.

Ko smo spoznali, da so operne zvezde predrage in da nam njihova prepoznavnost ni dosegljiva, se je moja operna fantazija razblinila; imel sem tri dni časa, da se spomnim česa drugega. Prvi dan sem poklical Brigitu Pavlič z najbolj navdušenim glasom, kar ga premorem, rekel: »Imam ga! Zate imam nič.« »Kaj,« je rekla, »ti prasec.« V resnici seveda ne govoril tako, vendar sem jasno slišal, da je bila vsekakor čisto iz sebe. »Ne obupavaj,« sem zatulil nazaj, »imam nekaj: sicer Nič.« »Neee?«

Čisto zares: najbolj čudna, najbolj čudovita in vznemirljiva beseda v vesoluju je tokrat služila kot moj navdih.

Sam koncept je Mariborov. Ne potrebuje denarja – ne sme biti niti vstopnine (mora pa biti izstopnina). Imamo proste roke. Lahko smo brezmejno kreativni, dokler je rezultat nič.

Obiskovalci lahko pridejo brez krznenih plaščev – pravzaprav lahko oblečejo kar nič.

Toda, kaj je nič?

Pomisli malo! / Poskušaj si ga predstavljati!

Ne moreš – saj si ti del niča in motiš nič pri njegovem ničnem bivanju, ker ti nisi nič.

In tako naprej.

Morda bi lahko vplivali nanj kot neke vrste trop – vrsta figurativne umetniške aluzije – filozofija v glasbi? Pa kaj še.

In tako naprej.

Takojo ko smo soočeni z ničem, pričnemo ta prostor z nečim polniti.

Z vsakega zornega kota se spotaknemo ob nekaj: verski pristop (večna strašna praznina), znanstveni (nasprot in evolucijska načela), filozofska (...).

In tako naprej.

Od antičnih pa vse do najboljših fizikov našega veka; ovire in paradoksi zapolnjujejo »Ničev« vsevedni prostor.

Nič ni le veliko dognanje, temveč kar je sam prekleti sveti gral. In popolnoma nič ne moremo. Ne glede na to, kje iščeš, ne boš našel.

Kaj torej počnemo z njim?

Vi povejte nam!

Imamo program. O, ja, imamo program. Bojim se le, da bomo dali več kot smo obljudili.

Vse polno bo opotekanja – polno motnih, čudaških atomskih prerek.

Celo najbolj racionalno razmišljujoč pisatelj Bill Bryson se spotakne ob »Nič«:

»Toda zelo dolgo ni bilo atomov ali vesolja, v katerem bi lahko lebdeli. Ničesar ni bilo – nikjer popolnoma ničesar. Razen nekaj nepredstavljivo majhnega, kar znanstveniki imenujejo enkratnost. In kot kaže je bilo to dovolj.«

»... en proton se je stisnil na milijardinko svoje običajne velikosti.«

»... vsak delček snovi od tod do roba stvarstva (KARKOLI pač že to pomeni).«

»... in jih stisne v prostor, ki je tako neznatno ozek, da je popolnoma brez dimenzij.«

Tako opisuje dogodek, ki so pripeljali do velikega poka.

Vendar to ni »Nič«. Prav gotovo je opiral nekaj.

FINCI imajo najboljšo besedo za Nič. Enostavno ne obstaja. Beseda ne obstaja!! To! No, zdaj smo že bližje.

Pa nismo.

Dobro ... Morda je vseeno bolje, da skušamo Nič poiskati v glasbi. V prostoru med notami. Glasba je v bistvu najboljša, kadar govorí o Nič.

Vsaj tako bi lahko bilo.

NIČ ne obstaja. Nič je nič. »Ali bi lahko bilo nič, če ne bi nihče vedel, da je nič?«

Od starih Grkov naprej: do navidezno neskončnega vesolja, zapletene matematike in fizike; poslednja nirvana za budista (najti zadovoljstvo in niču); najhujša žalitev, ki jo lahko rečeš otroku (ti si nič); vključevanje ničle; obleči nič, biti nič; in igrati nič.

Igrati nič? Bomo poskusili, vendar se bo seveda nekaj dogajalo. In to je lepota niča, nemogoče ga je doseči.

Raziskovanje nečesa, brez da bi vedel, kaj sploh je, je poučno, je osvobajajoče, je surovo znanje. »Vse se je razvilo iz niči in se bo končalo kot nič? Vesolje je nič? Še ena nemogoča stvar, morda zato, ker mora svetloba, ki potuje do zvezd milijarde svetlobnih let stran, potovati skozi nekaj, da pride tja – tam obstaja elektromagnetno polje, čeprav in Niču.«

Bog – vzdevek: Veliki pok se je razvil iz nič?

Zakaj torej tako na dolgo razglabljam o Niču prav tem uvodu, ko vas želim pozdraviti na četrtem Festivalu Maribor? Zato, ker je to najbolj ambiciozna stvar, ki sem se je lotil. Vem, da bom naredil več, kot sem rekel, da bom. Seveda vam ne morem ponuditi nič. Največ kar vam lahko ponudim so delci, ki potujejo proti nepopolnim idejam niča. Lahko pa rečem o Niču, da je popolno nasprotje nevrotičnosti, vendar te razmišljjanje o Niču naredi ravno takšnega.

Po drugi strani pa je Nit časa VSE! Preden boš šel spat po »Nit časa«, boš slišal 43.000 let glasbe, ki so jo naši predniki bobnali, praskali, pihali in peli in ki smo jo mi razvrstili v svojo nit skladb. Clovekovo kolektivno glasbeno zavedanje bo blisknilo v tvoja ušesa. Seveda smo morali izpustiti nekaj stvari, pravzaprav cela desetletja, celotne čudovite kulture, tvoje najljubše glasbeno delo (če pa sem ga vključil, je samo del, ali pa je zataknjen ob nekaj, kar morda sovražiš). Ta program je prav toliko namenjen zadovoljitvi obiskovalca, kot je tisti blisk tvojega življenja, ko potuješ skozi Nič, tak kot film.

In vmes in med tema dvema programoma imamo kopico Italijanov – HURAAA, te slišim vzklikati. Moj novi prijatelj Giovanni Antonini ne potrebuje predstavitev – hotel sem samo zapisati njegovo ime, saj se sliši tako sladko. Sollima je velik dramatik, zvočen čelist, ki ima preko Monike korenine v teh krajih. In ko smo že pri teh krajih, si skoraj ne upam omeniti prihoda Dejana Lazića, da ne bi imeli takšne smole kot v prejšnjih letih, ko so vnes posegle nesreče in nezgode. Držimo pesti, da bo tokat hrvaškemu geniju končno uspelo priti.

Temna navdihujuča sila Dvorca Dornava čaka na Satu in na našo domišljijo. Vstop v nekatere tamkajšnje prostore na lastno odgovornost.

Maribor je laboratorij moje domišljije.

Rad bi se zahvalil Brigitu, da je tako nora. Rad bi se zahvalil Janet in Jan, da sta noro radodarni in rad bi se zahvalil Mariborčanom, da ste. In tako naprej.

Richard Tognetti,
Umetniški vodja Festivala Maribor

WELCOME TO THE MARIBOR FESTIVAL

I DREAMED OF PRESENTING AN OPERA THIS YEAR AT FESTIVAL

MARIBOR, the Magic Flute no less. We required bucket loads of money to lavish on sets, an orchestra and Russian singers. I imagined silhouettes of opera stars arriving in limousines as you arrived bejeweled, wearing fur coats strolling down the newly gold-plated streets of Maribor...

Damn this financial crisis, now it's left us with nothing. Literally **NOTHING**.

When we realised that those opera singers were too expensive, and that their celebrity was out of reach, my opera fantasy slipped away – I was given three days to come up with an alternative. One day into the three I rang Brigitte Pavlic and affected my best Eureka tone “I’ve got it..., I’ve got nothing for you?”

“What” she said, “you son of a bitch”. She of course doesn’t speak like that, but her alarm clanged out.

“Don’t despair” I bellowed back, “I’ve got something: it’s **Nothing**. “Nooo?”

Yes indeed - the weirdest, most wonderful and disconcerting word in the universe(s) would serve as inspiration.

And the concept is Maribor’s. It doesn’t need money – indeed the entry fee must be **nothing** (pay to exit though). Let’s run free with it. We can do anything we want so long as it isn’t something.

The audience can attend without furs – indeed they can wear nothing.

But what is **nothing**?

Try to think about it!

You can’t – you’re in it, so you’re disturbing **nothing** being **Nothing** because you’re something.

And on it goes.

Could we affect it as some kind of Trope - a sort of figurative artistic allusion - philosophy in music? Get real.

And on it goes.

As soon as we are faced with **nothing** we try to fill the space with something.

From each angle it causes a stumble- religious (the dreaded void), the scientific (the contradictions and evolutionary principles), the philosophical (...).

And on it goes.

From the ancients through to the greatest contemporary physicists; stumbles and paradoxes populate “**Nothing**’s” all omniscient landscape.

Nothing is not a Eureka moment it’s the Goddamn Holy Grail. And there’s **nothing** we can do with it. No matter where you look you will not find.

So what are we doing with it?

You tell us!

We have a program. Oh yes, we have a program. My fear is that we deliver more than we’ve promised.

There will be staggers everywhere - murky strange atomic stumbles. Even that most clear thinking of writers Bill Bryson trips at: **Nothing**: “But for a very long time there were no atoms and no universe for them to float about in. There was **nothing** – **nothing** at all anywhere –except for something unimaginably small, which scientists call a singularity. As it happens this was enough.

...one proton shrunk to one billionth of its size

... every last particle of matter (that’s dust gas and every other particles of material you can find) between here and the edge of creation” (WHATEVER that may mean)

... and squeeze them into a space so infinitesimally tight that it has no dimensions at all.”

This describes the lead up to the Big Bang.

But that isn’t “**Nothing**”. He’s most assuredly described something.

The FINNISH have the best word for **Nothing**. It doesn’t exist. The word doesn’t exist!! Eureka. Ah, now we’re getting closer.

NOT.

Ok... well maybe after all it is best if we poke around searching for **Nothing** in music. In the space between the notes. In fact music is best when it’s about **Nothing**.

Or so it could go.

NOTHING doesn’t exist. **Nothing** is nothing. “could there ever be nothing if there were no one to know there was nothing?”

From the Ancient Greeks; to seemingly infinite space, obscure mathematics and physics; the ultimate nirvana for a Buddhist (finding contentment in nothing); the worst insult you can give to a child (you are nothing); incorporating zero; wearing nothing, being nothing; and playing nothing.

Playing nothing? We’ll try, but of course something will be happening. And that’s the beauty of nothing, it’s impossible to achieve.

Surveying nothing without really knowing even what it is, however, is edifying, it’s liberating, it’s naked knowledge. “Everything came from nothing” and will end up as nothing? Space is nothing? Another impossibility, perhaps, because light travelling from stars billions of light years away has to travel through something to get here- an electro magnetic force-field exists out there, even in **Nothing**. God –nick-name: the Big Bang, came out of **Nothing**?

So why am I talking about **Nothing** so much in this very something introduction welcoming you to the fourth Festival Maribor? Because it’s the most ambitious thing we’ve undertaken. I know I’ll over deliver. There’s no way I can offer you **nothing**. The best I can do is to serve up scraps of skerrick that veer towards our inchoate notions of **nothing**. One thing I can say about **Nothing** is that in itself it’s the polar opposite of neurotic, but trying to get your head around it makes you completely so.

On the other hand, Timeline is **EVERYTHING**!! Before you go to bed on the night of “Timeline”, you’ll have heard 43,000 years of music that our ancestors have drummed, scraped, blown and sung into a song-line of our own devising. Our collective musical existence will flash into your ears. Of course I’ve left some things out, whole decades indeed, complete wonderful cultures, your favourite piece (or if I have included it, then it’s in part, or jammed up against something you may detest). This program isn’t about pleasing any more that that flash of your life as you go to the great **Nothing** is a movie.

And in between, and around these two programs, we have Italians in masse – YIPPEE I hear you shout. My new-found friend Giovanni Antonini needs no introduction – I just wanted to write his name because it’s so mellifluous. Sollima is the great dramatic, sonorous cellist connected with blood of these parts through Monika. And talking of these parts I dare not mention, otherwise risk jinxing Dejan Lazio’s attendance - because his coming in past years was derailed due to accident and mishap. Fingers are crossed for his Croatian brilliance to finally make it.

The darkly inspirational force of Dornava Castle awaits Satu and our mused imagination. Open certain doors there at your peril.

Maribor is the laboratory of my imagination.

I want to thank Brigitte for being insane. I want to thank Janet and Jan for being insanely generous, and I thank you Mariborians for being.

And on it goes.

Richard Tognetti
Artistic Director
Maribor Festival 2011

»PO ČEM SE FESTIVAL MARIBOR RAZLIKUJE OD OSTALIH FESTIVALOV?« je najbolj pogosto vprašanje, s katerim predstavniki medijev, naveličani bombardirjanja in poplave vabil na preštevilne slovenske poletne prireditve, običajno začnejo pogovor...

Od mnogih tako imenovanih festivalov se seveda razlikujemo predvsem po tem, da smo res festival. Torej FESTIVAL. Pa ne le zaradi etabliranosti in 50-letne tradicije, ali zaradi slavnostnega vzdušja prireditve. Prav tako nas ni mogoče zaobjeti zgorj z izjemnostjo ali neobičajnostjo v obliki, vsebin ali drugačni konceptualni zastavitvi, saj se s podobnimi lastnostmi upravičeno kitijo tudi festivali, kot so Svetovni festival praženega krompirja, La Tomatina ali Pork in the Park festival, če iz bogate ponudbe izberemo samo nekaj dobrot iz festivalske kuhinje.

Kar Festival Maribor dejansko postavlja na posebno mesto, je njegova večna težnja, lahko rečemo že kar poslanstvo, da poleg konzumiranja umetnosti ponuja in napeljuje tudi k razmišljjanju o umetnosti in refleksiji doživetega.

Na Festivalu Maribor ne boste slišali glamuroznih koncertov popularne klasične. Drugačni smo predvsem zaradi številnih premier in prazvedb. Ne ponujamo 'ready-made' koncertov, ne nakupujemo v mreži evropskih turnej in ne uvažamo tujih produkcij. Izjemnost, iskrivost, izzivalnost in iskrenost pri izbiri programov in izvajalcev so sicer tudi atributi, s katerimi se ponaša še veliko drugih prireditev, pa vendar smo na našem stremljenju k lastni ustvarjalni produkciji enkratni in neponovljivi.

V letošnjem programu prevladujejo nenavadna, redko izvajana in zahtevna dela, zaobjeta v silovitih, zajetnih in konkretnih glasbah velikih klasikov preteklega stoletja. Obenem pa želimo v okviru svojih (z)možnosti vzpostavljati pristno komunikacijo med mejniki različnih glasbenih zvrsti.

Tako bomo v sklopu projekta Nit časa priča zlitju na videz nezdružljivih glasbenih svetov, brez predsodkov in v razmerju, ko več ne moremo govoriti o t.i. 'klasičnem' koncertu. Nit časa je uglasbena študija o odvisnosti, skladnosti, zaporednosti in dialogu od (pra)glasbe do glasbe, ki utripa v tempu sodobnega časa.

Osrednja multimedjiska produkcija letošnjega festivala je zrasla iz NIČ, oziroma iz sosledja določenih dogodkov in posledično nič kaj vzpodbudnega vzdušja, ki je kulminiralo v Nič!, Nothing!, Nichts!, Nada!

...In ko smo v domačih logih nad NIČ-em najbolj obupavalci, je našega umetniškega vodjo Richarda Tognettija tam v daljni Avstraliji iz NIČ-a navdihnil prav NIČ...

Z ostalimi festivali nimamo NIČ skupnega tudi po načinu financiranja. Delež javnih sredstev nam odmerja skoraj

izključno koproducent festivala Javni zavod Maribor 2012, za večino sponzorskih in donatorskih sredstev se imamo zahvaliti tujim partnerjem, pokroviteljem in mecenom. Seveda pa nikakor ne gre zanemariti tudi vseh domačih udeležencev, pokroviteljev, festivalskih ambasadorjev, volonterjev in prijateljev, ki nas podpirajo in nam stojijo ob strani.

Zato na našem primeru drugačnost pomeni tudi heterogenost domačih in tujih podpornikov festivala, domačega in tujega občinstva, domačih in tujih glasbenikov, domačih in tujih sodelavcev festivala... heterogenost, ki se razblini v napetosti, ko sedeč na robu stola, vsi v eno ustvarimo trenutek, ko dvorana zazveni in nas spoji v homogeno celoto. Zgodbo o drugačnosti pa naj na tem mestu povzame zgodba o ustvarjalni kakovosti. Prisluhnimo ji!

Brigita Pavlič,
direktorica Festivala Maribor



Brigita Pavlič
direktorica Festivala Maribor

"HOW IS THE MARIBOR FESTIVAL DIFFERENT FROM OTHER FESTIVALS?" is the question with which representatives of the media, tired of the bombardment and the flood of invitations to countless summer events in Slovenia, typically begin an interview...

We differ from many so-called festivals primarily in that we are a FESTIVAL. Not due to being well established and having a 50-year tradition, or due to the gala atmosphere of the events. Nor can we lay claim to the virtue of being extraordinary and atypical in terms of form, content and conceptual constellation, as such adjectives can justifiably also be used by festivals such as the International Festival of Sautéed Potatoes, La Tomatina or the Pork in the Park Festival, just to mention a few delicacies from the rich offer of the jaded menu of festivals.

The Maribor Festival differs from the majority of festivals in that it does not invite the audience to the sheer consumption of one kind of artwork or another, but rather follows its mission, which is to encourage thought and reflection on art. Therefore, at the Maribor Festival we do not present glamorous concerts of popular classics, and we distinguish ourselves above all by the number of premiere performances. We do not offer "readymade" concerts, we do not shop in the network of European tours and we do not import foreign productions. Singularity, wit, provocativeness and sincerity in the selection of programmes and performers are attributes of which many other events also boast, but in striving for our own creative production we are nonetheless unique and unrepeatable.

This year's programme is largely made up of a series of works from unusual, rarely performed and demanding repertoire, as well as the impetuous, expansive and substantial music of classic composers of the previous century. At the same time, within the framework of our capabilities, we seek to stimulate genuine communication between various musical genres.

Thus within the scope of the "Timeline" project we will witness a fusion of apparently irreconcilable musical worlds, without prejudice and in a relationship such that we can no longer speak of the so-called "classical" concert. "Timeline" is a musical study of dependence, congruity, progression and dialogue from (proto)music to the music that pulsates in the tempo of contemporary times.

The central multimedia production of this year's festival has grown from NOTHING, that is, from a sequence of specific events, and consequently from a not so stimulating atmosphere, culminating in Nič!, Nothing!, Nichts!, Nada!

... And when in our local environs we most despaired over

NOTHING, in distant Australia our artistic director from NOTHING was inspired precisely by NOTHING...

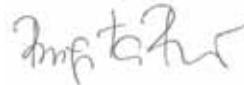
We also have NOTHING in common with other festivals in terms of the way our festival is financed. The portion of public funding is provided to us almost exclusively by the co-producer of the festival Maribor Public Institute 2012, while for the majority of sponsorship and donation funding we have foreign partners, sponsors and patrons to thank. Of course, we must certainly not overlook all of the Slovene participants, sponsors, festival ambassadors, volunteers and friends, who support us and stand on our side.

Therefore, in our case difference is also represented by the heterogeneity of local and foreign supporters of the festival, local and foreign audiences, local and foreign musicians, local and foreign festival co-workers... heterogeneity that vanishes into tension when sitting on the edge of our chairs we all as one create the moment when the hall will come to life with sound and bring us together as a homogeneous whole.

At this point the story of difference should give way to the story of creative quality.

Let's listen to it!

Brigita Pavlič
Festival Maribor Director



1. MARIBOR

Koncert št. 1,
Dvorana Union ob 19:30

SLAVNOSTNA OTVORITEV
FESTIVALA: Jutranja zora

Concert No. 1,
Union Hall at 19:30

GRAND OPENING:
The Dawn

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA
Richard Tognetti – vodstvo, solo violina / conductor, lead violin

Spored / Program:

Tōru Takemitsu (1930): Nostalgija, za violino in godalni orkester
/ *Nostalgia, for violin and string orchestra*

Ludwig van Beethoven (1770-1827): Simfonija št. 1 v C-duru op. 21
/ *Symphony No. 1 in C Major, Op. 21*

1. Adagio molto – Allegro con brio (alla breve)
 2. Andante cantabile con molto
 3. Menuetto: Allegro molto e vivace
 4. Finale: Adagio, Allegro molto e vivace
- ***

Leoš Janáček (1854-1928): Sinfonietta za simfonični orkester op. 60
/ *Sinfonietta for Orchestra, Op. 60*

1. Allegretto – Allegro – Maestoso
2. Andante – Allegretto – Maestoso
3. Moderato (alla breve)
4. Allegreto

5. Finale: Adante con moto

Witold Lutosławski (1913 - 1993): Livre pour Orchestre

1. Kapitel: Viertel=80, 1. Intermedium: Kl (adlib)
2. Kapitel: Halbe=50, 2. Intermedium: 3 Kl (adlib)
3. Kapitel: Viertel=160, 3. Intermedium in Final Kapitel: Hrf, Klav, Gl – Tutta forza ma cantabile – Furioso (ad lib) – Viertel=90

Kakov izdajajo ohranjene skice, je Beethoven svojo prvo simfonijo snoval že v Bonnu, Simfonija op. 21 pa je bila dokončno napisana šele med letoma 1799 in 1800 – torej na prehodu med dvema stoletjema in nekoliko metaforično rečeno tudi na prehodu med dvema slogovnima obdobjema. Prva izvedba je bila na koncertu, na katerem je skladatelj vodil še izvedbo svojega Septeta op. 20 in enega izmed obeh prvih klavirskih koncertov v Cesarsko-kraljevem nacionalnem gledališču na Dunaju. Kritik revije Allgemeine Musikalische Zeitung je zapisal, da gre »verjetno za najbolj zanimivo akademijo [koncert] po dolgem času«, o sami simfoniji pa je zapisal, da je »veličastna umetniška kreacija«, edine pripombe pa so veljale preobremenjenosti pihal, kar gre verjetno pripisovati ne preveč idealni zasedbi orkestra, v katerem je bilo bistveno premalo godal. Podobno navdušen je moral biti tudi član uredništva revije Historisches Taschenbuch, ki je pisal o »mojstrovinì, ki enakovredno izkazuje čast [skladateljevi] invenciji in glasbenemu znanju. Je enako lepa in odlična v oblikovanju kot izvedbi, odlikujeta jo jasnost in preglednost, bogata, a nikoli ne pregosta orkestracija, zato lahko ta simfonija povsem upravičeno zavzame mesto poleg tistih od Mozarta in Haydna.« Res je mogoče v Prvi simfoniji kaj



»mozartovskega«: tako ni mogoče spregledati, da je prva tema prvega stavka na moč podobna prvi temi Mozartove poslednje Simfonije Jupiter, vendar pa je že v tem zgodnjem delu mogoče spoznati tudi nekatere skladateljeve povsem individualne poteze, ki so jih nekateri sodobniki označevali tudi kot »bizarnosti«. V Prvi simfoniji se takšni oznaki nanašata predvsem na počasna uvoda v prvi in četrti stavek. Tako se prva simfonija mladega skladatelja odpira z dominantnim akordom v subdominantno tonalitetu (F-dur), kar nas danes ne zmoti, v tistem času pa je šlo za precej »drzno« potezo, še bolj pa so morale biti nenavadne uvodne »opotekajoče« se lestvične pasaže pred finalom, ki jih je ob izvedbi v Halleju, tamkajšnji glasbeni direktor D. G. Türk celo izpustil, da ne bi izvedba izpadla smešna. Danes lahko v delu občudujemo mladega umetnika, ki je že s prvim delom stopil na isto stopnico kot velika predhodnika, prav te male posebnosti pa kažejo, kam bo skladatelj usmerjal svoj korak v nadaljevanju: v osamosvajanje mišljenja v formah.

Medtem ko se je Beethoven kot izjemni ustvarjalec dokazal že z zgodnjimi deli, je Leoš Janáček (1854–1928) mednarodno slavo dosegel prav z deli, ki jih je napisal v zadnjih letih svojega življenja. Sedmo desetletje skladateljevega življenja je navdihovala predvsem zaljubljenost v bistveno mlajšo Kamilo Stösslovo, s katero sta se leta 1925 znašla tudi na koncertu vojaške godbe v kraju Písek. Skladatelja je pompozna zvočnost godbe močno razveselila, zato niti ni čudno, da se je spomnil februarja 1926, ko je prejel naročilo sokolskega društva za skladbo, ki bi bila izvedena na slovesnosti ob 8. sokolskem festivalu. Janáček se je vabilu odzval in napisal fanfare za značilno zasedbo, iz katere izstopa zvočnost kar devetih trobent. Toda ni ostalo samo pri fanfarah – skladatelj je kmalu dodal še štiri stavke in nastala je ciklično zasnovana **Sinfonietta**. Delo je nastalo iz programskeih vzpodbud: sprva so stavki nosili naslove »Fanfare«, »Grad«, »Kraljičin samostan«, »Cesta« in »Mestna hiša«, vendar pa je v končni realizaciji mogoče zaslutiti bolj simfonične poudarke. Tako ni mogoče spregledati simetrične ciklične zasnove: uvodne fanfare se ponovijo tudi v finalu, drugi in četrti stavki sta scherzozna, tridelni osrednji stavki pa opravljajo vlogo adagia. Skladba, ki jo je skladatelj zaradi izstopajočega zvoka pomnoženih trobil imenoval »Vojaška sinfonietta«, prinaša mnoge značilne poteze Janáčkovega orkestrskega stavka: sledijo si repetitivni bloki, hitra menjavanja tempa in ekonomična orkestracija, ki ospredje postavlja močne registrske kontraste.

Čeprav Janáčkova glasba prinaša samosvoje kompozicijske poudarke, pa je še vedno močno odvisna od tradicionalnega glasbenega stavka. Od slednjega sta se bolj oddaljila klasika glasbe druge polovice 20. stoletja: japonski skladatelj Toru Takemitsu in poljski skladatelj Witold Lutosławski. Takemitsu (1930–1996) se je sprva navduševal nad francosko glasbo – predvsem nad Debussyjem in Messiaenom. Pod njunim vplivom je Takemitsu v središče svojih zgodnjih del postavljal modalni melos, ki se dviga iz kromatičnega ozadja, osvobojeni metrum in pozornost do barvne komponente. Srečanje z Johnom Cageom je Takemitsuja kasneje opogumilo, da se je spopadel tudi z japonsko glasbeno tradicijo in ustvaril številna dela, v katerih je uporabil japonska tradicionalna glasbla. V sedemdesetih letih se je najprej odvrnil od modernističnega komponiranja s pomočjo zvočnih mas, še desetletje kasneje pa se je približal tonalnemu osrediščenju. Skladba **Nostalgija** je napisal leta 1987 za slavnega virtuoza Jehudija Menuhina, naslov pa je prevzel po istoimenskem filmu ruskega režiserja Andreja Tarkovskega. Skladba nima programskeih teženj, temveč prinaša podobno atmosfero kot omenjeni film – pred nas pričara nostalgično občutenje megle in deževja. Skladba je zasnovana tridelno: v prvem delu po koralnem uvodu jasno izstopajo dvigajoče se lestvične figuracije v solistični violini, ki se v srednjem odseku prevesijo v bolj razborite dvojemke, nato pa sledi povratak začetnega materiala in končna pomiritev.

Pomembne impulze za spremembe kompozicijskega sloga pa je dal ameriški avantgardni skladatelj John Cage tudi Lutostawskemu (1913–1994). Ta je prav ob poslušanju Cageevega Koncerta za klavir in orkester prišel do spoznanja, da lahko proces glasbenega urejanja zaobrne: ni več videl potrebe, da še naprej razbija tradicionalno periodično stavčno in ritmično strukturo. Ugotovil je, da lahko izhaja iz kaosa in ga skuša urejati. Na ta način je razvil svoj tip t.i. »kontrolirane aleatorike«, pri kateri so posamezni odseki zapisani ritmično svobodno, vendar pa jasno umeščeni v celotno formo in s tem »kontrolirani«. Takšna tehnika zaznamuje tudi skladbo **Livre** (Knjiga, 1968), ki skuša nadaljevati tradicijo podobnih sklad, domišljenih kot zaporedje miniatur, in so bile značilne predvsem za obdobje baroka (J.-P. Rameau, *Livre de clavecin*, J. S. Bach, *Orgelbüchlein*). Posamezna »poglavlja« skladbe ločijo interludiji, v katerih skladatelj uporablja kontrolirano aleatoriko in ki opravljajo vlogo izmeritvenih nižišč. Prvo poglavje je dramatično napeto, drugo bolj ognjevitvo, v ospredje stopijo trobila, tretje poglavje pa se sorazmerno hitro prevesi v zaključni epilog, razvit kot počasno stopnjevanje, ki ob koncu doseže sikajoče statični višek v navideznem zvočnem kaosu.

Gregor Pompe

GRAND OPENING: The Dawn

As is revealed by the extant sketches, Beethoven planned his first symphony in Bonn but the work only achieved its final form as **Symphony Op. 21** between 1799 in 1800, that is, during the transition between two centuries, and, somewhat metaphorically speaking, between two stylistic periods. The first performance was at a concert at which the composer also led a performance of his Septet Op. 20 and one of his first two piano concertos at the Imperial Court Theatre in Vienna. A critic writing for the journal *Allgemeine Musikalische Zeitung* remarked that it was "probably the most interesting academy [concert] for a long time". Referring specifically to the symphony, he wrote that it was "a magnificent artistic creation", while his only criticism was of the overburdening of the wind, a fault that could probably be attributed to an orchestral ensemble that was less than ideal, having far too few strings. A member of the editorship of the journal *Historisches Taschenbuch* must have been similarly enthused, as he wrote about "a masterpiece that pays equal tribute to [the composer's] invention and musical knowledge. It is beautiful and excellent in both form and performance, while being distinguished by clarity and transparency, and by a richness of orchestration that is never overly dense. Thus the symphony could be entirely justified in taking its place beside those of Mozart and Haydn." It is true that there is perhaps something "Mozartian" in the First Symphony. It is impossible to overlook the fact that the first theme of the first movement bears a similarity to the first theme of Mozart's final symphony, the Jupiter. Nonetheless, even in this early period it is possible to perceive certain of the composer's entirely individual traits - traits that some contemporaries labelled as "bizarre". In the First Symphony, this label refers above all to the slow introductions to the first and fourth movements; the first symphony by a young composer opens with a dominant chord in the subdominant key (F major), a feature that does not disturb us today but at the time was a rather "daring" stroke. Even more disturbing must have been the unusual introductory "lurching" scale passages preceding the finale, which, on the work's performance in Halle, were actually omitted by the local musical director D. G. Türk, so that the performance would not come out as humorous. Listening to the work today, we can only admire the young artist who with his first symphonic work stood alongside his great predecessor, and it is precisely those small idiosyncrasies in the work that demonstrate where the composer would direct his stride in the future: towards independent formal thinking.

While Beethoven showed himself to be an extraordinary artist even with his early works, Leoš Janáček (1854–1928) only enjoyed international fame with the works that he wrote in the last years of his life. In the seventh decade of his life, the composer was inspired above all by his love for the much younger Kamila Stösslová. It was with her that he attended a concert by an army band in the town of Písek in 1925. The composer was delighted by the pompous sound of the band, and so it is no wonder that he recalled the concert in February 1926 when he received a commission from the Sokol Society for a composition to be performed on the occasion of the 8th Sokol Festival. Janáček responded to the invitation and wrote a fanfare for a characteristic ensemble in which the sound of some nine trumpets stand out. However, the work did not remain simply a fanfare for long – the composer soon added another four movements, giving rise to a cycle entitled **Sinfonietta**. The composition came about on the basis of a programme: at first the movements bore the titles "Fanfare", "The Castle, Brno", "The Queen's Monastery", "The Street Leading to the Castle" and "The Town Hall, Brno", but in its final realisation the work seems much more symphonic in nature. It is impossible to overlook its symmetrical cyclic scheme: the introductory fanfare repeats in the finale, the second and third movements are like scherzos, while the tripartite central movement has the role of an adagio. The composition, which the composer named the "Military Sinfonietta" due to the distinctive sound of its massed trumpets, bears many of the characteristic traits of Janáček's orchestral technique: there is a succession of repetitive blocks, rapid changes in tempo and economic orchestration featuring powerful contrasts in register.

Although Janáček's music has unique compositional features it is still strongly dependent on traditional musical technique. More distant from this technique are two key figures of music of the second half of the 20th century: Japanese composer Toru Takemitsu, and Polish composer Witold Lutosławski. Takemitsu (1930–1996) was initially enthusiastic about French music, particularly Debussy and Messiaen. In his early works, it was the influence of these two composers that led Takemitsu to place at the centre of his compositions a melodic style that loomed above a chromatic background characterised by free metre and attention to timbral components. Later, a meeting with John Cage gave Takemitsu the courage to engage with the Japanese musical tradition, and he created numerous works in which he used traditional Japanese instruments. In the 1970s, he began to turn away from modernist composing with the aid of sound masses, and a decade later he was approaching a tonal focus. The composition **Nostalgia** was written in 1987 for the celebrated virtuoso Yehudi Menuhin. The title was taken from the film by Russian director Andrei Tarkovsky, and although the composition does not have any programmatic aspirations it conveys a similar mood to the film, conjuring up the nostalgic atmosphere of fog and rain. The composition has a tripartite scheme: after a chorale introduction, ascending scale figurations in the solo violin clearly stand out in the first part of the work, while in the central section these figurations transform themselves into more sagacious double stops, followed by a return to the initial material and the final placation.

The American avant-garde composer John Cage also provided Lutosławski (1913–1994) with an important impulse to change his compositional style. It was on listening to Cage's Concerto for Piano and Orchestra that Lutosławski came to the realisation that the process of ordering music could be reversed. He no longer saw any need to continue hammering out traditional periodic technique and rhythmic structure; he found that he could take chaos as his point of departure and attempt to order it. In this way, he developed his own type of so-called controlled aleatoricism, whereby individual sections are written in a rhythmically free way but are clearly placed in the overall form and thus "controlled". This technique marks the composition **Livre** (1968), which attempts to continue the tradition of similar compositions conceived as sequences of miniatures, a tradition that is particularly characteristic of the Baroque period (J.-P. Rameau, Livre de clavecin, J. S. Bach, Orgelbüchlein). The individual "chapters" of the composition are separated by interludes in which the composer uses controlled aleatoricism, and which serve as moments of repose. The first chapter is dramatically tense, the second is more fiery with the brass stepping to the fore, while the third chapter relatively quickly transforms into a concluding epilogue, developed as a gradual intensification that finally achieves a hissing static climax in apparent sonic chaos.

Gregor Pompe

Prevod / Translation: Neville Hall

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Spored / Program:

Peter Sculthorpe (1929): Krik zemlje
/ Earth Cry

György Ligeti (1923–2006): Koncert za violino
/ Violin Concerto

1. Praeludium: Vivacissimo luminoso – attacca
 2. Aria, Hoquetus, Choral: Andante con moto – attacca
 3. Intermezzo: Presto fluido
 4. Passacaglia: Lento intenso
 5. Appassionato: Agitato molto
- ***

Béla Bartók (1881–1945): Koncert za orkester
/ Concert for Orchestra

1. Introduzione: Allegro non troppo – Allegro vivace
2. Gioco della coppie: Allegretto scherzando
3. Elegia: Andante non troppo
4. Intermezzo interotto: Allegretto
5. Finale: Pesante – Presto

Avstralski skladatelj Peter Sculthorpe (1929) velja poleg P. Graingerja za najbolj tipičnega avstralskega nacionalnega skladatelja. Za enega izmed svojih umetniških ciljev si je namreč zadal povezavo med glasbo in rodno Avstralijo. Tako za mnoga svoja dela uporablja aboridžinske naslove ali pa se napaja pri aboridžinskih legendah. James Murdoch je leta 1972 zaključil raziskavo o sodobnih avstralskih skladateljih z mislijo, da predstavlja Sculthorpe »domoroden in otpljiv avstralski idiom in nedvoumno glasbeno identiteto«. Kljub pogostemu sklicevanju na »ljudsko« glasbo svoje domovine pa se je skladatelj otresel podobnih zgledov iz evropske glasbe 19. stoletja. Tako za njegova dela ni značilen motivično-tematski razvoj, temveč manipulacija osnovnih zvočnih gradnikov. Druge izrazite značilnosti Sculthorpove glasbe so povezane še s pogostim elegičnim tonom, z razpotegnjениmi melodičnimi linijami, približevanje zvokom iz narave in svobodno, fantazijsko domišljene oblike.

Bližino z naravo izdaja tudi osnovni koncept orkestrskega dela **Krik zemlje** iz leta 1986. Vanj je skladatelj vgradil motiv g-as-g, za katerega naj bi Johannes Kepler izračunal, da predstavlja harmonijo sfer, po Sculthorpovem mnenju pa naj bi bilo z njim mogoče v glasbo prenesti tudi pereče ekološke teme. Leta 1986 je skladatelj prejel naročilo, da bi napisal nadaljevanje svojega uspešnega dela Mangrovec, toda Sculthorpe je priznal, da ni sposoben nadaljevati v podobnem duhu: »Kmalu je postalo jasno, da bi bilo nepošteno, če bi ponovno pisal hitro in razigrano glasbo. Pomanjkanje skupnih ciljev in egoizem sta močno izžela energijo nas Avstralcev. Lažna nacionalna identiteta in njena komercializacija sta zatrivali pravo širino naše kulture. Večina pozitivnih mislih je zato uprta v prihodnost. Morda se moramo sedaj uglasiti na ta kontinent, morda moramo prisluhniti kriku zemlje, kakor to počno Aboridžini že tisoč let.«

Glasba skladbe **Krik zemlje** se odmika od za Sculthorpa značilnega ritualnega žalovanja za izgubljeno deželo in priprošnje za njene prvotne prebivalce. Mirne tone zamenja agresivna glasba – vse od začetnega uvoda v njej dominira grožnja. Za dolg središčni del si je skladatelj sposodil lastno uglasbitve »Pesmi Tailitname«, ki se simultano razvija v različnih inštrumentih in doseže pretresljiv klimaks. V zadnjem delu se tekstura zopet razredči in utiša, začetna melodija pa zazveni v nenavadni zvočni kombinaciji pozavn in viol, ki pred nas pričara obširna prostranstva avstralske pokrajine.

Tudi madžarski skladatelj György Ligeti (1923–2006) je po dokončanju svoje antiantiopere Veliki makaber (1977) iskal rešitve za prenovo svojega glasbenega »jezika«, ki bi bil »onstran avantgarde in postmodernizma«, v glasbi eksotičnih ljudstev. Ligeti se napaja pri matematiki fraktalov, išče nove lestvice in nove uglasitve, novo tehniko pa sam pogosto povezuje s »talilnim loncem«, pri čemer pa takšno stavljanje »raznolikih kulturnih znakov« v enoten »amalgam« jasno razločuje od citatnih tehnik in kolaziranja. To velja predvsem za skladateljev Klavirski koncert, v katerega so vtkani različni medkulturni fenomeni (forme afriške glasbe, polifonija obdobja ars nova, izkušnja glasbenih strojev C. Nancarrowa), in tudi **Violinski koncert** (1990–92), ki daje prednost predvsem igri z različnimi uglasitvami. Tako sta v spremovalnem ansamblu ena violina in viola uglašeni glede na alikvote kontrabasa, dodatno lebdečo zvočno avro pa delu podeljujejo tudi intonančno nestabilne okarine in kljunaste flavte.

Formalno je koncert zamišljen simetrično v petih stavkih. Prvi stavek melodično izrašča iz trilčkov in ima bleščeč karakter krhkosti. Drugi stavek je zasnovan kot diatonična ljudska arija, ki pa nikoli ne najde svojega tonalnega središča, nato pa se prevesi in intonančno izmuzljivi koral rogov. V središčnem stavku bolj jasno izstopa solistična violina, četrti stavek pa je zasnovan kot passacaglia z ostinatnim basom, oblikovanim kot kromatična linija, ki se postopoma vzdiguje skozi vse orkestrske skupine. Finale se zdi kot združitev prejšnjih stavkov, ki doseže virtuozni vrh v solistični kadenci.

V veliki meri pa je ljudska glasba vplivala tudi na ustvarjalnost Béle Bartóka. Sam je skupaj s prijateljem Zoltánom Kodályjem zapisoval glasbo madžarskega in sosednjih narodov, vendar pa se je zelo redko zadovoljil s preprosto priredbo melodij »kmečke glasbe«, kakor

je sam poimenoval živo ljudsko glasbeno tvornost. Bližji mu je bil postopek popolnega sublimiranja ljudskega glasbenega idioma, po katerem se je sam prelevil v "izumitelja" ljudskih napevov in tekstur, ki so prihajale v ozek dotik z ljudskimi glasbenimi praksami.

Po tem, ko se je sredi dvajsetih let zavezal modnemu ekspresionističnemu izrazu, se je v tridesetih letih več spogledoval z baročnimi formami – pred izraznost je postavil popolno obrtniško mojstrstvo. Pred grozljivim nacističnim nasiljem se je v poznih tridesetih letih umaknil v Združene države, kjer pa podobno kot Arnold Schönberg ni naletel na preveč topel odziv. Živel je v odmknjenosti in osamljenosti, bolehal je za levkemijo, iz takšne letargije pa mu je pomagal zvesti koncertantni partner, violinist Joseph Szigeti, ki je izposloval, da je fundacija Koussevitzky pri skladatelju naročila novo delo. Čeprav je Bartók sprva planiral balet, je svoje skice zdaj predelal v **Koncert za orkester**, najbrž svoje največkrat izvajano simfonično delo. Naslov razkriva, da so posamezni inštrumenti ali cele inštrumentalne skupine pogosto obravnave zelo virtuozno, kar prinaša okus po koncertantnem dialogiziranju. Drugače je mogoče v petih simetrično zasnovanih stavkih – drugi in tretji stavek sta polna humornih prvin, središčni stavek pa je turobna predsmrtna pesem – ugledati postopen prehod od resnosti prvega stavka k neobremenjenemu dinamizmu finala. Večina materiala za skladbo se skriva v počasnem uvodu k prvemu stavku – nizka godala intonirajo melodijo, sestavljeni zgolj iz kvart in velikih sekund, ki nato zaznamujejo tematski material celotne skladbe. Toda kljub takšni kompozicijski natančnosti in formalni organizaciji prevladuje v Bartókovem koncertu duh spontanosti, za katerega se zdi, da ima direkten stik z ljudsko ustvarjalnostjo.

Gregor Pompe

RAW BEAUTY

Alongside P. Grainger, Australian composer Peter Sculthorpe (1929) is regarded as the most typical Australian national composer, having established the connection between music and his native Australia as one of his artistic goals. Thus many of his works are given Aboriginal titles or are nourished by Aboriginal legends. In 1972, James Murdoch concluded his research on contemporary Australian composers with the thought that Sculthorpe's work "represents an indigenous and tangible Australian idiom and an unquestionable musical identity". In spite of frequent references to the "folk" music of his homeland, the composer shakes off similar models from 19th century European music. Thus Sculthorpe's music is not characterised by motivic-thematic development based on folk material, but rather on the manipulation of basic sonic material. Other distinctive characteristics of Sculthorpe's music are connected with a frequent elegiac tone, expansive melodic lines, an affinity with the sounds of nature and a conception of form based on free fantasy.

*It was a closeness to nature that also provided the basic concept for the orchestral work **Earth Cry** from 1986. The composer built the motive G-A flat-G into the work, which according to Johannes Kepler's calculations is supposed to represent the harmony of the spheres, and with which Sculthorpe believed it was possible to introduce burning ecological themes into his composition. In 1986, the composer received a commission to write a continuation of his successful work **Mangroves**, but Sculthorpe acknowledged that he was not capable of continuing in a similar spirit: "It soon became clear that it would be dishonest of me to write music that is altogether quick and joyous. We [in Australia] still lack a common cause, and the self-interest of many has drained us of much of our energy. A bogus national identity and its commercialisation have obscured the true breadth of our culture. Most of the jubilation, I came to feel, awaits us in the future. We need to attune ourselves to this continent, to listen to the cry of the earth, as the Aborigines have done for many thousands of years."*

*The music of **Earth Cry** shifts away from Sculthorpe's characteristic ritual mourning for the lost country and intercession for its native inhabitants. Peaceful notes are exchanged for*

aggressive music - right from the opening introduction a threatening mood dominates. For the long central section, the composer borrows his own setting of *The Song of Tailititama*, which develops simultaneously in various instruments and achieves a shocking climax. In the final section, the texture again thins out and becomes softer. The opening melody of this section sounds in the unusual sonic combination of trombones and violas, evoking an image of the vastness of the Australian landscape.

After completing his anti-opera *Le Grand Macabre* (1977), Hungarian composer György Ligeti (1923–2006) also sought a solution to the renewal of his own musical "language" in the music of exotic peoples, a solution that would be "beyond the avant-garde and postmodernism". He became absorbed in the mathematics of fractals and sought new scales and tunings. Although Ligeti himself frequently linked his new technique with a "melting pot", he clearly distinguished between blending "diverse cultural signs" into a unified "amalgam" and mere quotation techniques and collage. This is particularly true of the composer's *Piano Concerto*, into which are woven various cultural phenomena (the forms of African music, the polyphony of the *ars nova* period, the experience of C. Nancarrow's musical machines), as well as of the *Violin Concerto* (1990–92), which foregrounds playing with various tunings. In the accompanying ensemble, one violin and one viola are tuned in accordance with the natural harmonics of the contrabass, while the unstable intonation of the ocarinas and recorders gives the work even more of a floating sonic quality.



Formally, the concerto is conceived symmetrically in five movements. The first movement grows melodically from trills and has a shimmering fragility. The second movement is planned as a diatonic folk aria that never manages to find its tonal centre, eventually transforming itself into a horn chorale with elusive intonation. In the central movement, the solo violin stands out more clearly, while the fourth movement is conceived as a passacaglia with an ostinato bass formed as a chromatic line that gradually ascends through the entire orchestral group. The finale appears to be a combination of all of the earlier movements, reaching a virtuosic climax in a solo cadenza.

Folk music also had a great deal of influence on the creative work of Béla Bartók. Together with his friend Zoltán Kodály, he transcribed the music of Hungary and neighbouring nations, but in his own music he was very rarely satisfied with the simple arrangement of the melodies of "peasant music", as he called the living folk music tradition. He preferred the complete sublimation of the folk music idiom, whereby he transformed himself into the "inventor" of folk melodies and textures that had a close affinity with folk music practices.

After having associated himself with the prevailing expressionism of the mid 1920s, in the 1930s Bartók turned increasingly to Baroque forms, placing complete mastery of craftsmanship before expression. In the face of the horrors of Nazi violence, he moved to the United States in the late 1930s, where, much like Arnold Schoenberg, he did not meet with an overly warm response. He lived a life that was remote and lonely, and eventually became ill with leukaemia. It was his faithful concert partner, violinist Joseph Szigeti, who helped Bartók to escape his lethargy by encouraging the Koussevitzky Foundation to commission a new work from the composer. Although initially planning a ballet, Bartók reworked his sketches into the Concerto for Orchestra, probably his most frequently performed symphonic work. As the title suggests, the individual instruments or entire instrumental groups are often treated in a very virtuosic way, introducing a flavour of concertante dialogue. In the work's five symmetrical movements - the second and third movements are full of humour, while the central movement is a grim elegy to someone who is dying – one can observe a gradual transition from the seriousness of the first movement to the unburdened dynamism of the finale. The majority of the material for the composition is concealed in the slow introduction to the first movement – the low strings intone a melody made up only of fourths and major seconds, which subsequently mark the thematic material of the entire work. However, despite its compositional precision and formal organisation, Bartók's concerto is pervaded by a spirit of spontaneity that seems to stem directly from folk creativity.

Gregor Pompe

Prevod / Translation: Neville Hall



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Cerkev Sv. Alojzija ob 11:00**

**Concert No. 3,
St. Aloysius Church at 11:00**

JUTRANJE REFLEKSIJE 1:
Navdih harmonij

MORNING REFLECTIONS 1:
Inspired by Harmonies

GODALNI ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR STRING ORCHESTRA
Janez Podlesek – koncertni mojster / lead violin

Solisti / Soloists:

Satu Vänskä – violina / violin
Diemut Poppen – viola / viola
Maja Rome – viola / viola
Monika Leskovar – violončelo / violoncello
Giovanni Sollima – violončelo / violoncello
Domen Marinčič – čembalo / harpsichord

Spored / Program:

Heinrich Ignaz Franz von Biber (1644-1704): Partia VII v c-molu

/ Partia VII in C Minor
1. Praeludium: Grave – Presto
4. Gigue: Presto
5. Aria
6. Trezza
7. Arietta

Antonio Vivaldi (1678-1741): Koncert za violino v a-molu št. 5 op. 9, RV 358 'La cetra'

/ Violin Concerto in A Minor, No. 5, Op. 9, RV 358 'La cetra'

1. Adagio
2. Presto e forte
3. Allegro

Johann Sebastian Bach (1685-1750): Suita za violončelo (violo) št. 1 v G-duru, BWV 1007

/ Suite for cello (viola) No. 1 in G Major, BWV 1007

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Minuet I & II
6. Gigue

Antonio Vivaldi (1678-1741): Koncert za dva čela v g-molu, RV 531

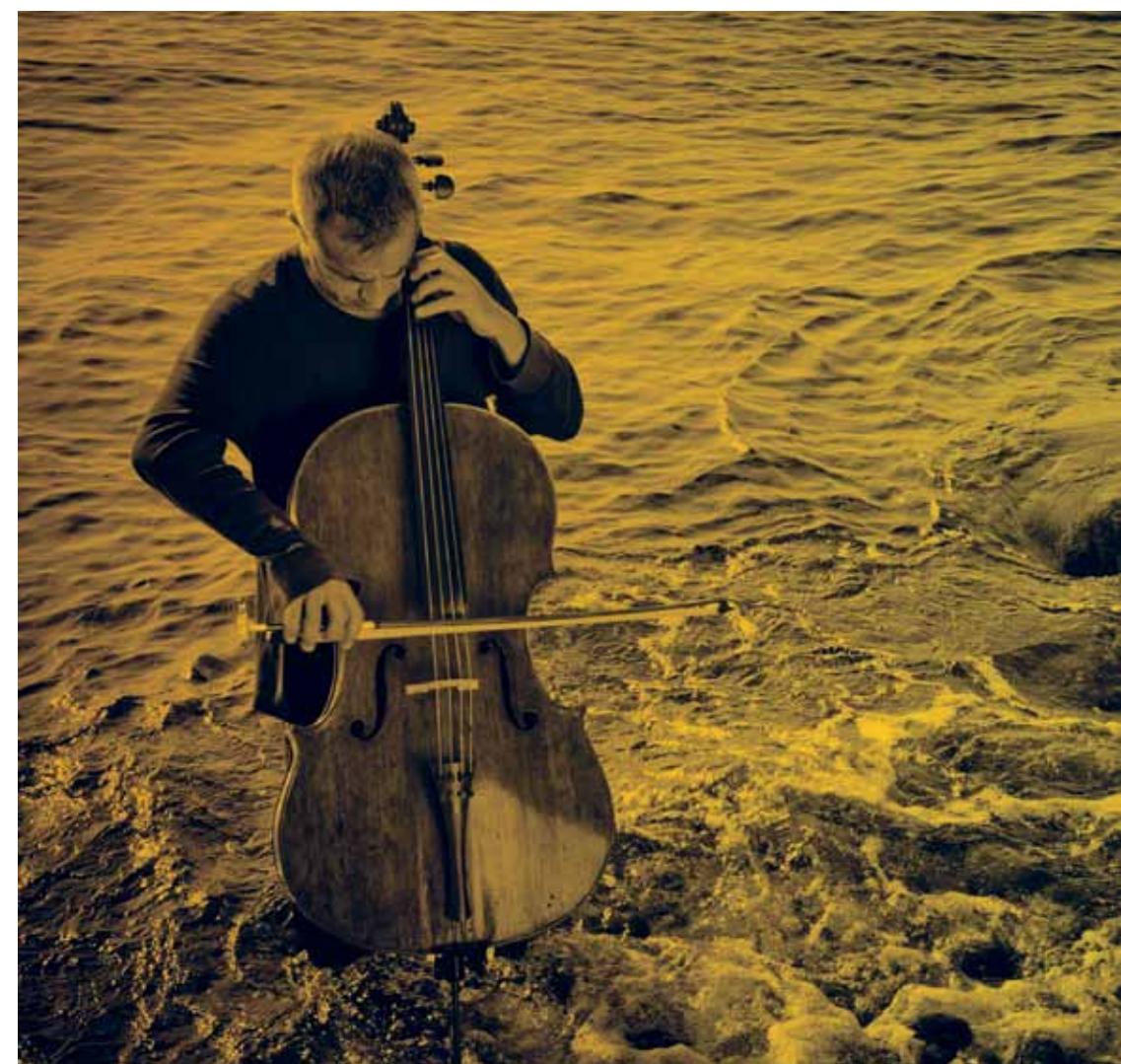
/ Concerto for 2 Cellos in G Minor, RV 531

1. Allegro
2. Largo
3. Allegro

Antonio Vivaldi (1678-1741): L'Estro Armonico op. 3 št. 11 v d-molu, RV 565

/ L'Estro Armonico, Op., 3 No. 11 in D Minor, RV 565

1. Allegro – Adagio e spiccato – Allegro
2. Largo e spiccato
3. Allegro



Heinrich Ignaz Franz von Biber je bil eden najpomembnejših in najbolj plodovitih skladateljev 2. polovice 17. stoletja ter slaven violinski virtuoz, ki je leta 1690 zaradi svojih uspehov postal celo plemič (Biber von Bibern). V nemški glasbeni zgodovini predstavlja lik, kakršnega za italijansko glasbo pomeni Corelli. Preden se je leta 1670 preselil v Salzburg, je v službi raznih plemičev pisal predvsem instrumentalno glasbo za najrazličnejše zasedbe, v Salzburgu pa je začel v večji meri komponirati še vokalno ter vokalno-instrumentalno glasbo. Kljub veliki kvaliteti njegovih vokalno-instrumentalnih glasbenih del Biber še danes najbolj slovi po instrumentalni glasbi, predvsem sonatah. Pomembni sta zlasti zbirki Rosenkranzsonaten in Sonatae tam aris quam aulis serviente; slednja dokazuje, da se je v tem času že zmanjšalo nasprotje med sonato »da chiesa« in sonato »da camera«. Zbirka z zanimivim naslovom Harmonia artificiosa-ariosa (»Umetelno-spevno sovočje« ali »Sovočje umetnosti in spevnost«) vsebuje sedem partit, imenovanih **Partia**: te so sestavljene iz zaporedja plesnih stavkov, ki so jim dodani še spevnejši, ariozni stavki.

Veliki mojster koncerta Antonio Vivaldi se kljub ogromnemu številu koncertov – ima jih ok. 500, pisal pa je tudi sakralna vokalno-instrumentalna dela in opere –, v katerih je velikokrat uporabljal tudi glasbo iz drugih svojih del, ni nikoli ponavljal. Po barvi svojih las znani »rdeči duhovnik« je bil eden najbolj izvirnih italijanskih skladateljev svoje generacije, ki je pomembno vplival na glasbeno Evropo prve polovice 18. stoletja. Sodobniki so v njem videli odličnega violinista, sicer pa so menili, da so njegove skladbe za druge izvajalce preveč zahtevne. Čas je pokazal drugače. Ko je Vivaldija ponovno odkrilo 20. stoletje, je pogled na njegov koncertni opus razodel, koliko raznovrstnih variant, različnih in drznih nians v instrumentaciji ter domislekov v zasnovi je Vivaldi uspel zaobjeti v okviru ene same glasbene zvrsti, ki je v njegovem času postala normirana tristavčna oblika s hitrima okvirnima in počasnim osrednjim stavkom.

Po številčnosti najbolj izstopajo Vivaldijevi violinški koncerti (ima jih ok. 230), med katere sodi tudi **Koncert v a-molu, RV 358**. Leta 1727 je izšel v zbirki dvanajstih koncertov, posvečenih cesarju Karlu VI.: v opusu 9, imenovanem »La cетra«, za violin, godala in continuo (verjetno orgle). Cesarju je sicer posvečena še ena zbirka koncertov s tem naslovom (La cетra II). Že sam naslov zbirke sugerira glasbo in ubrano koncertiranje; v tem ima zelo pomembno vlogo violina, za katero je v enajstih od dvanajstih koncertov tega opusa predviden solistični part. V ciklu »La cетra« je razvidno, koliko je Vivaldi umetniško dozorel od časa zgodnejših violinških koncertov. Opus 9 je tehnično zahtevnejši od prejšnjih opusov, počasni stavki pa nudijo tudi veliko možnosti za bogato solistično okraševanje. Nedvomno je Vivaldi s temi koncerti opozoril tudi na lastni izvajalski domet in utrdil svoje mesto med violinškimi virtuozmi svojega časa.

Danes je znanih 27 Vivaldijevih koncertov za violončelo, godala in continuo, le en njegov koncert pa je napisan **za dva violončela**. Tu v enakovrednih glavnih vlogah nastopata dva solistična instrumenta, ki se v obeh prvih stavkih tesno imitirata. V zaključnem Allegru uvodnemu tutti odseku sledi nastop prvega violončela. Ponoven dialog vzpostavi drugi violončelo s temo, ki se ji v fugi pridruži prvi violončelo, nato pa ga oba instrumenta s prekinvtimi popeljeta do zaključka stavka. Vivaldi je že z opusom 3, imenovanim »**L'Estro Armonico**«, leta 1711 v javnosti hotel nastopiti kot skladatelj na evropski ravni: s skrbno izbiro mednarodno uveljavljenega založnika, nekoliko nenavadno instrumentacijo in skoraj čisto simetrično razporeditvijo koncertov v cikel, predvsem pa s svojo izrazito individualno zaznamovano sposobnostjo prepletanja različnih uveljavljenih slogovnih in oblikovnih trendov tedanje evropske glasbe. Njegove kompozicijsko-tehnične zmožnosti najbolj pridejo do izraza v 11. koncertu opusa. Uvodnemu Allegru v slogu toccate sledi duo dveh violin v kanonu, ki ga naprej razvije solistični violončelo. Kratki Adagio popelje glasbeno dogajanje v fugo, ki dokazuje Vivaldijev kontrapunktsko mojstrstvo. Stavek Largo e spiccato je pravzaprav neke vrste Siciliana, koncert pa zaključuje s kromatiko obogateni Allegro. Nedvomno je »L'Estro Armonico« dosegel svoj namen in je veliko pripomogel k Vivaldijevi slavi, saj so koncerti že pred izidom krožili po Evropi v številnih prepisih.

Šest suit za violončelo solo Johanna Sebastiana Bacha je nastalo v času, ko je bil skladatelj kapelnik na dvoru kneza Anhalt-Cöthenskega. V tem srečnem obdobju je napisal največ

instrumentalne glasbe; njeno ustvarjanje se je po začetku leipziškega obdobja (po letu 1723) nekoliko umaknilo v ozadje. Verjetno so suite, ki danes sodijo v železni repertoar vsakega solističnega violončelista, nastale v študijske namene. Na prvi pogled so to dokaj konvencionalna dela, ki dosledno upoštevajo razporeditev stavkov v baročni suiti: uvodnemu preludiju sledijo stilizirani standardni dodelni plesi: alemanda, couranta, sarabanda in žiga. Tem je v vsaki suiti dodan še par za tisti čas sodobnejših plesov v tridelni obliki (menuet, bournée ali gavota), ki so bolj plesni in razigrani. V resnici so suite kljub standardni obliki revolucionarna dela, ki se radikalno izogibajo fundamentu generalnega basa ter v linije godala vnašajo tako pravo kot navidezno (torej le slišano) večglasje; za takšne zvočne efekte je violončelo s svojim širokim razponom še posebej primeren. Tako v prvi suiti že začetni stavek, zgrajen na figurah trozvokov in lestvic, ustvari zvok večglasnega ansambla. Nadaljevanje suite razgiba značilni kontrast med plesnima ritmoma alemande in courante. Uravnotežena sarabanda je zgrajena v klasičnih 8-taktnih periodah. Oba menueta se močno naslanjata na tematiko preludija, suito pa zaključi živahnega, razgibanega žiga.

Katarina Šter

MORNING REFLECTIONS 1: Inspired by Harmonies

Heinrich Ignaz Franz von Biber was one of the most important and most productive composers of the second half of the 17th century, as well as being a celebrated violin virtuoso. Due to his success, he even became a nobleman (Biber von Bibern) in 1690. He takes a place in the history of German music much like that taken by Corelli in Italian music. Prior to settling in Salzburg in 1670, he served various noblemen, writing primarily instrumental music for a diverse range of ensembles, but in Salzburg he also began to compose vocal and vocal-instrumental music more extensively. In spite of the superb quality of his vocal-instrumental music, Biber is best known today for his instrumental music, especially his sonatas. Of particular importance are his two collections Rosenkranzsonaten and Sonatae tam aris quam aulis serviente, with the latter demonstrating how the contrast between sonata "da chiesa" and sonata "da camera" had already waned somewhat by that time. The collection with the interesting title Harmonia artificiosa-ariosa ("Artful-Singing Harmony" or "Harmony of Artfulness and Song") contains seven partitas, named **Partia**. These are made up of a sequence of dance movements, to which are added more cantabile arioso movements.

In spite of the enormous number of concertos he composed - some 500, in addition to writing sacred vocal-instrumental works and operas - and despite frequently borrowing music from his own opus when working on new compositions, the great master of the concerto, Antonio Vivaldi, never repeated himself. Known as the "red priest" due to the colour of his hair, he is one of the most original Italian composers of his generation and had an important influence on European music in the first half of the 18th century. His contemporaries saw him as an excellent violinist, but believed that his compositions were too demanding for other performers. When Vivaldi was rediscovered in the 20th century, an overview of his concerto opus revealed how many diverse variants, varied and daring nuances in instrumentation, and ingenious schematic ideas Vivaldi had succeeded in embracing within the framework of just one musical genre, a genre that during his time gained its normative three movement form with fast outer movements and a slow central movement.

In terms of number, it is Vivaldi's violin concertos (there are around 230 such works) that stand out in his concerto opus, amongst which belongs the **Concerto in A minor, RV 358**. This work was published in 1727 in a collection of twelve concertos dedicated to Emperor Charles VI: Opus 9, entitled "La Cetra", for violin, strings and continuo (probably organ). Vivaldi later dedicated another collection of concertos to the Emperor, entitled "La Cetra II". The very title of the collection suggests harmonious music making. The violin has a very important role, and in eleven of the twelve concertos of this opus has a solo part. In the cycle "La Cetra", the degree to which Vivaldi had matured artistically since the time of his early violin concertos is evident. Opus 9 is

technically more demanding than the previous opuses, while the slow movements offer great scope for rich solo ornamentation. No doubt Vivaldi intended these concertos to draw attention to his own performance prowess and to confirm his place amongst the violin virtuosi of his time.

Today, we know of 27 concertos by Vivaldi for cello, strings and continuo, but only one of his concertos is written **for two cellos**. In this work, the two solo instruments take the leading role in equal measure, moving in close imitation in both of the first two movements. In the concluding Allegro, the introductory tutti section is followed by the entry of the first cello. The second cello establishes a renewed dialogue with the theme, joining the first cello in a fugue. With several pauses, both instruments then guide the movement to a conclusion.

As early as with his Opus 3 of 1711, entitled "**L'Estro Armonico**", Vivaldi sought to enter public life as a composer on the European level. He did so with a carefully selected internationally recognised publisher, somewhat unusual instrumentation and the almost perfectly symmetrical scheme of the concertos in the cycle, but above all with his distinctively individual ability to interweave the various established styles and formal trends of European music of the time. His compositional-technical ability best comes to expression in the 11th concerto of the opus. The introductory Allegro, in the style of a toccata, is followed by two violins in a canon that is first developed by the solo cello. The short Adagio conveys the musical happenings to a fugue, providing Vivaldi with an opportunity to display his contrapuntal mastery. The Largo e spiccato is actually a kind of Siciliano, and the concerto is drawn to a conclusion with a chromatically embellished Allegro. No doubt "**L'Estro Armonico**" achieved its purpose and contributed a great deal to Vivaldi's fame, as the concertos were already circulating throughout Europe in numerous copies prior to their publication.

The six suites for solo cello by Johann Sebastian Bach were written during the time that the composer was the Kapellmeister in the court of the Prince of Anhalt-Cothen. During this happy period of his life, Bach wrote most of his instrumental music, the composition of which was pushed somewhat into the background with the commencement of his Leipzig period, after 1723. It is most likely that the cello suites, which today are part of the mandatory repertoire of every solo cellist, were composed for study purposes. On first view, they are rather conventional works, faithfully following the sequence of movements of the Baroque suite; the introductory prelude is followed by stylised standard bipartite dances: allemande, courante, sarabande and gigue. To each suite is added an additional pair of tripartite dances that were more current at the time (minuet, bourrée or gavotte), which are more dance-like and playful. In spite of their standard forms, the suites are in reality revolutionary works, departing radically from the foundation of general bass and introducing an apparent (only heard) polyphony in the lines of the string instrument, a sonic effect for which the cello, with its broad range, is particularly well suited. Thus the opening movement of the first suite, which is built on figures of triple stops and scales, creates the sound of a multi-voice ensemble. The continuation of the suite employs the characteristic contrast between the dance rhythms of the allemande and the courante. The balanced sarabande is constructed in classic eight bar periods. Both of the minuets draw heavily from the thematic material of the prelude, while the suite concludes with a lively, playful gigue.

Katarina Šter

Prevod / Translation: Neville Hall

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4. DORNAVA

Koncert št. 4,
Slavnostna dvorana
v dvorcu Dornava ob 19:30

FINSKI MIT

Concert No. 4,
Dornava Mansion,
Festive Hall at 19:30

FYNNISH MYTH

GODALNI ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR STRING ORCHESTRA
Satu Vanskä – vodstvo in solo violina / lead violin, solo violin

Oblikovanje svetlobe / Light Design: Darijan Jaušnik

Oblikovanje zvoka / Sound Design: Danilo Ženko

Video: Allcomb d.o.o.

Spored / Program:

Einojuhani Rautavaara (1928): Suomalainen Myyti / Finski mit za godalni orkester / Finnish Myth for String Orchestra

Jean Sibelius (1865-1957): Šest Humoresk za violino / Six Humoresques for Violin

Št. 1 v d-molu op. 87 št. 1 / No. 1 in D Minor, Op. 87 No. 1

Št. 2 v D-duru op. 87 št. 2 / No. 2 in D Major, Op. 87 No. 2

Št. 4 v g-molu op. 89 št. 2 / No. 4 in G Minor, Op. 89 No. 2

Pehr Henrik Nordgren (1944-2008): Pelimannimuotokuvia (Portreti deželnih goslačev) op. 26 (1., 2., 4. stavek)

/ Pelimannimuotokuvia (Portraits of Country Fiddlers), Op. 26 (1st, 2nd, 4th Movement)

1. Napsyttaja (Obiralec / The Plucker)

2. Tuumiskeljia (Mislec / The Thinker)

3. Vanhan miehen menuetti (Menuet starega moža / The Old Man's Minuet)

4. Pelimannin elamankappale (Goslačeva najljubša viža / The Fiddler's Favorite Tune)

Jean Sibelius (1865-1957): Rakastava (Ljubimca), za godalni orkester, triangel in pavke op. 14

/ Rakastava (The Lover), for string orchestra, triangle, and timpani, Op. 14

1. Der Liebende: Andante con moto

2. Der Weg der Geliebten: Allegretto

3. Guten Abend – Lebe Wohl: Andantino (alla breve) – Doppio lento – Vivace F – Allergando – Lento assai A-d

Kaija Sariaaho (1952): De la terre, za solo violino / De la terre, for solo violin

Jean Sibelius (1865-1957): Canzonetta za godala op. 62a / Canzonetta for strings, Op. 62a

Finska je dolgo iskala pot do svoje nacionalne samostojnosti. Potem, ko je dolgo trpela Švedsko nadoblast, je bila po švedskem porazu v 19. stoletju prepuščena na milost in nemilost drugi sosedji: Rusiji. Prav v 19. stoletju so nacionalna revolucionarna trenja zaznamovala celotno Evropo, naselila pa so se tudi v umetniške stvaritve. Slednje velja tudi za Finsko, kjer je prava nacionalna ikona in simbol boja za narodno samostojnost postal Jean Sibelius. Osnovo njegovega glasbenega idioma je sicer predstavljala razviti zahodnoevropski romantični glasbeni stavek, vendar je le-tega znal tudi samosvoje predrugačiti. Najbolj eksplisitno je poizkušal razviti bolj izrazit lasten glasbeni izraz v devetdesetih letih 19. stoletja, ko je napisal najbolj tipično nacionalno delo, simfonijo Kullervo, ki jo je zasnoval na podlagi epizode iz finskega nacionalnega epa Kalevala. Delo je polno enostavnih orkestrskih efektov, harmonske zvezze so nenavadne, podobno pa velja tudi za široko razpete melodije, ki niso preveč pevne. V takšnem duhu je nato nastala še vrsta krajsih orkestrskih skladb (En Saga, Suite Karelia) in tudi triptih za moški zbor **Rakastava** (Ljubimca, 1994), ki ga je skladatelj skoraj dve desetletji kasneje predelal za godalni orkester.

Na Finskem si je Sibelius kmalu zagotovil status nacionalnega junaka, toda v prvem desetletju 20. stoletja je njegovo ime postajalo vse pomembnejše tudi na mednarodnem glasbenem prizorišču. V tem času je nastala scenska glasba za dramo Arvida Järnefelta Kuolema (Smrt), najbolj znana točka katere je gotovo Valse triste. V istem nizu karakternih miniatur pa lahko najdemo tudi **Canzonetta za godala**. Kljub temu, da si je Sibelius prizadeval za značilen finski nacionalni idiom, pa ni mogoče spregledati, da se je vzoroval pri Čajkovskem. Sibeliusov glasbeni jezik je bil torej tudi v času, ko so se v srednjem Evropi že dogajali pomembni estetski in kompozicijsko-tehnični prevrati, zavezani izročili 19. stoletja. Takšno neskladje je kmalu občutil tudi skladatelj sam, ki se je zavedal svoje anahronistične pozicije, hkrati pa ni zmogel opustiti tradicionalnega stavka. Ustvarjalni proces mu je postal vedno težji. V drugem desetletju 20. stoletja je njegova osrednja pozornost tako veljala velikim simfoničnim delom, toda hkrati z njim je ustvarjal tudi vrsto fragmentov, v katere ni vlagal visokih umetniških zahtev. Kasneje je takšne kompozicijske drobce pretvoril v točke za scensko glasbo in vrsto miniatur za violino in orkester, med katerimi zaradi svoje bogate melodične invencije izstopa **Šest humoresk**.

Po drugi svetovni vojni, ko je bila finska nacionalna identiteta dovolj utrjena, se je pregreti nacionalizem ohladil, zamenjala pa ga je bolj liberalna estetska misel. Tako so v šestdesetih letih na Finskem gostovali največji evropski glasbeni modernisti. Temu je v sedemdesetih letih najprej sledil razcvet operne kulture in v osemdesetih tudi skladateljske, danes pa je Finska dežela številnih znanih glasbenih festivalov in glasbenikov. Odsotnost daljše tradicije pa vendarle odmeva v opisuh sodobnejših skladateljev, ki večinoma opuščajo hermetizem modernizma in se prepričajo nebrzdanemu eklekticizmu.

Slednje velja že za plodovitega skladatelja Einojuhanija Rautavaaro (1928), ki je svoja zgodnja dela snoval v neoklasicističnem duhu, kasneje pa se je zanimal za serializem. Proti koncu šestdesetih let je vendarle izbral pot »nove romantike« oz. slogovnega pluralizma – njegova dela so zaznamovana z opojnim romantičnim izrazom, v katerega pa v eklektičnem duhu vključuje tudi nekatere modernistične tehnike. Zelo podobno je mogoče označiti razvoj eno generacijo mlajšega Pehr Henrika Nordgrena (1944–2008), ki je v šestdesetih letih začenjal kot zmerni modernist, vendar se ja nato kmalu zavezal bolj tradicionalnemu kompozicijskemu idiomu. Odločilen je bil pri tem njegov študij kompozicije na Japonskem na začetku sedemdesetih let. Leta 1973 se je vrnil na Finsko in se ustalil v odročnem kraju Kaustinen, ki pa velja za središče finske ljudske glasbe, saj v njem vsako poletje prirejajo največji festival ljudske glasbe. Zato ni čudno, da se mnoge Nordgrenove skladbe navezujejo na ljudsko izročilo. Najbolj znano skladateljevo delo s folklorističnimi impulzi so gotovi **Portreti deželnih goslačev** iz leta 1976.

Bolj odločno se je modernističnim tokovom zavezala skladateljice Kaija Saariaho (1952), ki se je izpopolnjevala na Visoki šoli za glasbo v Freiburgu, kjer sta bila njena mentorja slavna skladatelja Brian Ferneyhough in Klaus Huber. Leta 1982 se je preselila v Pariz, ki je od takrat njen dom. Najpomembnejše pariške vzpodbude so povezane s sodelovanjem v znanem glasbenem centru IRCAM, kjer se je skladateljica spoznala z novimi kompozicijskimi tehnologijami (živa elektronska glasba, delo z računalniškimi algoritmimi) in spektralno analizo. V osemdesetih letih se je skladateljičin interes iz melodične linije prenesel na tonsko barvo in harmonijo kot osrednjima elementoma njene glasbe. Slednja je pogosto povezana s spektralno analizo – skladateljica harmonsko gradivo črpa iz analize alikvotnih tonov, ki jih sproža določena frekvence, zaigrana na točno izbranem glasbilu (t. i. spektralna glasba).

Skladateljičino delo ...**de la Terre** (1991) za violino in elektroniko je tretji del baleta Maa, ki je nastal po naročilu Finske nacionalne opere. Naslov prinaša široko semantično polje, saj zaznamuje tako »Zemljo«, »deželo« kot tudi »domovino«. Sedemdelni balet nima sklenjenega, linearnega sižaja, temveč je zgrajen na podlagi tematskih arhetipov, povezanih z vratiti, potovanji in prečkanji oceanov. Nekateri odseki celotne partiture so povsem elektronski, v drugih pa skladateljica elektronske zvoke kombinira z akustičnimi instrumenti, ki pa so največkrat ozvočeni in tako podvrženi tudi računalniški zvočni manipulaciji. Odsek ...**de la Terre** predstavlja po skladateljičinih besedah izvir materiala za celoten balet. Emocionalno nabit, intenzivni monolog in številne izrazite glasbene geste potrjuje središčno vlogo odseka v celotnem baletu.

Gregor Pompe



FYNNISH MYTH

Finland sought a path to national independence for a long time. It suffered under Swedish supremacy for many years, but after the Swedish defeat in the 19th century Finland was left to the mercy of another neighbour: Russia. It was in the 19th century that national revolutionary tensions marked all of Europe, as well as spilling over to artistic creativity. This was also true in Finland, where Jean Sibelius became a genuine national icon and a symbol of the battle for national independence. Although the basis of his musical idiom was the developed technique of Western European Romantic music, he knew how to transform this technique in a unique way. His attempts to develop an overtly personal musical expression were most explicit in the 1890s, when he wrote his most characteristic national work, the symphony *Kullervo*, which was based on an episode from the Finnish national epic *Kalevala*. The work is full of unique orchestral effects and the harmonic connections are rather unusual, something that can also be said of the broadly expansive melodies, which are not exactly singable. A series of short orchestral compositions (*En Saga, Karelia Suite*) emerged in a similar vein, as well as a triptych for male choir entitled *Rakastava* (The Lover, 1894) which the composer reworked for string orchestra almost two decades later.

In Finland, Sibelius soon achieved the status of a national hero, but in the first decade of the 20th century his name also became increasingly important in the international music scene. It was during this period that the theatre music for Arvid Järnefelt's drama *Kuolema* (Death) was written, whose best known number is undoubtedly *Valse triste*. **Canzonetta for strings** belongs to the same series of character miniatures. In spite of Sibelius's endeavours to achieve a characteristic Finnish national idiom, it is impossible to overlook the fact that he modelled himself on Tchaikovsky. Sibelius's musical language thus also inhabited an era during which important aesthetic and compositional-technical upheavals connected with the tradition of the 19th century were taking place in central Europe. The composer soon felt these disharmonies himself – although aware of his anachronistic position he was unable to abandon traditional technique. The creative process became increasingly difficult for him. In the second decade of the 20th century, the focus of Sibelius's attention was large scale symphonic works, but at the same time he also created a series of fragments that he did not burden with high artistic demands. He later formed these compositional fragments into numbers for theatre music and a series of miniatures for violin and orchestra, amongst which **Six Humoresques** stands out for its melodic invention.

After the Second World War, when the Finnish national identity was sufficiently secure, the fervent nationalism cooled down somewhat and was replaced by more liberal aesthetic thinking. Thus in the 1960s Finland played host to some of the greatest European musical modernists. This was first followed in the 1970s by an awakening of opera culture in Finland, while in the 1980s a burgeoning compositional culture also took root. Today, Finland is a country of numerous well known music festivals and celebrated musicians. The absence of a long tradition nonetheless leaves its trace in the opus of contemporary Finnish composers, the majority of whom turn their backs modern hermeticism and indulge in unrestrained eclecticism.

This is certainly true of the prolific composer Einojuhani Rautavaara (1928), who devised his early works in the spirit of neoclassicism but later acquainted himself with serialism. Towards the end of the 1960s, he nonetheless chose the path of a "new romantic", that is, the path of stylistic pluralism – his works were marked by intoxicating romantic expression, but, in the spirit of eclecticism, also included certain modernist techniques. Much the same could be said of the development of Pehr Henrik Nordgren (1944–2008), who belonged to the next generation of Finnish composers. In the 1960s, he began as a moderate modernist, but he soon took on a more traditional compositional idiom. A decisive factor in this was

his composition studies in Japan in the early 1970s. In 1973, he returned to Finland and settled in the remote municipality of Kaustinen, which is regarded as the centre of Finnish folk music, as every summer it plays host to the largest festival of folk music in Finland. It is therefore no wonder that many of Nordgren's compositions are linked with the folk tradition. The composer's best known work derived from a folklore impulse is undoubtedly his **Portraits of Country Fiddlers** from 1976.

Kaija Saariaho (1952), who studied at the Freiburg University of Music with celebrated composers Brian Ferneyhough and Klaus Huber, embraced modernist streams more decisively. In 1982, she moved to Paris and has made the city her home ever since. The most important musical stimuli she experienced in Paris are related to her activities at the well known music centre IRCAM, where she became familiar with new compositional technologies (live electronic music, work with computer algorithms) as well as with spectral analysis. In the 1980s, Saariaho's interest in melodic lines gave way to a fascination with tone colour and harmony as essential elements of her music. These elements were often linked with spectral analysis - the composer extracted harmonic material from analysis of the harmonics activated by a particular frequency played on a specifically selected instrument (so-called spectral music).

Saariaho's composition *...de la Terre* (1991) for violin and electronics is the third section of the ballet *Maa*, which was commissioned by the Finnish National Opera. The title conveys a broad semantic field, as it signifies both "Earth" and "country", as well as "homeland". The seven part ballet does not have a definitive, linear topic, but is rather constructed on the basis of thematic archetypes linked with doors, travel and traversing oceans. Some sections of the score are entirely electronic, while in other sections the composer combines electronic sounds with acoustic instruments, which are also usually amplified and subjected to computer manipulation. According to the composer, *...de la Terre* is the source of the material for the entire ballet. The central role of this section is confirmed by its emotional charge, intensive monologue and numerous distinctive musical gestures.

Gregor Pompe

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JUTRANJE REFLEKSIJE 2:
Virtuozni humor

MORNING REFLECTIONS 2:
Virtuoso Humour

Marino Formenti - klavir / piano
Boštjan Lipovšek - rog / horn
Janez Podlesek - violina / violin
Irina Kevorkova - violina / violin
Diemut Poppen - viola / viola
Alexandre Razera - viola / viola
Monika Leskovar - violončelo / violoncello



Spored / Program:

Fragmenti iz Mozartovih (1756-1791) in Kurtágovih del (1926)

/ Fragments by Mozart and Kurtág

Wolfgang Amadeus Mozart: Menuet v D-duru, K Anh. 34 (385hII; K 576a; Fragment)

/ Menuett in D K Anh. 34 (385hII; K 576a)

György Kurtág: Hommage à Deszö Ránki (valček) iz Játékók (Igre)

/ Hommage à Deszö Ránki (Walzer) from Játékók (Games)

Wolfgang Amadeus Mozart: Fantazija v f-molu, K Anh. 32 (K6: 383C; Fragment)

/ Fantasie in f K Anh. 32 (K6: 383C)

György Kurtág: All'ongherese

Wolfgang Amadeus Mozart: Adagio v h-molu, K deest (Fragment)

/ Adagio in h K deest

György Kurtág: Marina Cvetajeva: Čas je

/ Marina Tsvetayeva: It's Time

Wolfgang Amadeus Mozart: Molto allegro v G-duru, K 72a (Fragment)

/ Molto Allegro in G K 72a

György Kurtág: Do-Mi D'arab

Wolfgang Amadeus Mozart: Fantazija v d-molu, K 397 (385g; Fragment)

/ Fantasie in d K 397 (385g)

György Kurtág: In memoriam András Mihály

Wolfgang Amadeus Mozart (1756-1791): Kvintet za rog, violino, dve violi in violončelo v Es-duru, K 407

/ Quartet for Horn, Violin, Two Violas and Cello in E flat Major, K 407

1. Allegro

2. Andante

3. Allegro

Leone Sinigaglia (1868-1944): Romanca za rog in godalni kvartet op. 3

/ Romance for horn and string quintet, Op. 3

Johannes Brahms (1833-1897): Trio za klavir, klarinet (ali violo) in violončelo v a-molu op. 114

/ Trio for Piano, Clarinet (or viola) and Violoncello in A Minor, Op. 114

1. Allegro

2. Adagio

3. Andantino grazioso

4. Allegro

Kratek, oster epigram je lahko učinkovit toliko kot dolg roman. Podobno je z glasbenimi deli. Najboljši glasbeni domislek ni nujno tisti, ki se lahko razprede v dolgo simfonijo. Kljub temu je lahko zaokrožen iz značajen – ne glede na to, ali je njegov značaj povezan predvsem z značilno glasbeno obliko – npr. s plesno obliko ali z improvizacijsko fantazio –, z določenim tempom, ali pa je povod zanj nekaj zunajglasbenega, npr. pesem ali spomin, značilnost posameznika ali celo naroda. Takšne epigramske značilnosti, nemalokrat začinjene s humorjem, išče preplet fragmentov dveh skladateljev različnih obdobjij in okolij. Kaj je skupno vedremu, zgovornemu, obenem pa globokemu Mozartu, geniju, v katerem kar vre od glasbenih domislic, in zadržanemu, pretanjenu Kurtágu, varčnemu z besedami? Oba sta glasbo razumela podobno: prav vsaka nota je morala imeti svoj razlog. Po Mozartovo: »Veliko not, a nobene preveč.«

Mozart se nam zdi že stari znanec, zato na tem mestu sledi le nekaj besed o pomembnem madžarskem pianistu, glasbenem pedagogu in skladatelju Györgyu Kurtágu. Po študiju klavirja in kompozicije na Akademiji za glasbo Franz Liszt v Budimpešti je deloval predvsem kot pianist. Zanj je bil prelomen enoletni študij (1957/58) pri Milhaudu in Messiaenu v Parizu, kjer se je seznanil z Webernovimi deli ter se posvečal delu z najmanjšimi možnimi glasbenimi elementi.

Kurtág je zorel počasi, a vztrajno. Med pomembna dela sodi Godalni kvartet, op. 1 iz 1961 – prvo delo, ki je asimiliralo sodobne evropske glasbene tokove v madžarski glasbi. V klavirskem albumu za otroke Elő-Játékok (Pred-igre) je utemeljil nov način pisanja za klavir. nadaljnja zbirka Játékok (Igre) je glasbena beležka, v kateri je skladatelj predeloval dogodek iz svojega življenja ter se v skladbicah spominjal svojih znancev ali rešetal njihove glasbene ideje; zbirki so sledile še druge podobne skladbe. V tujini pa je zaslovel z zgoščenim delom Poslaniya pokoynoj R.V. Trusovoy, op. 17 (Sporočila pokojne R.V. Trusove).

Wolfgang Amadeus Mozart je rog dodobra spoznal že v mladih letih, saj je bil rogorist dvorne kapele Joseph Leutgeb (Leitgeb) prijatelj njegovega očeta, ki je družino pogosto obiskoval in z njimi muziciral. Kasneje je na Dunaju odprl trgovinico s sirom ter se preživiljal tudi kot priložnostni »svobodni umetnik« – rogorist. Ko je na Dunaj po letu 1781 prišel še mladi Mozart, je zanj napisal nekaj del za rog. A ni šlo brez kančka humorja, saj je Leutgeba vsakič nekoliko podrezal. Rokopis Koncerta za rog in orkester št. 2 iz leta 1783 tako nosi posvetilo: »Wolfgang Amadé Mozart se je usmilil Leutgeba, neumnega osla, vola in norca, na Dunaju, 27. maja 1783«. To usmiljenje je bilo vendarle dobronamerno, saj je koncert poln svežine in navdiha, ki nudita solistu veliko manevrskega prostora.

Z zanimimi koncerti za rog in orkester je morda povezan tudi edini kvintet, v katerem nastopa rog – **Kvintet K 407** iz leta 1782, ki ga je Mozart najbrž prav tako napisal za Leutgeba. Morda je bilo mišlen celo kot šala, saj je v njem polno iskrivega humorja. Kvintet je zasnovan kot nekakšen komorni koncert, ki pa v okvirnih hitrih stavkih ne pokaže vseh adutov instrumenta(lista). Ta pride na svoj račun v počasnem osrednjem stavku, v katerem izstopa prefijen dialog med rogom in violino. Za objavo je Mozart kvintetu dodal še menuet iz Serenade, K 375.

Italijanski skladatelj Leone Sinigaglia je študiral pri Giovanniju Bolzoniju v Torinu ter pri Eusebiju Mandyczewskem na Dunaju. Tam je spoznal mnoge slavne glasbenike, tako npr. Brahmsa, Goldmarka in Mahlerja, in razvil posebno naklonjenost do t. i. absolutne glasbe. Tesno se je spoprijateljil z Dvorákom, ki ga je v Pragi privatno učil orkestracijo; od njega se je Sinigaglia naučil tudi tehnik prirejanja ljudskih pesmi. Po vrtniti v Torino leta 1901 se je posvetil zbiranju in študiju piemontskih ljudskih pesmi; zbral jih je ok. 500 ter številne priredil za glas in klavir ter ostale zasedbe. Te priredbe so polne domiselnosti in sijajnih rešitev ter sodijo med njegova najboljša dela, vplivi ljudske glasbe pa so pogosto vidni tudi v njegovih izvirnih skladbah. V 2. svetovni vojni je bil Sinigaglia preganjan zaradi judovskega porekla; med aretacijo leta 1944 je podlegel srčnemu napadu.

Le redka skladateljeva dela pred dunajskim obdobjem so bila objavljena. V njih je razviden vpliv skladateljev zgodnje romantične, predvsem Mendelssohna, po drugi strani pa razodevajo konservativnega skladatelja z ljubeznivo in tekočo glasbeno govorico. Lep primer mladostnega sloga je **Romanca za rog in godala, op. 3**.

Johannes Brahms je med letoma 1854 in 1894 napisal 24 dovršenih umetniških komornih del, v katerih naj bi bila zajeta vsa globina njegove ustvarjalne osebnosti. V nekaterih pomembnih delih nastopa klarinet, po Hanslickovih besedah »Brahmsov najmlajši hvaležni posvojenec«, ki je skladatelja spodbudil k novim domislicam.

Brahms je leta 1891 spoznal slovitega klarinetista Richarda Mühlfelda. Grofici Heldburg, ženi grofa Meiningena, je nato poslal šaljivo pismo, s katerim se je povabil v Meiningen. Opazil naj bi namreč, da je s pogledi zasledovala Mühlfelda v orkestru. **Trio v a-molu** in še en kvintet bi bila odlčna priložnost, kjer bi se klarinetist izkazal, poleg tega pa bi bil grofici ves čas na očeh. Šaljivo pismo je obrodilo sadove: obe deli sta bili z Mühlfeldom izvedeni na grofičini zabavi, kasneje pa sta bili z uspehom predstavljeni še v Berlinu. Brahms sam je zelo cenil zgoščenost in tankočutnost svojega tria. V njem se skladatelj igra z zvokom klarineta, sploh v počasnem stavku, ko violončelo in klarinet nastopita v »duetu zaljubljencev«, kakor ga je označil Brahmsov prijatelj, in v katerem je klarinet zgovoren in prepričljiv tudi v nizkih legah, pa tudi v zaključnem stavku, ki se navezuje na prvega in v katerem ima klarinet strastne izbruhe v visokih legah. A igrata se prične že v treh temah prvega stavka, v katerem se oglašajo posamezni instrumenti, rokokojski menuet s triom pa je glasbena reminiscenca preteklosti.

Katarina Šter

MORNING REFLECTIONS 2: Virtuoso Humour

A short, poignant epigram can be just as effective as a long novel, and similar can be said of musical works. The best musical idea is not necessarily that which can be expanded into a long symphony. Furthermore, an epigrammatic idea can be rounded and full of character, irrespective of whether this character is linked entirely with a characteristic musical form – such as a dance form or an improvisational fantasy – or with a specific tempo, or whether the impulse for the idea is extramusical, perhaps a memory or the characteristic of an individual or an entire nation. Such epigrammatic characteristics, frequently spiced with humour, are sought by the interlacing of fragments by two composers of different eras and environments. What does Mozart, the light-hearted and loquacious, but at the same time the deep, genius, virtually boiling over with musical ideas, have in common with the reserved, refined Kurtág, so sparing with words? They both understand music in a similar way: every single note must have a reason, or in Mozart's words: "A lot of notes, but none too many."

Mozart appears to us as an old acquaintance, and therefore what follows is a few words about the important Hungarian pianist, music pedagogue and composer, György Kurtág. After studying the piano and composition at the Franz Liszt Academy in Budapest, he worked primarily as a pianist. A turning point for him was a year of study (1957/58) with Milhaud and Messiaen in Paris, where he became familiar with Webern's opus and began to focus his attention on working with the smallest possible musical elements.

Kurtág matured slowly but steadily. His most important works include the String Quartet, Op. 1 from 1961, the first work that assimilated contemporary European musical streams into Hungarian music. In the piano album for children entitled El -Játékok (Pre-Games) he established a new way of writing for the piano, while the continuation of the collection, Játékok (Games), is a musical notebook in which the composer reflected on events from his life and in the compositions recalled his acquaintances or worked out his musical ideas. This collection was followed by other similar compositions. Kurtág made a name for himself internationally with a recording of the work Poslaniya pokoynoy R.V. Trusovoy, Op. 17 (Messages of the Late R.V. Troussova, Op. 17).

Wolfgang Amadeus Mozart became familiar with the horn at a very early age, as a horn player from the court chapel, Joseph Leutgeb (Leitgeb), was a friend of Mozart's father and often visited the family and made music with them. Later, Leutgeb opened a cheese shop in Vienna, while at the same time supplementing his income as an occasional "freelance artist" – a horn player. When the young Mozart arrived in Vienna in 1781, he made Leutgeb's acquaintance again and wrote several works for horn for him – not without a hint of mischief, or at least playfulness, as in these works he always pokes fun at Leutgeb to some extent. Thus the manuscript for the Horn Concerto No. 2 from 1783 bears the

dedication: "Wolfgang Amadeus Mozart took pity on Leitgeb, a foolish ass, ox and madman, in Vienna, 27 May 1783". Mozart's "pity" was nonetheless well-intentioned, as the work abounds with freshness and inspiration, offering the soloist sufficient manoeuvring space.

Perhaps connected with the horn concertos is the only quintet in which the horn appears, **Quintet K 407** from 1782, a work that Mozart probably also wrote for Leitgeb. This composition may even have been conceived as a joke, as it is full of sparkling humour. The scheme of the quintet is a kind of chamber concerto, but not all of the horn's trump cards are shown within the frameworks of the fast movements. The instrument comes to full expression in the slow central movement, in which a refined dialogue between the horn and the violin stands out. For publication, Mozart added the minuet from the Serenade K 375 to the quintet.

Italian composer Leone Sinigaglia studied with Giovanni Bolzoni in Torino and Eusebius Mandyczewski in Vienna. It was in Vienna that he met many celebrated musicians, including Brahms, Goldmark and Mahler, and developed a particular affinity towards so-called absolute music. He established a close friendship with Dvořák, to whom he taught orchestration privately in Prague, while in return Sinigaglia learnt the technique of arranging folk songs from Dvořák. After returning to Torino in 1901, Sinigaglia devoted himself to the collection and study of folksong from the Piedmont region, collecting some 500 pieces, many of which he arranged for voice and piano as well as other ensembles. These arrangements are full of invention and brilliant solutions, and count amongst the composer's finest works, while the influence of folk music is also frequently evident in his original compositions. During the Second World War, Sinigaglia was persecuted due to his Jewish origins and he died of a heart attack while being arrested in 1944.

Very few of the works written by Sinigaglia prior to the Vienna period were published. In those that were, the influence of early Romantic composers, especially Mendelssohn, is evident, while they also reveal a conservative composer with a passion for flowing musical discourse. A beautiful example of Sinigaglia's early style is the **Romance for horn and strings Op. 3**.

Between 1854 and 1894, Johannes Brahms composed 24 superb chamber works, in which all of the depth of his creative personality was captured. In some of the most important works the clarinet stands out, an instrument that in Hanslick's words was "Brahms's youngest grateful adoptee", inspiring the composer to a new level of inventiveness.

In 1891, Brahms met the celebrated clarinettist Richard Mühlfeld. He subsequently wrote an amusing letter to Countess Heldburg, the wife of Count Meininger, in which he invited himself to Meininger, having apparently noticed that the Countess's gaze had been following Mühlfeld in the orchestra. The **Trio in A minor**, as well as a quintet that was performed, would have been an excellent opportunity for the clarinettist to show himself, while also being under the constant gaze of the Countess. The witty letter bore fruit: both of the works were performed by Mühlfeld at the Countess's party and were later also successfully presented in Berlin. Brahms himself highly valued the concentration and sensitivity of his trio. In this work the composer plays with the sound of the clarinet, especially in the slow movement, where the cello and the clarinet enter into a "lovers' duet", as it was labelled by Brahms's friend, in which the clarinet is articulate and convincing even in the lower registers. The clarinet also shines in the concluding movement, which is connected with the first movement and contains passionate outbursts from the instrument in the high registers. The interplay of the performers begins in the three themes of the first movement, in which all of the individual instruments are heard, while the rococo minuet and trio is a musical recollection of the past.

Katarina Šter

Prevod / Translation: Neville Hall

Pokrovitelji koncerta / Concert sponsor:



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6. MARIBOR

**Koncert št. 6,
Dvorana Union ob 19:30**

NAUK ZA NESMRTNOST

**Concert No. 6,
Union Hall at 19:30**

LESSONS FOR IMMORTALITY

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, solo violina / lead violin

Solisti / Soloists:

Dejan Lazić – klavir / piano
Matej Šarc – oboja / oboe
Milena Lipovšek – flavta / flute
Boštjan Lipovšek – rog / horn
Paolo Calligaris – fagot / bassoon

Spored / Program:

Wolfgang Amadeus Mozart (1756-1791): Koncert za klavir št. 12 v A-duru op. 4, K 414
/ Piano Concerto Nr. 12 in A Major, Op. 4, K 414

1. Allegro
 2. Andante
 3. Rondeau;Allegretto
- Wolfgang Amadeus Mozart** (1756-1791): Sinfonia concertante v Es-duru, K 297b
/ Sinfonia concertante in E flat Major, K 297b
1. Allegro
 2. Adagio
 3. Andantino con variazioni
- ***

Benjamin Britten (1913-1976): Variacije na temo Franka Bridga op. 10

/ Variations on a Theme of Frank Bridge, Op. 10
Uvod in Tema / Introduction and Theme: Lento maestoso

1. Variacija 1:Adagio
2. Variacija 2:Koračnica / March
4. Variacija 3:Romanca / Romance
5. Variacija 4: Italijanska arija / Aria Italiana
6. Variacija 5: Klasični bourrée / Bourrée Classique
7. Variacija 6: Dunajski valček / Wiener Waltzer
8. Variacija 7: Večno gibanje / Moto Perpetuo
9. Variacija 8: Pogrebna koračnica / Funeral March
10. Variacija 9: Spev / Chant
11. Variacija 10: Fuga in Finale / Fugue and Finale

Igor Stravinski (1882-1971): Muze iz baleta Apolon: Apoteoza / Apollo: Apotheosis

Klavirske koncerte št. 12 v A-duru Wolfganga Amadeusa Mozarta je skupaj s še dvema drugima (K 413 in K 415) nastal že leta 1782 – pred časom, ko se je skladatelj intenzivno ukvarjal s to zvrstjo. Znan je bil predvsem zaradi uspeha Singspiel Beg iz seraja, obiskani pa so bili tudi njegovi koncerti, na katere je zahajalo visoko plemstvo. Muhasti okus publike je bil na Mozartovi strani, in skladatelj je to izkoristil tudi v sledečih letih, ko je nastalo nekaj njegovih največjih mojstrovin v tej zvrsti.

Priložnost, za katero je Klavirske koncerte št. 12 nastal, ni znana. Vsekakor je moral biti všečen publiki, saj ga je Mozart v pismu očetu opisal kot »nekaj vmes med pretežkim in prelahkim«, kar pa vsekakor ugaja ušesu. Koncert je Mozart največkrat izvajal kar sam. O tem priča že dejstvo, da sta za vsak stavek ohranjeni dve kadenci, poleg tega pa je Mozart zaključni Rondo, današnji K 386, nadomestil z novim. Čeprav delo po oblikovni plati ne prinaša novosti, je očarljivo predvsem zaradi drobnih detajlov, ki jih je vanj vtkal Mozart. Trije stavki so si po značaju povsem kontrastni. Prvi – sonatni stavek z dvojno ekspozicijo – je svetel in optimističen, glavna tema zaključnega ronoda je nežna in elegantna, v tridelnem pesemskem drugem stavku pa je Mozart uporabil temo Johanna Christiana Bacha in se s tem poklonil spominu januarja 1782 umrlega skladatelja.

Mozartova **Sinfonia concertante za pihala** je skupaj z drugimi deli za pihala veljala za dela, ki so bila za razliko od skladateljevih violinskih ali klavirskih koncertov napisana po naročilu za različne priložnosti. Z njimi je skladatelj najbrž poskrbel za svoje gmotno stanje ter se pri komponiranju morda ravnal predvsem po željah in zmožnostih naročnikov, zato jim je glasbena zgodovina večkrat pripisovala manjšo umetniško vrednost. Takšno poenostavljeni gledanje pa ne pokaže vedno prave podobe; med temi deli je mnogo takšnih, v katerih najdemo številne umetniške presežke, predvsem pa predstavljajo temeljno literaturo glasbe za pihala.

Sinfonia concertante, K 297b, zdognje delo iz leta 1778, je nastala za instrumentaliste manheimskega dvora in enega potupočega glasbenika. To so bili flavtist Wendling, oboist Ramm, rogist Punto in fagotist Ritter. Izvirna različica dela je žal izgubljena; namesto različice s flavto in oboo danes poznamo tisto z oboo in klarinetom. V tem delu se je Mozart navezel na tradicijo concerta grossa italijanskega baroka in jo približal solističnemu koncertu. Znotraj nekoliko bolj simfonično zastavljenih okvirov virtuzozno zasnovanih solističnih parti res učinkujejo nadvse koncertantno, solistično. Zelo znan je počasni drugi stavek, v desetih sklenjenih variacijah zadnjega stavka pa pride do izraza vsa virtuzoznost instrumentalistov (vsak od njih ima tudi eno solistično variacijo).

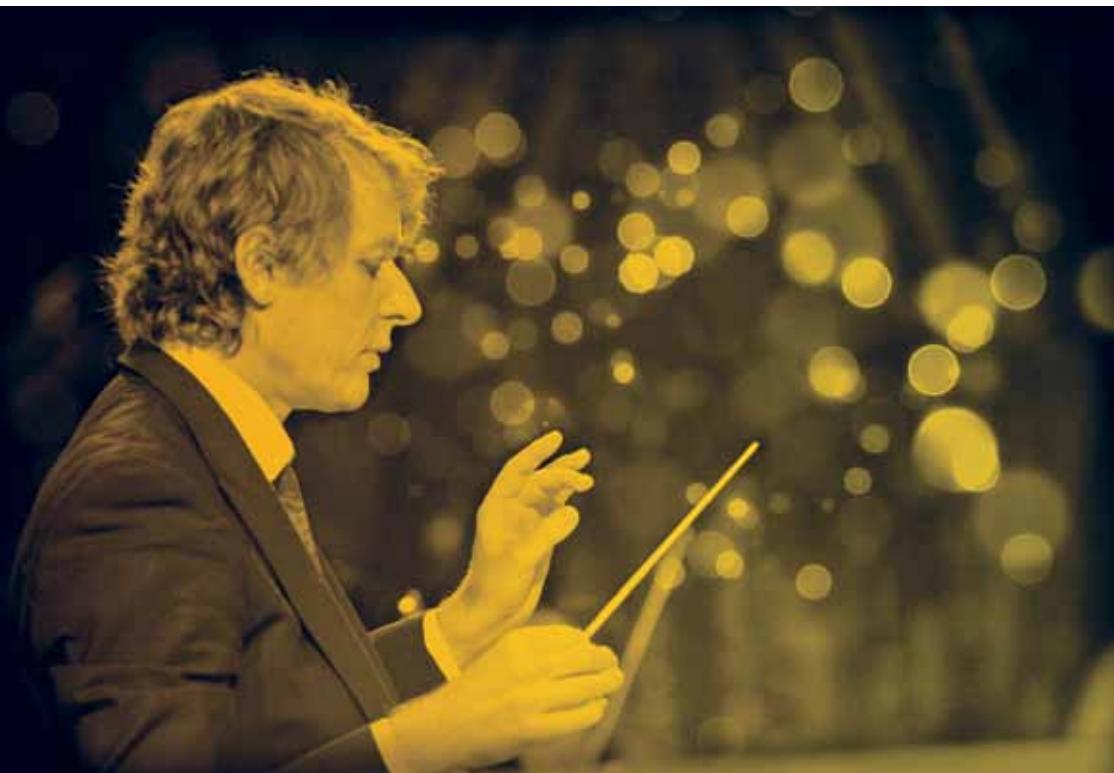
Pianist in skladatelj Benjamin Britten se je z desetimi leti začel učiti tudi violo in tako dodobra spoznal tehniko igranja na instrument ter zvoka godal. Pod vplivom učitelja kompozicije in violista Franka Bridgea pa je sploh napisal veliko del za violo in različne zasedbe. Učenec, ki je bil z zakoncem Bridge skoraj sinovsko povezan, se je v marsikaterem delu dotaknil učiteljevih skladb. **Variacije na temo Franka Bridgea** so nastale leta 1937, ko je dirigent Boyd Neel skladatelja naprosil za novitet, ki bi jo lahko izvedel na salzburškem festivalu. Britten je v enem mesecu končal skladbo, ki je upravičeno postala njegova prva »popularna klasika«, saj jo odlikujejo briljantno pisanje za godala ter živahni glasbeni domisleki. Uvod zaznamujeta noti z učiteljevima začetnicama: F in B, tema pa je vzeta iz Bridgeove Idile št. 2 za godalni kvartet iz leta 1906. Kvartni in kvintni skok navzdol, ki ju slišimo v začetku, sta navzoča v vseh variacijah, ki so si po značaju zelo različne (od razposajenih in celo parodičnih do tragično obarvanih) in se včasih navezujejo tudi na druge evropske skladatelje. V njih je Britten želel naslikati portret svojega učitelja, zato je posamezne stavke označil še z Bridgeovimi lastnostmi. Adagio je bil »njegova integriteta« (kasneje »njegova globina«), Koračnica »njegova energija«, Romanca »njegov šarm«, Italijanska arija »njegova duhovitost« (kasneje »njegov humor«), Bourrée »njegova tradicija«, Dunajski valček »njegov entuziasem«, Moto Perpetuo »njegovo vitalnost«, Pogrebna koračnica »njegovo razumevanje«, Spev

»njegova častitljivost«, Fuga »njegova veščina« in Finale »naša naklonjenost«. Nekaj učiteljeve slave je v tem poklonu nedvomno ostalo za učenca, ki se tu lahko postavi z vratolomno zaključno fugo, v kateri je izhodiščna tema prepletena s citati iz drugih Bridgeovih del. Učitelja je skladba globoko ganila; v zahvalnem pismu Brittnu je zapisal: »To je ena redkih lepih stvari, ki se mi je zgodila v življenju.«

Skoraj desetletje pred tem je nastalo čisto drugačno posvetilo: **balet Apolon** Igorja Stravinskega. Klasični balet je skladatelju pomenil najpopolnejši izraz apoliničnega, zmagoslavje pravila in koncepta nad poljubnostjo in praznino. Nedvomno je bila takšna apoliničnost blizu njegovemu neoklasicističnemu glasbenemu slogu. Poklon bogu poezije in sonca v tem delu je obenem skladateljev poklon grškemu pojmovanju enotnosti umetnosti: plesa, glasbe, slikarstva in poezije, po drugi strani pa tudi francoski glasbi 17. in 18. stoletja, ki se ji bliža z uporabo sredstev baročnega sloga.

Balet je nastal po naročilu ameriške pokroviteljice umetnosti Elizabeth Sprague Coolidge. Temo zanj je izbral sam Stravinski, ki je pripravil tudi scenarij, koreografija pa je bila delo Georgea Balanchina. Izhodišče baleta je bila homerska himna delfskemu Apolonu. Scenarij je skladatelj predeloval še potem, ko je bila glasba, polna dinamičnih kontrastov, že končana. V baletu je v dveh slikah predstavljeno življenje boga Apolona od rojstva (bil je sin boga Zeusa in umrljive Leto) do odhoda z muzo plesa, muzo poezije in muzo govorništva. V apoteozi svojega božanstva umrljivemu svetu obrne hrbet in se vrne v nam nedosegljivo transcendenco.

Katarina Šter



LESSONS FOR IMMORTALITY

Piano Concerto No. 12 in A major by Wolfgang Amadeus Mozart was composed along with two other piano concertos (K 413 and K 415) in 1782, prior to the period when the composer engaged intensively with this genre. At this time, Mozart was known primarily for the success of his singspiel *The Abduction from the Seraglio*, but his concerts were also well attended, with members of the high nobility included in the audience. Mozart took advantage the capricious taste of the public and continued to do so in subsequent years when some of his greatest masterpieces in this genre were created.

It is not known for which occasion Piano Concerto No. 12 was composed. In any case, it must have been well received by the public, as in a letter to his father Mozart described the work as "something between too heavy and too light", which nonetheless pleases the ear. Mozart most frequently performed the concerto himself, which is evidenced by the fact that there are two extant cadenzas for each movement, while Mozart substituted the concluding Rondo, today's K 386, with a new movement. Although the work does not introduce any innovations in terms of form, it is charming above all due to the tiny details that Mozart wove into the score. The three movements are contrasting in character. The first - a sonata movement with a double exposition - is bright and optimistic, while the main theme of the concluding Rondo is gentle and elegant. In the third movement, a tripartite song movement, Mozart used a theme by Johann Christian Bach, thus paying tribute to the memory of the composer, who had passed away in January 1782.

Unlike his violin and piano concertos, Mozart's **Sinfonia concertante for wind** is thought to have been composed on a commission for a particular occasion, as were his other works for wind. By accepting such commissions the composer was most likely taking care of his material position and in composing perhaps adhered to the wishes and capabilities of the commissioning parties, which is why music history frequently attributes less artistic value to these works. However, such a simplified view does not always reveal the true picture; numerous artistic strokes can be found amongst these works and, most importantly, they represent the fundamental repertoire for wind.

Dating from 1778, the **Sinfonia concertante**, K 297b is an early work that was composed for instrumentalists of the Mannheim Court and one itinerant musician: flutist Wendling, oboist Ramm, horn player Punto and bassoonist Ritter. The original version has unfortunately been lost, and in place of the combination of flute and oboe today we know the version with oboe and clarinet. Mozart links this work to the concerto grosso tradition of the Italian Baroque, bringing it close to the solo concerto. Although located within a somewhat symphonic framework, the virtuoso conception of the solo parts really does create a concertante effect. The slow second movement is probably the best known movement, while the ten concluding variations of the last movement bring the virtuosity of all of the instrumentalists to expression, with each of the performers also having one solo variation.

At the age of only 10 years, pianist and composer Benjamin Britten began learning the viola, thus becoming very familiar with the performance technique of the instrument and the sound of string instruments in general. Under the influence of his composition teacher, Frank Bridge, who was also a violist, Britten wrote numerous works for the viola in various instrumental combinations. In many of these works he made references to the compositions of his teacher, who was almost like a father to him. **Variations on a Theme of Frank Bridge** was composed in 1937, when conductor Boyd Neel asked the composer for a new work to be performed at the Salzburg Festival. Britten completed the composition in just one month, and it justifiably became his first "popular classic", as it is distinguished by brilliant writing for strings and lively musical ideas. The introduction is marked by two notes referring to his teacher's initials, F and B-flat, while the theme is taken from Bridge's Idyll No. 2 for string

quartet, written in 1906. The descending fourths and fifths that we hear in the opening are present in all of the variations, which are otherwise very diverse in character, ranging from the boisterous and even parodic to the tragic, as well as sometimes containing references to other European composers. In his variations, Britten wanted to sketch a portrait of his teacher, and therefore labelled individual movements with Bridge's personal qualities. The Adagio represented "his integrity" (later "his depth"), the March "his energy", the Romance "his charm", the Aria Italiana "his wit" (later "his humour"), the Bourrée "his tradition", the Wiener Walzer "his enthusiasm", the Moto perpetuo "his vitality", the Funeral March "his sympathy", the Chant "his reverence", the Fugue "his skill" and the Finale represented the "mutual affection" of pupil and teacher. In this tribute, some of the teacher's glory is no doubt shared with the pupil, who asserts himself with a breakneck concluding fugue, in which the initial theme is interwoven with quotations from other works by Bridge. Britten's teacher was deeply moved by the composition; in a letter of thanks to the composer he wrote: "This is one of the rare beautiful things that has happened to me in life."

Almost a decade earlier, a tribute of a completely different kind had been paid by Igor Stravinsky with his **ballet Apollo**. For the composer, classical ballet represented the most perfect expression of the apollonian, the triumph of rule and concept over randomness and emptiness. No doubt this kind of Apollonianism was in keeping with Stravinsky's neoclassical musical style. In this work, the composer's tribute to the god of poetry and the Sun is at the same time a tribute to the Greek conception of the unity of art - dance, music, painting and poetry - while also being a tribute to French music of the 17th and 18th centuries, which the composition approaches in the use elements of the Baroque style.

The ballet was composed on a commission by the American patron of the arts Elizabeth Sprague Coolidge. The theme was selected by Stravinsky himself, who also prepared the scenario, while the choreography was the work of George Balanchine. The point of departure of the ballet was the Homeric Hymn to Delphic Apollo. Stravinsky only reworked the scenario when the music, which is full of dynamic contrasts, had already been completed. The ballet is in two scenes representing the life of the god Apollo from birth (he was the son of the god Zeus and the mortal Leto) to his departure with the muse of dance, the muse of poetry and the muse of rhetoric. In the apotheosis of his deity Apollo turns his back on the mortal world and returns to a transcendence unobtainable by man.

Katarina Šter

Prevod / Translation: Neville Hall

Pokrovitelji koncerta / Concert sponsor:



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7. MARIBOR

Koncert št. 7,
Dvorana Union ob 19:30

BREZMEJNA USTVARJALNOST

Concert No. 7,
Union Hall at 19:30

BOUNLESS CREATIVITY

GODALNI ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR STRING ORCHESTRA
Janez Podlesek – koncertni mojster / lead violin

Sodelujejo / Featuring:

Giovanni Sollima – violončelo / violoncello
Monika Leskovar – violončelo / violoncello
Igor Mitrovič – violončelo / violoncello
Gregor Marinko – violončelo / violoncello
Niko Sajko – violončelo / violoncello
Gorazd Strlič – violončelo / violoncello
Jernej Feguš – violončelo / violoncello
Maruša Bogataj – violončelo / violoncello

Oblikovanje zvoka / Sound Design: Danilo Ženko

Spored / Program:

John Dowland (1563 – 1626): Lachrimae Antiquae - Starodavne solze iz Lachrimae ali sedem solz
/ from Lachrimae or Seaven Teares

Domenico Gabrielli (1651- 1690): Canon za dva violončela
/ Canon for two cellos

Giovanni Sollima (1962): Flagellatione (odlomek iz Caravaggio)
/ Flagellatione (from Caravaggio)

Nirvana (prir. G. Sollima)/(arr. G. Sollima): Dumb, Polly

Giovanni Sollima: L.B. Files za violončelo in godala
/ L.B. Files for cello and strings

Concerto, Igiul, Fandango del Signor Bouqueriny, Boccherinero

Giovanni Sollima: Violoncelles, vibrez za dva violončela in godala
/ Violoncelles, vibrez for two celli and strings

Alfredo Piatti (1822-1901): Serenata za dva violončela in godala
/ Serenata for two celli and strings

Giovanni Sollima: When We Were Trees za dva violončela in godala
/ When We Were Trees for two celli and strings

Resonančni les / Resonance Wood

Arhitekt / The Architect

Listi razglednice / Leaves postcards

Nevarna prevlada domišljije / The Dangerous Prevalence of Imagination Nyagrodha
Družinsko drevo (Vivaldi) / The Family Tree (Vivaldi)

Lachrimae angleškega renesančnega skladatelja Johna Dowlanda so sedmerica t. i. solz, oblikovanih v sedem čustvenih pavan v kombinaciji s sedmimi pesmimi. To delo predstavlja enega najzanimivejših ciklov v zgodovini glasbe in raziskuje vse odtenke, ki jih lahko zrcalijo solze – od melanolijke in žalosti do veselja in celo modrosti. Slavna izvirna pavana Lachrimae, iz katere sta izšli tudi znana pesem Flow my Tears in pavana **Lachrimae Antique**, je bila sprva napisana kot skladba za solistično lutnjo. Skladba velja za zaščitni znak elizabetinskega skladatelja; nedvomno sta k njeni slavi pripomogla tudi Dowlandova obsesija z melanolijo ter dejstvo, da se je imel za nesrečno žrtev usode – znak za to je videl že v lastnem imenu. Naslov pavane, ki je v tisku sledila pavananam Lachrimae, je Semper Dowland, Semper Dolens (Vedno Dowland, vedno žalujoč). Številna besedila Dowlandovih pesmi – tudi teh, povezanih s pavananami –, so prav tako zelo osebna in melanolična; morda so nastala posebej za to glasbo, a le ugibamo lahko, ali so celo skladateljevo delo. Nedvomno je kasneje kot glasba nastalo tudi besedilo pesmi Flow my Tears, ki se kljub temu zditi kot ulito z glasbo. Ekspresivna pavana, ki začenja cikel solza – Lachrimae Antiquae – je nedvomno pavana obupa in občutka zavrnjenosti; do solz veselja je še dolga pot.



Domenico Gabrielli, baročni skladatelj iz Bologne, je slovel tudi kot virtuooz na violončelu. Študiral je pri Legrenziju v Benetkah in pri Franceschiniju v rodnih Bologni. Slednjega je nasledil na mestu violončelista v cerkvi San Petronio ter postal tudi član bolonske Accademie Filarmonice. V 80-ih letih 17. stoletja je deloval tudi na dvoru kneza Francesca II. d'Este iz Modene ter bil zaradi uprizoritev svojih oper veliko na poti med Bologno, Benetkami in Torinom. Umrl je zaradi neozdravljive bolezni, star komaj 31 let.

Gabrielli je bil priznan avtor instrumentalnih in vokalnih del; v njegovem opusu je veliko cerkvene glasbe, pa tudi več oper. Med drugim pa velja še za enega prvih skladateljev za violončelo; prav to je učvrstilo njegov pomen v zgodovini glasbe. Dela za violončelo izkazujejo odlično poznавanje izvajalske tehnike, obenem pa dodobra izkoriščajo zvočne možnosti instrumenta. Med skladbami, ki mu še danes zagotavljajo sloves, je tudi **Canon za dva violončela**.

Giovanni Sollima je študiral violončelo pri Giovanniju Perrieri in kompozicijo pri svojem očetu, Eliodoru Sollimi. Šolanje je nadaljeval v Salzburgu pri Antoniu Janigru in v Stuttgartu pri Milku Kelemenu. Je cenjen izvajalec in skladatelj, ki teži k povezovanju elementov klasične in rock glasbe, jazza in etno glasbe Sicilije ter širšega Mediterana vključno s Severno Afriko, Srednjim Vzhodom in Balkanom. Sollimova dela od 1992 na največjih svetovnih odrih izvajajo glasbeniki, kot so Yo-Yo Ma, Antonio Meneses, Mario Brunello, Filharmonija La Scala z Riccardom Muttijem, Kremerata Baltica z Gidonom Kremerjem, Moskovski solisti z Jurijem Bašmetom idr. Leta 1995 je Sollima v New Yorku ustanovil Giovanni Sollima Band, ki njegova dela predstavlja v znanih koncertnih dvoranah in na največjih festivalih širom sveta, na velik odziv pa so naleteli tudi posnetki njegovih del. Sollima poučuje v okviru Fundacije Romanini v Brescii, od leta 2010 pa tudi na Accademia Santa Cecilia v Rimu, katere član je postal – to je najvišja čast, ki jo glasbenik v Italiji lahko doseže. Sollima igra violončelo Francesca Ruggerija iz Cremona (1679).

Kot skladatelj je Sollima odprt za vso glasbo; najrazličnejše glasbene žanre spaja med seboj in jih priepla za koncertno izvedbo – na nocojšnjem koncertu sta tako **priredbi dveh skladb skupine Nirvana** –, komponira za akustične in električne instrumente ter glasbila, ki jih je izumil sam. **Violoncelles, vibrez!** iz leta 1993 je dialog violončel v mešanici različnih slogov in sodi med njegova najbolj priljubljena in največkrat izvajana dela, poleg tega so kritiki v zadnjem času navdušeno sprejeli tudi skladbo **When We Were Trees** iz leta 2007. V svojih delih Sollima črpa navdih pri skladateljih starejših obdobjij, jemlje pa ga tudi od drugod: **Caravaggio** je glasbeni in vizualni baletni komentar o življenju in delu italijanskega slikarja, delo **L.B. Files** pa je povezano z besedilom Giacoma Casanova.

Krog italijanskih skladateljev in virtuoзов na violončelu zaključuje Alfredo Piatti iz Bergama, ki je danes znan manj, kot si zasluži. Njegov pomen v zgodovini evropske glasbe je bil zelo velik, saj je s svojim načinom igranja odločilno zaznamoval generacije violončelistov svojega časa. Že kot desetletnik je bil leta 1822 sprejet na milanski konservatorij in pet let kasneje začel svojo koncertno kariero po Evropi. Čeprav je veljal za virtuoza, sprva ni imel večjih uspehov. Ko je zbolel, je moral zaradi stroškov zdravljenja prodati celo svoj violončelo. Vendar se je sreča kmalu obrnila. V Münchnu je srečal Franza Liszta, ki ga je na koncertih zelo spodbujal in ga krstil za »Paganinija violončela«. Velik uspeh je Piatti dosegel leta 1844 v Londonu (istega leta je tu debitiral tudi violinist Joachim). Na enem kasnejših londonskih koncertov se je nad Piattijem navdušil tudi Mendelssohn, ki naj bi zanj začel pisati koncert; glasba domnevno končanega prvega stavka je izgubljena. Med letoma 1859 in 1898 je Piatti deloval kot prvi violončelist Popularnih koncertov Londonu, kjer je nastopal z najslavnejšimi glasbeniki svojega časa. Leta 1867 je v dar prejel Stradivarijev instrument, ki danes nosi njegovo ime (Piatti); nanj igra Mehičan Carlos Prieto.

Piatti je bil avtor priročnika za igranje violončela, transkribiral je dela drugih skladateljev ter zbiral glasbo starejših obdobjij. Predvsem pa je bil tudi plodovit skladatelj za violončelo v povezavi z najrazličnejšimi zasedbami: od solističnih skladb za violončelo, del za violončelo in glas, sonat za violončelo ter komornih in orkestralnih del z enim ali dvema violončeloma; ima pa še delo za štiri violončela. Priljubljena **Serenata** je namenjena dvema violončeloma z orkestrom ali s klavirjem.

Katarina Šter

BOUNDLESS CREATIVITY

Lachrimae by the English Renaissance composer John Dowland is a set of seven so-called tears, formed in seven emotional pavans in combination with seven songs. This work represents one of the most interesting cycles in the history of music, investigating all of the shades of meaning that can be reflected by tears - from melancholy and sadness

to joy and even wisdom. The celebrated original pavan from Lachrimae, which gave rise to the well known song Flow my Tears and the pavan **Lachrimae Antique**, was first written as a composition for solo lute. It is regarded as the trademark of the Elizabethan composer, but no doubt the work's fame can also be partly attributed to Dowland's obsession with melancholy and the fact that he regarded himself as an unfortunate victim of fate, even viewing his own name as a sign of his destiny. The title of the pavan, which followed the pavans of Lachrimae in print, is Semper Dowland, Semper Dolens (Always Dowland, Always Doleful). Many of the texts of Dowland's songs, including those associated with the pavans, are very personal and melancholy; they were perhaps written especially for this music but we can only guess as to whether they are actually the work of the composer himself. Although there is no doubt that the text for the song Flow my Tears was written later than the music, it nonetheless seems as if poured with the music. The expressive pavan that begins the cycle of tears, **Lachrimae Antique**, is undoubtedly a pavan of hopelessness and rejection; there is still a long way to go before reaching the tears of joy.

Domenico Gabrielli, a Baroque composer from Bologna, made his name as a cello virtuoso. He studied with Legrenzi in Venice and with Franceschini in his native Bologna, succeeding the latter in the position of cellist in the church of San Petronio and becoming a member of the Bolognese Accademia Filarmonica. In the 1680s, Gabrielli also worked in the court of Duke Francesco II d'Este of Modena, but due to the staging of his operas he frequently travelled between Bologna, Venice and Torino. He died of an incurable disease at the age of only 31 years.

Gabrielli was known as a composer of instrumental and vocal works, and his opus includes a great deal of sacred music as well as numerous operas. Amongst other things, he is regarded as one of the first composers for the cello, and it is precisely this fact that reinforces his significance for the history of music. His works for cello demonstrate an excellent knowledge of performance technique, while at the same time fully exploiting the sonic capabilities of the instrument. Amongst the compositions that ensure his fame today is **Canon for two cellos**.

Giovanni Sollima studied the cello with Giovanni Perriera and composition with his father, Eliodoro Sollima. He then continued his education in Salzburg with Antonio Janigro and in Stuttgart with Milko Kelemen. He is a highly regarded performer and composer who strives to link elements of classical music, rock music and jazz with the ethnic music of Sicily as well as the broader Mediterranean, including North Africa, the Middle East and the Balkans. Since 1992, Sollima's works have been performed on the greatest world stages by musicians such as Yo-Yo Ma, Antonio Meneses, Mario Brunello, the La Scala Philharmonic with Riccardo Mutti, Kremerata Baltica with Gidon Kremer, the Moscow Soloists with Yuri Bashmet, etc. In 1995, Sollima formed the Giovanni Sollima Band in New York, which presents his compositions in celebrated concert halls and at the greatest festivals throughout the world. Recordings of his works have also met with a positive response. Sollima teaches at the Fondazione Romanini in Brescia, and from 2010 has also taught at the Accademia Santa Cecilia in Rome, where he has been elected as a member - the greatest honour that a musician can achieve in Italy. Sollima performs on a cello by Francesco Ruggeri from Cremona (1679).

As a composer, Sollima is open to all music; the most diverse musical genres combine with each other and are organised for concert performance - at the present concert, for instance, we will hear **arrangements of two compositions by the group Nirvana**. He composes for both acoustic and electronic instruments, as well as for instruments that he has invented himself. **Violoncelles, vibrez!**, from 1993, is a dialogue between cellos in a mixture of various styles and is one of his most popular and most frequently performed works. In recent times, critics have also enthusiastically received his composition **When We Were Trees** from 2007. Sollima gains inspiration for his works from composers of earlier periods, as well as from elsewhere: **Caravaggio** is a musical and visual ballet commentary on the life and work of the Italian painter, while **L.B. Files** is associated with a text by Giacomo Casanova.

The circle of Italian composers and cello virtuosi is completed by Alfredo Piatti from Bergamo, a musician who is less known today than he deserves. He is an important figure in the history of European music, having decisively influenced an entire generation of cellists with his way of playing. In 1822, he was accepted to the Milan Conservatory as a 10-year-old, and five years later commenced his concert career throughout Europe. Although he was regarded as a virtuoso, at first he did not meet with a great deal of success. Due to illness, he even had to sell his cello in order to cover his medical expenses. However, in Munich he met Franz Liszt, who encouraged him a great deal in his concerts and christened him "the Paganini of the cello". Piatti achieved great success in London in 1844, the same year that the violinist Joachim debuted. At one of Piatti's last London concerts, Mendelssohn also became enthusiastic about the cellist, apparently even commencing a concerto for him. However, the music for the first movement of the concerto, which is thought to have been complete, is now lost. Between 1859 and 1898, Piatti worked as the first cellist in the London Popular Concerts, where he appeared with the most celebrated musicians of his time. In 1867, he was given a Stradivarius instrument, which today bears his name (Piatti) and is played by the Mexican Carlos Prieto.

Piatti was the author of a handbook for cello performance, while also transcribing works by other composers and collecting music from earlier periods. Above all, he was a prolific composer for the cello in conjunction with a diverse range of ensembles, from solo compositions for cello, works for cello and voice and cello sonatas, to chamber and orchestral works with one or two cellos – he even has a work for four cellos. The popular **Serenata** is composed for two cellos with orchestra or piano.

Katarina Šter

Prevod / Translation: Neville Hall



Energija iz narave, za človeka in naravo

Pokrovitelji koncerta / Concert sponsor:



8. MARIBOR

**Koncert št. 8,
Rotovška klet, Maribor ob 22:00**

**NOČNI KONCERT:
Song Project Št. 2**

**Concert No. 8,
Rotovž Cellar, Maribor at 22:00**

**AFTERHOURS CONCERT:
Song Project No. 2**

MARINO FORMENTI – klavir / piano

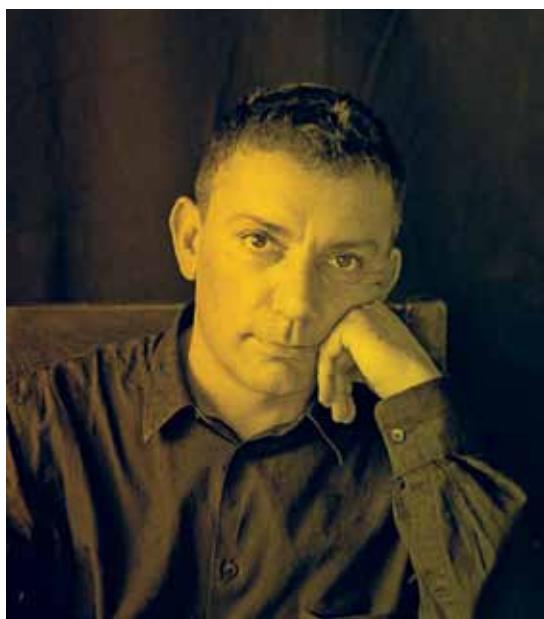
Oblikovanje zvoka / Sound Design: Danilo Ženko

Spored / Program:

John Adams, George Antheil, Brian Eno, Kurt Weill, Conlon Nancarrow, Thelonious Monk, Harrison Birtwistle, Billie Holiday, Erik Satie, Nirvana, Björk, Bernhard Lang idr. / and more

Sedežni red na tem dogodku deluje po principu "kdo prvi pride, prvi melje", hkrati pa so na voljo tudi stojisča. Sedeži so torej omejeni in rezervacije niso mogoče, zato Vas prosimo, da pridete nekoliko prej.

/ This is a first-come, first-served partially seated event. Seating is limited and not guaranteed; please, arrive early.



Mednarodno poznan po svojih revolucionarnih programih, med katerimi najdemo tudi Kurtágova dela Ghosts, Nothing is Real in The Liszt Inspections, združuje Marino Formenti glasbo najrazličnejših žanrov in obdobjij ter se poglablja predvsem v razmerje med staro in novo glasbo.

V projektu Song Project No. 2 (Eklektični večer) se Formenti pokloni delu glasbenikov kot so Billie Holiday, Thelonious Monk, Brian Eno in Nirvana tako, da jih vplete v dialog s skladatelji kot so Kurt Weill, Conlon Nancarrow in John Adams.

Eklektični večer ponuja neke vrste glasbeno-družinski portret 20. stoletja z medsebojnimi vplivi ter legitimnimi in nelegitimnimi povezavami postavljenimi v širši okvir.

»Kar je Jamesu Joyceu uspelo narediti za roman, želi Formenti očitno narediti za klavirski recital. Rezultati so bili nepozabni ... Res je edinstven umetnik in njegovih predstav nikakor ne smete zamuditi.«

Joshua Kosman za The San Francisco Chronicle

»Formenti očitno sodi v redko vrsto pianistov ... To je bil nedvomno najbolj izviren in brillanten solo recital, ki ga bo kdorkoli od nas videl v letošnjem letu.«

Ivan Hewett za The Telegraph

»Marino Formenti, italijanski pianistični fenomen, je nastopil kot pianist in dirigent in bil popolnoma v svojem elementu. To, da se vse, česar se Formenti dotakne, pa naj bo to stara ali nova glasba, zdi čudovito, je v Los Angelesu dobro znano in dvorana je bila nabito polna.«

Mark Swed za The Los Angeles Times

*I*nternationally praised for his groundbreaking programs, including Kurtág's Ghosts, Nothing is Real and The Liszt Inspections, Formenti brings together music from all genres and ages, focusing on the dialogue between works old and new.

In this Song Project No. 2 (Eclectic Nite), Formenti pays his own tribute to the music of Billie Holiday, Thelonious Monk, Brian Eno and Nirvana putting them in dialogue with composers including Kurt Weill, Conlon Nancarrow and John Adams.

The Eclectic Nite offers a 20th Century musical family portrait of sorts, with mutual influences and legitimate and illegitimate ties thrown into broad relief.

"What James Joyce did for the novel, Formenti seems intent on doing for the piano recital. The results were unforgettable...He is a unique artist, whose presentations should not be missed."

Joshua Kosman for The San Francisco Chronicle

"Formenti is clearly a rare sort of pianist...surely the most original and brilliantly solo recital any of us are likely to see this year."

Ivan Hewett for The Telegraph

"Marino Formenti, the Italian keyboard phenom, was on hand as pianist and conductor, and he was entirely in his element. That Formenti makes everything he touches, whether new music or old, seem astonishing is well known in Los Angeles, and the hall was full."

Mark Swed for The Los Angeles Times

Pokrovitelji koncerta / Concert sponsor:



9. MARIBOR

Koncert št. 9,
Velika dvorana
SNG Maribor ob 19:30

Concert No. 9,
Grand Hall of the Slovene
National Theatre Maribor
(SNG Maribor) at 19:30

PROJEKT NIČ

THE NOTHING PROJECT

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, violina / conductor, lead violin
Marko Letonja - dirigent / conductor

ZBOR HRVAŠKE RADIOTELEVIZIJE / THE CROATIAN RADIO TELEVISION CHOIR

Tonči Bilić – umetniški vodja / artistic director
Luka Vukšić – zborovodja / conductor

Sodelujejo / Featuring:

Barry Humphries - pripovedovalec / narrator

Aleksandra Zamojska – sopran / soprano

Barbara Jernejčič Fürst - alt / alto

Marino Formenti – klavir / piano

Tomaž Sevšek - orgle, klavir, čembalo / organ, piano, harpsichord

Matjaž Drevenshek – saksofon / saxophone

Matej Grahek – flavta / flute

Jure Hladnik – klarinet / clarinet

Stanko Arnold – trobenta / trumpet

Barbara Kresnik - tolkala / percussion

Avtor filma in fotografije / Images and video installation created by – Jon Frank

Video - Allcomb d.o.o.

Oblikovanje svetlobe / Light Design - SNG Maribor

Oblikovanje zvoka / Sound Design - Danilo Ženko

Videast / Video Artist - Louis Thorn

Vprašanja o in okoli Niča, s katerimi si filozofi in umetniki razbijajo glavo že več stoletij, stisnjena v koncertni program, ki kljub imenu prinaša VELIKO.

Prinaša glasbo Beethovna, Cagea, Pärta, Händla, Waltona, Feldmana, Scelsija in Tognettija, vizualno umetnost Jona Franka, besede Barryja Humphriesa. Prav tako vključuje festivalski orkester ter Marka Letonjo. Zajema Zbor Hrvatskega radia in televizije ter sopranistko Aleksandro Zamojsko z zvoki bobnov, orgel in zvonov.

Tognetti se igra z idejo o tem, do kakšne mere nam glasba omogoča, da se soočimo s stalno prisotnostjo in hkrati tako popolno odsotnostjo Niča in ga tudi resnično občutimo.

Questions about and around Nothing, which troubled the greatest philosophers as well as artists for centuries, packed in a concert program, which despite its name brings A LOT.

It brings the music by Beethoven, Cage, Pärt, Händel, Walton, Feldman, Scelsi and Tognetti, it brings the visual art of Jon Frank, it brings the words of Barry Humphries, the Festival Maribor Orchestra and Marko Letonja. It brings the Croatian Radio Television Choir and the soprano Aleksandra Zamojska. It brings drums, organs and bells.

Tognetti plays with the idea, to what extend music enables us to recognise the constant presence and at the same time the absolute absence of the Nothing and really sense it for what it is.

Seznam skladb / Playlist:

1. **William Walton:** Façade: V. Jodelling Song
2. **Richard Tognetti:** Sometimes you wait
Intro: Olivier Messiaen: Kvartet za konec časa (odlomek) / Quartet for the End of Time (excerpt)
3. **Aphex Twin:** Gwely Mernans – CIRCLES
4. **John Cage:** Sonata No. 5 (Sonate in interludiji za preparirani klavir /Sonatas & Interludes for Prepared Piano)
5. **Giacinto Scelsi:** »Anāgāmin«
6. **Morton Feldman:** Rothkova kapela za sopran, alt, mešani zbor in instrumente / Rothko Chapel for soprano, alto, mixed choir and instruments (2. stavek / 2nd movement)
7. **Aphex Twin:** Kladfvgbung Micshk, Tokyo Shop
8. **Morton Feldman:** Rothkova kapela za sopran, alt, mešani zbor in instrumente / Rothko Chapel for soprano, alto, mixed choir and instruments (3. stavek / 3rd movement)
9. **John Cage:** 4:33
10. **Morton Feldman:** Rothkova kapela za sopran, alt, mešani zbor in instrumente / Rothko Chapel for soprano, alto, mixed choir and instruments (4. stavek / 4th movement)
11. **Arvo Pärt:** Sara je bila stara 90 let / Sarah Was Ninety Years Old
12. **BONO** Quicktime
13. **Trent Reznor:** Something I Can Never Have (the Natural Born Killers' version)
14. Isopropanol
15. **Richard Tognetti:** Bells - Islandska tradicionalna skladba (prir. Stearne): Fagurt er í Fjörðum / Bells Trad. Icelandic (arr. Stearne): Fagurt er í Fjörðum
16. **Georg Friedrich Händel:** Kleopatra "Piangerò la sorte mia" (iz "Julij Cezar") / Cleopatra "Piangerò la sorte mia" (from "Giulio Cesare")
17. **Morton Feldman:** Rothkova kapela za sopran, alt, mešani zbor in instrumente / Rothko Chapel for soprano, alto, mixed choir and instruments (5. Stavek / 5th movement)
18. **Ludwig van Beethoven:** "Ah! Perfido", op. 65, Scena za sopran in orkester / "Ah! Perfido", Op. 65 Scene for Soprano and Orchestra
19. **William Walton:** Façade: IX. Polka

John Cage (1912–1992) upravičeno velja za eno izmed osrednjih skladateljskih osebnosti 20. stoletja. V zgodovino se je zapisal predvsem kot tisti ustvarjalec, ki je praktično vsako skladbo odkrival nova zvočna ali estetska obzorja, pri čemer so na slednja v veliki meri vplivale tudi izkušnje vzhodne filozofije, predvsem zen budizma, pa tudi mistike in anarhizma. Sprva je pod mentorstvom Henryja Cowella iskal svojo verzijo dvanajsttonske tehnike, po neprijetnem srečanju z Arnoldom Schönbergom, ki je Cagea zavrnil, češ da nima smisla za harmonijo, pa se je bolj odločno posvetil enemu izmed svojih osrednjih poslanstev: emancipaciji vseh zvokov, šumov in zvenov. Prav v tem kontekstu lahko razumemo Cageev zgodnji »izum« – preparirani klavir. Cage je med strune klavirja vstavljal radirke, žebličke in druge predmete ter na ta način tako manipuliral klavirski zven, da se je instrument preobrazil v tolkal. Med letoma 1946 in 1948 je za »svoj« klavir Cage napisal ciklus Sonate in interludij, v katerem je na virtuozen način izrabil vse tehnične in izrazne možnosti »predelanega« glasbila, ki včasih nostalgično spominja na razglašen kavarniški pianino, spet drugič pa agira kot mogočen arzenal različnih tolkalnih zvokov. Širša javnost je na Cagea postala pozorna prav po uspešnih izvedbah Sonat in interludijev in skladatelj si je prislužil štipendijo za bivanje v Evropi, kjer se je spoznal z vodilnimi evropskimi modernisti in se spoprijateljil s Pierrrom Boulezom. Njuni razvojni poti sta nekaj časa potekali vzporedno – oba sta se že zelela popolnoma otresti vseh vplivov tradicionalnega glasbenega stavka –, nato pa sta se tudi odločno ločili: če je Boulez z nezmanjšano močjo zaupal moči racionalnosti, je Cage v svoj kompozicijski proces, nato pa tudi izvajalski, vse bolj vključeval naključje.



Po vrnitvi iz Evrope je Cage študiral zen budizem z Daisetzom T. Suzukijem in se bližal misli, da mora biti umetnost brez namena. Zanimala so ga tudi razmišljanja srednjeveškega mistika Meistra Eckharta. Prevzela ga je njegova misel, »da je duša tako preprosta, da ne

more imeti več kot ene ideje«. Vpliv Eckharta in zen budizma se prenaša tudi na Cageovo ustvarjanje; uporablja vedno manj zvokov, ti se tudi ponavljajo, dinamika je bolj pritajena, glasbeni tok režejo pogoste tišine. Tako reduciranje zvočnosti ga pripelje do dela z »lestvico zvokov« – ta predstavlja glasbeni material za celo skladbo, ki ga potem poljubno kombinira. Dosledno se tega principa drži v String Quartet in Four Parts, v katerem uporablja ves čas le 33 elementov iz »lestvice zvokov«. Te elemente je med seboj kombiniral, ne da bi upošteval zakone harmonske progresije. Rezultat je bil ta, da je bilo praktično nemogoče govoriti o harmoniji ali kontrapunktu – bili so le zvoki, razporejeni v času, očitno brez namena.

Pomembno prelomnico v njegovem opusu gotovo predstavlja razvpita skladba **4'33"**. Delo, v izvirniku napisano za klavir, ima tri stavke, katerih dolžina je določena s pomočjo naključja v povezavi s knjigo Ji-čing, toda edina označba v partituri je »tacet«, kar pomeni, da je na krstni izvedbi pianist David Tudor le trikrat odprl in nato tudi zaprl pokrov klavirja, tipk pa se ni dotikal. Skladbe seveda ne gre razumeti kot nekakšne fetišizacije tišine, temveč kot dokončno stopnjo emancipacije vseh zvokov: v štirih minutah in pol izvajalske »tišine« postanejo glasbeni material vsi zvoki v koncertnem prostoru, ki bi jih sicer ne zaznali. Cage tako legitimira prav tiste zvoke, ki jih sicer pri izvedbah druge glasbe skušamo odmislit in na ta način razširja našo zvočno občutljivost in odpira prostor naši lastni kompozicijski ustvarjalnosti.

Cage je seveda jasno zavračal evropsko tradicionalno glasbeno izročilo. V radikalnem duhu je celo trdil, da je bil Beethovnov vpliv smrtonosen za nadaljnji razvoj glasbe. Zato niti ni presenetljivo, da se je v času svojega štipendijskega bivanja v Evropi posvetil preučevanju opusa Erika Satieja (1866–1925), tistega skladatelja, ki se je s svojo ironično držo na začetku 20. stoletja najbolj odstujeval poudarjeni izraznosti 19. stoletja. Satie je bil človek idej, katerega pogled je bil podobno kot Cageev neprestano usmerjen v prihodnost. Sledil je razvoju v drugih umetnostih in iskal popolnost in enostavnost.

Tesno je s Cageom povezana tudi ameriški skladatelj Morton Feldman (1926–1987), saj je skupaj s Cageom, C. Wolffom in E. Brownom tvoril skladateljsko skupino, ki jo pogosto označujemo kot »newyorska šolak«. Toda najmočnejše impulze so Feldmanu vendorle dali stiki s predstavniki ameriškega abstraktnega ekspresionističnega slikarstva (J. Pollock, F. Kline, P. Guston). Med temi ga je še posebej navdahnil Mark Rothko, kateremu se je leta 1971 oddolžil s skladbo **Rothkova kapela**. Rothko je po naročilu houstonskih oblasti pripravil 14 monumentalnih slik, a je kmalu po dokončanju dela leta 1970 storil samomor. Za odprtje razstave v osmerokotni kapeli je Feldman napisal zanj značilno meditativno glasbo, v kateri prevladujejo mehke zvočnosti, ki se pogosto porazgubijo v tišino. Glasbena tekstura je redka, posebej značilne pa so solistične pasaže za violo ali monološki vstopi tolkal.

Podobna askeza je značilna tudi za glasbo evropskega »svetega« minimalista Arva Pärta (1935), ki je prehodil značilno pot od poudarjenega modernizma k umirjenosti postmoderne. Najpomembnejši skladateljski prelom je napravil sredi sedemdesetih let, ko se je odvrnil od kolažne tehnike in se pričel zgledovati po srednjeveški in renesančni glasbi. Umanil se je v samoto in študiral staro glasbo in gregorijanski koral, po osmih letih takšne izolacije pa je razvil samostojni slog tintinnabuli. Gre za dvoglasno homofono teksturo, pri kateri se melodični glas večinoma giblje v postopih, spremjevalni ali tintinnabuli glas pa igra tone toničnega trizvoka. Takšna tehnika zaznamuje tudi skladbo **Sara je bila stara devetdeset let**, ki se navezuje na biblijsko zgodbo o Sari in očaku Abrahamu ter njunem »poznem« spočetju.

Redukcija izraza je značilna tudi za italijanskega skladatelja 20. stoletja Giacinta Scelsija (1905–1978) – večina njegovih del se namreč osredisci na en sam ton. Pri tem skladatelj paradokslano ne zapira vrat glasbeni raznolikosti, temveč podobno kot Cage na široko razpira možnosti za razširjeno glasbeno občutljivost. Tako Sclesija svoja dela gradi iz najširšega spektra možnost oz. odtenkov istega tona – iz »fetišizma« tonskih višin sestopamo v domeno prevlade zvočnih barv.

V preteklost pa je zagledana Beethovnova zgodnj koncertna aria »Ah, perfido!« op. 65 (številka opusa je zavajajoča, saj je dal skladatelj delo precej pozno v tisk). Začetni recitativ na besedilo mojstra oblike opera seria P. Metastasia nas vrača v barok. Scena in aria prinašata močno emocionalno razburkanost žene, ki jo je zapustil ljubimec. Dramatično sceno je Beethoven napisal za Josepho Dušek, ki je sicer briljirala tudi v Mozartovih operah, zato ni čudno, da je v Beethovnovi skladbi mogoče zaznati tudi sledi salzburškega čudežnega dečka. Podobni afekti napolnjujejo tudi osrednjo heroino Händlove znamenite opere Julij Cezar. V ariji »Piangerò la sorte mia« Kleopatra prevevajo negativna občutja: njena vojska je bila poražena, zato je jetnica lastnega brata, hkrati pa jo navdaja slutnja, da je bil njen ljubljeni Cezar morda ubit.

Posebne, skoraj eseistične podtone, bodo koncertu dali odlomki iz skladbe **Façade** Williama Waltona. Skladatelj je glasbeno ozvočil verze Edith Sitwell, kultivirane ekscentrične dame iz aristokratske družine, ki je zbuljala pozornost s svojo zunanjim podobo, bizarnim obnašanjem in za mnoge nesmiselno poezijo. Ta je v resnicu bičala angleško buržuažijo. Walton si je svojo glasbo zamislil kot sloganovo lepljenko, k z veliko gotovostjo preskakuje med različnimi žansrskimi idiomi in plastično podpira ironične tekste.

Gregor Pompe

THE NOTHING PROJECT

John Cage (1912–1992) is justifiably regarded as one of the central compositional figures of the 20th century. He is written in history primarily as an artist who discovered new sonic or aesthetic horizons with practically each composition, being influenced to a great extent by his experience of Eastern philosophies, above all Zen Buddhism, but also by mysticism and anarchism. Under the mentorship of Henry Cowell, Cage first sought his own version of the 12-tone technique, but after an unfortunate meeting with Arnold Schoenberg, who rejected the young composer claiming that he had no idea about harmony, Cage decided to devote himself more decisively to one of his central missions: the emancipation of all sounds, noises and resonances. It is precisely in this context that we can understand Cage's early "invention", the prepared piano. Cage placed erasers, nails and other objects between the strings of the piano in such a way that he manipulated the resonance, transforming the piano into a percussion instrument. Between 1946 and 1948, Cage wrote a cycle of **Sonatas and Interludes** for "his" piano, in which he utilised all of the technical and expressive possibilities of the "processed" instrument in a virtuosic way, sometimes evoking a nostalgic recollection of an out of tune cafe piano, while at other times functioning as a powerful arsenal of diverse percussion sounds.

It was thanks to successful performances of Sonatas and Interludes that Cage came to the attention of the broader public, and thus the composer earned a scholarship to spend some time in Europe, where he got to know the leading European modernists and struck up a friendship with Pierre Boulez. For some time, their developmental paths ran in parallel – they both wanted to completely shake off the influences of traditional musical technique – but eventually the two composers experienced a decisive separation: while Boulez held to an undiminished faith in the power of rationality, Cage increasingly included coincidence in his compositional process, as well as in the performance process.

After returning from Europe, Cage studied Zen Buddhism with Daisetz T. Suzuki, and began to approach the idea that art should be purposeless. He was also interested in the thinking of Medieval mystic Meister Eckhart, being attracted by his concept that "the soul is so simple that it cannot have more than one idea". The influence of Eckhart and Zen Buddhism had an impact on Cage's creative work: he used fewer sounds and a great deal of repetition, the dynamics became softer and softer, and the musical flow was frequently broken by silence.

This reduced sonic activity led him to works with a "scale of sounds", representing the musical material for the overall composition, material that was then randomly combined. He followed this principle consistently in the String Quartet in Four Parts, in which he used only 33 elements from a "scale of sounds" for the entire composition. These elements are combined with one another without respecting the laws of harmonic progression. The result is that it was practically impossible to speak about harmony and counterpoint – they were simply sounds distributed in time, explicitly without purpose.

An important turning point in his opus is undoubtedly represented by the notorious composition **4'33"**. This work, whose original version was written for piano, has three movements, each of whose length was determined with the aid of chance operations associated with the book I Ching. However, the only indication in the score is "tacet", which means that at the premiere performance pianist David Tudor opened and closed the lid of the piano three times without ever touching the piano's keys. Of course, the composition should not be understood as some kind of fetishisation of silence, but rather as the final level of the emancipation of all sounds: in the four and a half minutes of the performer's "silence", all of the sounds in the concert space, which would otherwise pass unnoticed, become the musical material. Cage thus legitimises precisely those sounds that in performances of other music we would attempt to disregard, and in so doing broadens our sonic sensitivity and opens the space for our own compositional creativity.

Cage, of course, clearly rejects the standard European musical tradition. In a radical spirit, he even claims that Beethoven's influence was fatal for the continued development of music. It therefore comes as no surprise that, while living in Europe on his scholarship, Cage dedicated himself to a study of the opus of Erik Satie (1866–1925), the composer who, with his ironic attitude, at the beginning of the 20th century distanced himself the most from the emphasised expressivity of the 19th century. Satie was a man of ideas, and his outlook was similar to Cage's constant orientation towards the future. He followed developments in other art forms and sought perfection and simplicity.

Another composer closely linked with Cage is American Morton Feldman (1926–1987), as together with Cage, C. Wolff and E. Brown he formed the composers' group often labelled as the "New York School". However, Feldman's most powerful compositional impulses were derived from his contact with representatives of American abstract expressionist painting (J. Pollock, F. Kline, P. Guston). Amongst these painters, the composer was particularly inspired by Mark Rothko, to whom he paid tribute with the composition **Rothko Chapel** in 1971. Rothko was commissioned by Houston authorities to prepare 14 monumental paintings, but soon after completing the work in 1970 he committed suicide. For the opening of the exhibition, which was held in an octagonal chapel, Feldman wrote characteristically meditative music, dominated by a soft sonic palette and frequently dissipating into silence. The musical texture is sparse and is characterised by solo passages for viola and monologic percussion entries.

A similar asceticism is characteristic of the music of the European "sacred" minimalist Arvo Pärt (1935), who followed the characteristic path from emphasised modernism to the tranquillity of the postmodern. The composer's most important turning point was in the mid 1970s, when he turned away from collage techniques and began to model his work on Medieval and Renaissance music. He withdrew into solitude and studied ancient music and Gregorian chant, and after eight years of such isolation developed his individual style of tintinnabuli. This is a two voice homophonic texture in which the melodic voice moves mainly in steps, while the accompanying tintinnabuli voice plays notes from the tonic triad. This technique is also characteristic of the composition **Sarah Was 90 Years Old**, which is linked to the Biblical story of Sarah and the patriarch Abraham and their "late" conception.

Reduction of expression is also characteristic of the 20th century Italian composer Giacinto

Scelsi (1905-1978), with the majority of his compositions being centred on just one note. Similarly to Cage, rather than closing the door to musical diversity this technique somewhat paradoxically broadens the scope for expanded musical sensitivity. Thus Scelsi constructs his works from the broadest spectrum of the potential, or shades, of the same note – shifting away from the “fetishism” of pitch we enter the domain of the predominance of timbre.

Beethoven's early concert aria "**Ah, perfido!**" Op. 65 (the opus number is misleading, as the composer had the work printed rather late) looks back towards the past. The opening recitative, on a text by the master of opera seria P. Metastasio, conveys us back to the Baroque. The Scena Ed Aria brings the emotional agitation of a woman who has been abandoned by her lover. Beethoven wrote the dramatic scene for Josepha Duschek, a singer who also excelled in the performance of Mozart's operas. It is therefore no wonder that one can also sense a trace of the Salzburg wonder child in Beethoven's work. Similar emotions permeate the central heroine of Handel's superb opera Julius Caesar. In the aria "**Piangerò la sorte mia**", Cleopatra is pervaded by negative emotions: her army has been defeated and she is therefore the prisoner of her own brother, while at the same time she is overcome with a premonition that her lover Caesar has been killed.

The concert will be given a special, almost essayist, mood by excerpts from William Walton's **Façade**. In this work, the composer sets verse by Edith Sitwell, a cultivated eccentric gentlewoman from an aristocrat family, who attracted attention with her external image, her bizarre behaviour and her poetry, which many regarded as nonsensical. In reality, her poetry lambasted the English bourgeoisie. Walton conceived his music as a stylistic collage, which vividly supports the ironic text with its confident leaping between various genre idioms.

Gregor Pompe

Prevod / Translation: Neville Hall

Harvey Norman

V s e z a v a š d o m !



BELA TEHNIKA



POHIŠTVO



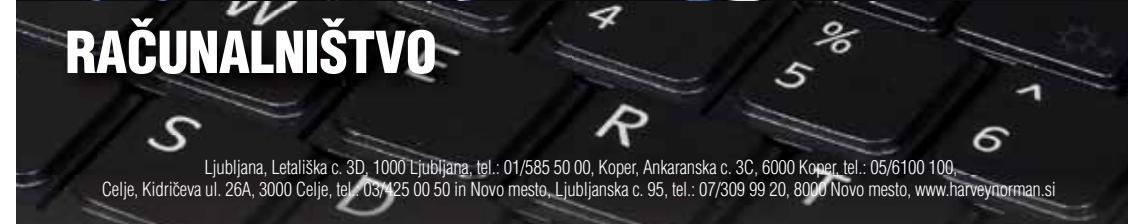
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10. MARIBOR

Koncert št. 10,
Stara dvorana
SNG Maribor ob 19:30

ODMEVI STOLETIJ

Concert No. 10,
Old Theatre Hall
Maribor at 19:30

ECHOES OF CENTURIES

GODALNI ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR STRING ORCHESTRA
Janez Podlesek – koncertni mojster / lead violin

Solist / Soloist:

Vasko Atanasovski – sakofon / saxophone

Sodelujejo / Featuring:

DRAGAN DAUTOVSKI QUARTET

Dragan Dautovski – tambura, bas, kaval, dude, okarina / tambura, bas, caval, bagpipes, ocarina
Bajsa Arifovska – kaval, tambura, dude / caval, tambura, bagpipes

Marjan Jankoski – kaval, dude / caval, bagpipes

Ratko Dautovski – tapan / tapan

Aleksandra Popovska – vokal / vocal

Oblikovanje zvoka / Sound Design: Danilo Ženko

Spored / Program:

Dragan Dautovski Quartet ad lib.

Vasko Atanasovski (1977): Triwoledy - Noviteta za godalni orkester in solo sakofon, pisana po naročilu Festivala Maribor
/ Triwoledy - New piece for strings and saxophone solo commissioned by the Maribor Festival

Pokrovitelji koncerta / Concert sponsor:



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H U S A
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Makedonska glasba se lahko pohvali z bogato zgodovino in tradicijo, ki segata vse do Bizantinskega cesarstva, ko so duhovniki glasbo s pridom uporabili za širjenje krščanske vere. Stoletja različnih kulturnih vplivov in vladavin različnih narodov, še posebej Turkov, katerih prevlada na jugu Balkana je trajala več kot 500 let, so prispevala različne glasbene prvine in stile, ki so se zlili v neponovljivo mešanico vzhoda in zahoda, bogastvo vzhodnjaških zvokov in zahodnjaških harmonij, začinjeno z značilnimi sinkopiranimi ritmi.

Avtentičnost kvarteta Dragana Dautovskega se skriva v tradicionalnih glasbilah, kot so kaval, tambura, dude in tapan, glavna inspiracija zasedbe pa je makedonska glasbena folklora.

Noviteta Vaska Atanasovskega 'Triwoledy', je napisana posebej za Festival Maribor. Skladba za godalni orkester in sopranski sakofon, ki ga bo tokrat na prazvedbi, zaigral kar sam Vasko Atanasovski, je zložena v skladateljevem značilnem stilu, izrazitih melodij, kontrastnih ritmov in transžanskih prepletov. Skladba, potuje skozi romantična, mistična ter divja in temperamentna razpoloženja, prostor za solista pa je odprt za improvizacijo, kar vnaša še posebno svežino.

ECHOES OF CENTURIES

Macedonian music boasts rich history of tradition, reaching as far as the Byzantine Empire, when the first orthodox monks used liturgical music to help spreading their religion. Centuries of variety of cultures and nations ruling over the region (most prominent the Turks, who dominated the Balkans for more than 500 years) contributed their musical styles and traditions, resulting in a unique blend of east and west, a rich fusion of eastern sounds and western harmonies, spiced with breathtakingly complex rhythms.

Dragan Dautovski Quartet is one of the very rare ensembles that are managing to present Macedonian folklore music on a very authentically and original way. The authentic ambient is captured by traditional music instruments (kaval, pipe, tambura, tapan)

The latest novelty by Vasko Atanasovski bears the name 'Triwoledy' and was written especially for Festival Maribor. The work for chamber orchestra and soprano saxophone, which will to honour the premiere be played by Vasko Atanasovski himself, is made up in the typical style of this wonderful composer. It is full of expressionistic melodies, contrast rhythms and trans-genre intertwinements. The composition travels through romantic, mystical, wild as well as fiery moods, while the space for the soloist remains open to improvisation, which adorns the piece with a remarkable freshness.

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11. MARIBOR

**Koncert št. 11,
Kazinska dvorana ob 11:00**

JUTRANJE REFLEKSIJE 3: Univerzum v nas

**Concert No. 11,
Kazina Hall at 11:00**

MORNING REFLECTIONS 3: The Universe Within

Dejan Lazić – klavir / piano

Richard Tognetti – violina / violin

Monika Leskovar – violončelo / violoncello

Spored / Program:

Robert Schumann (1810–1856): Waldszenen (Gozdni prizori op. 82 / Forest Scenes, Op. 82)

1. Eintritt. Nicht zu schnell (Vstop / Entrance)
2. Jäger auf der Lauer. Höchst lebhaft (Lovec na preži / Hunter in Ambush)
3. Einsame Blumen. Einfach (Osamljene rože / Solitary Flowers)
4. Verrufene Stelle. Ziemlich langsam (Zloglasno mesto / Haunted Place)
5. Freundliche Landschaft. Schnell (Prijazna pokrajina / Friendly Landscape)
6. Herberge. Mäßig (Zavetišče / Country Inn)
7. Vogel als Prophet. Langsam, sehr zart (Ptič kot prerok / Prophetbird)
8. Jagdlied. Rasch, kräftig (Lovska pesem / Hunting Song)
9. Abschied. Nicht zu schnell (Slovo / Farewell)

Ludwig van Beethoven (1770–1827): Sonata za violončelo št. 2 v g-molu op. 5 / Cello Sonata No. 2 in G Minor, Op. 5

1. Adagio sostenuto ed espressivo - Allegro molto più tosto presto
 2. Rondo. Allegro
- ***

Ludwig van Beethoven (1770–1827): Sonata za violino št. 5 v F-duru op. 24 'Spring Sonata' / Violin Sonata No. 5 in F Major, Op. 24 'Spring Sonata'

1. Allegro
2. Adagio molto espressivo
3. Allegro molto
4. Rondo. Allegro ma non troppo

Ludwiga van Beethovna pogosto razumemo kot »prelomnega« skladatelja, ki je stal nekje na sredi med klasicizmom in romantiko: nadaljeval je glasbeni izraz, ki ga je podedoval od velikih vzornikov Mozarta in Haydna, vendar pa ga je stopnjeval do te mere, da je pogosto razvil povsem samosvoje forme in dosegel do takrat še nesluteno stopnjo izrazne poglobljenoosti. Leta 1792 se je Beethoven kot dvaindvajsetletni mladenič naselil na Dunaju, da bi tam dokončno unovčil svoje velike glasbene talente. Toda sprva ni šlo gladko. Dunajski glasbeni svet je resda cenil Beethovnovne improvizacijske spretnosti, toda njegove kompozicije so se mnogim zdele preveč neotesane, divje in celo napadalne. Skladatelj je torej že v zgodnjih mladosti trdno stopil na lastno pot.

To je dokazal tudi v nizu sonat za violino in klavir, torej v žanru, ki v klasicizmu še ni dobil svoje »končne« podobe. Z izjemo nekaterih izstopajočih Mozartovih del je namreč še vedno šlo v pretežni meri za »klavirsko sonato s spremljavo violine«. Beethoven je svojih deset violinskih sonat napisal v relativno ozkem časovnem okvirju – od 1797 do 1812 –, že v nizu prvih sonat opus 12 pa lahko zasledimo večjo neodvisnost partov obeh glasbil. Takšna dialoška »struktura« se le še stopnjuje v znameniti **Sonati op. 24, imenovani tudi »Pomladna«**. Beethoven jo je napisal med letoma 1800 in 1801 in je prva, ki izdaja širšo, »simponično« zasnovo, saj ima štiri stavke. Vendar pa v njih vendarle prevladujejo pevni karakter melodičnosti. Prvi stavek, katerega atmosfera je najbrž dala delu ime, se začne z mirnimi figuracijami v klavirju, nad katerimi je predstavljena spuščajoča se tema z značilno melodično ornamentacijo. Sledi razmišljajoči, poglobljeni Adagio, ki se tematsko navezuje na prvo temo uvodnega stavka. Scherzo je kratek, vendar pa ga zaznamuje jasen odmik od enostavnega plesnega karakterja menueta: violina namreč prinaša temo klavirja v zamiku ene dobe, kar ustvarja značilne divje sinkopirane poudarke. Igrivi finale je še povsem v znamenju Mozarta in je oblikovan kot rondo.

Manj zgledov kot za violinske sonate je imel Beethoven pri sonatah za violončelo. Podobna dela sta že pisala Luigi Boccherini in Anton Kraft, toda njuna dela so izhajala bolj iz želje po povečevanju repertoarja za violončelo kot pa iz globljih kompozicijskih vzpodbud. Tudi zato je lahko Beethoven že s prvimi deli v tem žanru oral povsem novo ledino. Prvi dve sonati iz opusa 5 je leta 1796 posvetil pruskemu kralju Friedrichu Wilhelmu II. **Druga sonata v g-molu** se odpira z obsežnim počasnim uvodom, ki pripravlja nastop hitrega osrednjega dela. Že takoj na samem začetku je jasno, da Beethovnov kompozicijsko invencijo vodi dramatična ideja. Atmosfera je mračna, prevladuje občutek zlih slutenj. Stavek pridobiva simponično težo, ki je v nadaljevanju uravnotežena z bolj radostnim zaključnim stavkom.

Če sta bila Haydn in Mozart Beethovnova vzornika, potem je kot velikanska senca legel na ustvarjalnost Roberta Schumanna prav Beethovnov vpliv. Verjetno se je tudi zato Schumann izogibal simponičnim delom in dosegel svoje največje uspehe v mediju klavirske miniatur. Prav ta žanr izkazuje tudi najbolj nedvoumne romantične poteze: odmika se od oblik absolutne glasbe in sprejema romantično idejo fragmenta, nedokončnosti, hkrati pa želi prek sugeriranja poetične vsebine dokazati, da je glasba »jezik neizgovorljivega«. Schumann je idejo ciklusa miniatur izjemno udejanil že v svojih prvih klavirskih opusih, v spomin vseh, ki so se kdaj učili klavir, pa se je vtisnil s svojimi Otroškimi prizori.

V tridesetih letih je skladatelj nasprostil ustvaril obsežen klavirski opus, nato pa se je več posvečal samospevom in simponičnim delom. V tem pogledu je bilo še prav posebej pomenljivo »revolucionarno« leto 1848, ko se je Schumann začel dejavno spopadati z dramatično snovjo. Najprej je napisal na podlagi Hebblove in Tieckove drame opero Genovefa, takoj nato pa sta ga pritegnila tudi Byronov Manfred in »večni« Goethejev Faust. Skoraj kot nekakšen oddih od takšnih velikopoteznih scenskih snovanj je mogoče razumeti nastanek klavirskega ciklusa Gozdni prizori. Poleg ideje fragmenta »diši« močno po romantični tudi želja po upodabljanju narave. Ciklus odlikuje natančno premišljen harmonski plan in »atmosferski« okvir prve in zadnje miniature, sicer pa kako vostno iz celote izstopajo predvsem skladbe z mrakobrnim karakterjem. Še posebno mesto si je pri tem zaslužila miniatura »Ptič kot prerok«, ki izstopa s svojo delikatno teksturo ter poetično nedokončanimi melodijami, ki mestoma v spomin prikličejo kasnejše Messiaenove »ptičje« mojstrovine.

Gregor Pompe

MORNING REFLECTIONS 4: The Universe Within

We often understand Ludwig van Beethoven as a “groundbreaking” composer who stood somewhere in the middle between Classicism and Romanticism: he continued the musical expression he had inherited from his great role models Mozart and Haydn, but he intensified it to such an extent that he frequently developed entirely unique forms and achieved a previously undreamed of degree of expressive depth. In 1792, as a youth of 22 years, Beethoven moved to Vienna in order to finally take full advantage of his enormous musical talent. Although the Viennese music world genuinely valued Beethoven’s improvisational skills, to many listeners his compositions seemed too crude, wild and even aggressive. Thus even in his early youth the composer set out firmly on his own path.



This is also demonstrated in Beethoven’s series of sonatas for violin and piano, a genre that had not achieved its “final” form in the time of Classicism. With the exception of certain of Mozart’s works, the violin sonata was still primarily “a piano sonata with violin accompaniment”. Beethoven wrote his nine violin sonatas within a relatively narrow timeframe, from 1797 to 1812. Even in the first series of sonatas, Opus 12, we sense the greater independence of the parts of both instruments. This dialectic “structure” comes to the fore even more in the superb **Sonata Op. 24, entitled “Spring”**. Beethoven wrote the work between 1800 and 1801, and it is the first sonata to which he gave a broader “symphonic” scheme, as it has four movements. Nonetheless, the movements are dominated by a melodic cantabile character. The first movement, whose atmosphere most likely gave the work its name, begins with peaceful figurations in the piano, above which the descending theme is presented with its characteristic melodic ornamentation. There follows a contemplative, deep Adagio, which is thematically linked to the first theme of the introductory movement. Although the Scherzo is short, it is marked by a clear shift away from the simple dance character of a minuet: the violin carries the piano theme with a delay of one bar, which creates the movement’s characteristic wild syncopated accents. The playful finale is entirely in the character of Mozart and is formed as a rondo.

Beethoven had fewer models at his disposal when composing his cello sonatas. Although Luigi Boccherini and Anton Kraft had both written similar works, their compositions were the result of a desire to increase the cello repertoire rather than of deeper compositional impulses. Thus even with his first works in this genre Beethoven broke new ground. In 1796, he dedicated the first two sonatas from Opus 5 to the Prussian King Friedrich Wilhelm II. **The Second Sonata in G minor** opens with an extensive slow introduction, which prepares for the entry of the fast central section. Even at the very beginning, it is clear that Beethoven’s compositional invention is led by a dramatic idea. The atmosphere is bleak and a sense of dark foreboding dominates. The movement gains a symphonic weight, which in the continuation is balanced out by a more joyful concluding movement.

While Haydn and Mozart were Beethoven’s models, a great shadow was cast over the creativity of Robert Schumann by the influence of Beethoven himself. This is no doubt partly why Schumann avoided symphonic works and achieved greater success in the medium of the piano miniature. It was precisely in this genre that he achieved his most unambiguously Romantic traits: he turned away from the forms of absolute music and embraced the Romantic idea of the fragment, of incompleteness, while, with suggestive poetic content, seeking to demonstrate that music is a “language of the unspeakable”. Schumann realised his idea of a cycle of miniatures with extraordinary success in his first piano opuses; anyone who has ever learned the piano will undoubtedly recall Schumann’s *Scenes from Childhood*.

In his thirties, the composer created an extensive piano opus in general, after which he dedicated himself more to lieder and symphonic works. In this context, the “revolutionary” year of 1848 was particularly significant, as it was when Schumann began to actively engage with dramatic substance. He first wrote the opera *Genoveva* on the basis of the drama by Hebbel and Tieck, immediately after which he was drawn to Byron’s *Manfred* and Goethe’s “eternal” *Faust*. Thus we can almost understand the composition of his piano cycle *Forest Scenes* as a kind of break from these large scale theatre creations. In addition to the idea of the fragment, these pieces also have a strong “scent” of the Romantic desire to portray nature. The cycle is distinguished by its precisely conceived harmonic plan and the “atmospheric” framework of the first and last miniatures. However, in terms of quality it is the compositions with a more gloomy character that stand out overall. A special place belongs to the miniature “Bird as Prophet”, which stands out with its delicate texture and inconclusive melodies, in places bringing to mind Messiaen’s later “bird” masterpieces.

Gregor Pompe

Prevod / Translation: Neville Hall

12. MARIBOR

Koncert št. 12,
Dvorana Union ob 19:30

LETO 1945

Concert No. 12,
Union Hall at 19:30

THE YEAR 1945

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, violina / conductor, violin

Solistki / Soloists:

Marija Skender – klavir / piano

Monika Leskovar – violončelo / violoncello

Spored / Program:

John Cage (1912-1992): Sonate in interludiji (št. 10, 11, 12)

/ Sonatas and Interludes (No. 10, 11, 12)

Pierre Boulez (1925): Douze Notations pour Piano št. 10 in št. 12

/ Douze Notations pour Piano No. 10 and No. 12

Iannis Xenakis (1922): Voile

Anton von Webern (1883-1945): Dve skladbi

/ Two pieces

Anton von Webern (1883-1945): Pet skladb za godalni orkester op. 5 (2., 3., 4., in 5. Stavek)

/ Five Pieces for String Orchestra Op. 5 (2., 3., 4., and 5th movement)

1. Heftig Bewegt

2. Sehr Langsam

3. Sehr Lebhaft

4. Sehr Langsam

5. In Zarter Bewegung

Richard Strauss (1864-1949): Metamorfoze – študija za 23 solo godal op. 142, TrV 290, AV 142

/ Metamorphosen-Study for 23 solo strings, Op.142, TrV 290, AV 142

1. Adagio man on troppo

Leta 1945 se je cel svet znašel na pomembni prelomnici – konec je bilo vojne morije, toda veselje ob končni zmagi se je pogosto razpiralo v negotovost ob vprašanju, kako naprej, kje začeti. Takšne dileme so bile še posebej pereče v umetnosti – mlada generacija nikakor ni želela ustvarjati v dotiku s humosom, iz katerega je lahko izrasla nacistična in fašistična ideologija. Tako so nastala ugodna tla za dokončno prekinitev s tradicionalnimi estetikami, rodil se je modernizem. Prav vsa dela z nočošnjega spreda so kljub svoji raznolikosti tesno povezana z letom 1945 – letom preloma, letom »točke nič«.

Ameriški skladatelj John Cage (1912–1992) sodi med tiste skladatelje, ki so v drugi polovici 20. stoletja najbolj dejavno spremajali zvočno pokrajino in tudi odnos do ustvarjalnosti nasprotno. Po začetnem iskanju lastne variante dvanajsttonске kompozicijske tehnike se je odvrnil od zahodnjevropskih zgledov in se navdihoval pri vzhodnjaški filozofiji. Zavrgel je zahodnjaški koncept o ciljni naravnosti umetniškega dela in prevzel idejo o »nenamembnosti«. V svoji radikalni obliki mu je ta ideja omogočala, da je za glasbeni material sprejel vse zvoke, tudi tiste, ki so doslej veljali kot neestetski, v naslednji fazi svojih kompozicijskih transformacij pa je v kreativni proces, nato pa tudi v izvajalčevega, vključil tudi naključje.

Svoj prvi veliki uspeh je dosegel s ciklusom **Sonate in interludiji**, ki ga je napisal za svoj zgodnji »izum« – preparirani klavir. Cage je med klavirske strune vstavljal najrazličnejše predmete (žeblje, radirke in drugo plastiko) ter na ta način bistveno potujil tipični klavirski zvok, tako da je to glasbilo s tipkami postajalo po svojih zvočnih specifikah vse bolj podobno tolkalu. Ciklus je sestavljen simetrično iz 16 sonat in 4 interludijev, v večini primerov pa so skladbe oblikovane v baročni sonatni obliki (AABB) ter povezane s stalnim številčnim zaporedjem, ki določa razmerje med večjimi in manjšimi oblikovnimi enotami. Cage je za skladbo predpisal 45 različnih preparacij, ki klavir spreminjajo v zvočilo, katerega zvočnost se mestoma močno približuje gamelanu.

Prav s Sonatami in interludiji je Cage dosegel prvi večji uspeh in si tako prislužil štipendijo za izpopolnjevanje v Evropi. Tam se je spoznal s takrat vodilnim evropskim modernistom Pierrom Boulezom (1925), s katerim sta nekaj časa snovala zelo podobne načrte, nato pa sta se njuni poti tudi diametralno ločili. **Boulezovih dvanajst klavirskej Notaciij** je nastalo v podobnem času kot Cageove Sonate. Toda če je Cage že našel pot do lastne »govorce«, se Boulez v svojih izčiščenih klavirskej miniaturah še zelo izrecno naslanja na Schönbergovo dodekafonijo, posamezne skladbe pa prinašajo »okus« tudi po drugih mojstrih prve polovice 20. stoletja (C. Debussy, A. Webern, O. Messiaen). Vsaka izmed skladb je izdelana miniatura, ki kaže na skladateljevo kompozicijsko izčiščenost in miselno bogastvo. Zanimivo je, da so prav Notacie, pravzaprav skladateljev opus 1, postale vir materiala za skladateljeve številne kasnejše skladbe (npr. Improvizacije na Mallarméja ali orkestrske Notacie).

Boulezova skladateljska generacija pa je seveda v povojnem času iskala stike tudi s predvojno kompozicijsko ustvarjalnostjo – medtem ko je Boulez v začetku petdesetih deklarativen potrdil, da je Schönberg mrtev, je v središče zanimanja stopila glasba Schönbergovega učenca Antona Weberna. Ta je od svojega učitelja sicer prevzel dvanajsttonsko tehniko, vendar jo je razumel na povsem samosvoj način. Če je Schönbergu dodekafonija omogočila, da je spet pričel komponirati »velika«, žanrska dela in se je tako v resnici približal neoklasicizmu, pa je Webern spoznal različne strukturalistične možnosti, ki jih ponuja komponiranje z dvanajstimi soodvisnimi kromatičnimi poltoni. V svojih delih tako zelo natančno odmerja tudi trajanje posameznih tonov in njihovo postavljanje na določene registre. Pri tem pogosto sledi logiki kanonskih tehnik ali zrcal, kakršna so bila značilna že za frankoflamsko polifonijo. Izraz Weberneve glasbe je zelo skoncentriran – njegova dela so kratka, v središče stopa posamezen ton z vsem svojim arzenalom zvočnih specifik, posebno mesto pa gre tako tišini in zbranosti. **Dve skladbi, originalno napisani za violončelo in klavir**, sta najstarejši skladateljevi ohranjeni del. Napisal jih je kot petnajstletni mladenič za sebe (bil je izvrsten violončelist) in svojo sestro. Lirični impulzi izdajajo poznoromantično noto, nekaj kompozicijske negotovosti pa morda naznanja, da bo Webern kasneje iskal drugačen glasbeni izraz. Pierre Boulez je v nadaljevanju svoje kariere iz dodekafonije razvil serialno tehniko, pri kateri

je v vrste urejal enote za vse parametre zvoka. Kasneje se je proti zvočnim rezultatom takšne sistematike uprla vrsta t.i. »postserialističnih« skladateljev, med njimi tudi grški skladatelj Iannis Xenakis (1922–2001). Xenakis se je v svojih mladih dneh dejavno priključil grški borbi za neodvisnost, pri čemer je bil v bojih močno poškodovan, na koncu pa tudi ujet in obsojen na smrt. Po pobegu je zatočišče poiskal v Franciji, kjer je vrsto let sodeloval kot asistent pri slavnem arhitektu Le Corbusierju. Podobne arhitektonске strukture je nato prenašal tudi v svojo glasbo in bil sploh eden izmed prvih skladateljev, ki je za izračunavanje parametrov svojih del uporabljal računalnik. Kljub Xenakisovi navidezni kompozicijski neobčutljivosti, pogostemu izrabljjanju strogih matematičnih algoritmov (verjetnostni račun) pa zveni njegova glasba poudarjeno dramatično. To velja tudi za pozno delo Voile (1995) za 20 godal. Naslov je večpomenski: oblika v ženskem spolu se nanaša na jadro, v katerega se je nabralo dovolj moči vetra, da je mogoče upravljati s plovilom, moški spol pa označuje moč, da se izognemu pogledu. Delo je napisano s pomočjo tehnike rešetaste strukture in na glasben način predstavlja idejo ukrivljenih prostorov.

Kljub temu, da nosijo podobno letnico nastanka kot Cageovo ali Boulezovo delo, pa pripadajo povsem drugem svetu **Metamorfoze za 23** godal Richarda Straussa (1864–1949). Skladba je nastala v skladateljevem pozrem obdobju (1945), ko se je že odločil, da so največja dela za njim (vse svoje kompozicijsko ustvarjanje po letu 1942, ko je dokončal opero Capriccio, je označil kot »vaje za zapestje«). Gre za intimni dokument skladateljeve prizadetosti ob žalostnem uničenju kulturnih hramov (po vrsti so bili zbombardirane operne hiše v Münchnu, Dresdnu, Berlinu in na Dunaju), v katerih je dosegel svoje največje uspehe. Že leta 1943 je ob novici, da je porušena opera v Münchnu, skiciral nekaj taktov, z delom pa je nadaljeval takoj po vojni. Naslov se nanaša na stalne spremembe štirih sorodnih, počasnih tem, ki se v delu razraščajo v gosto polifono mrežo, ki prek bogate melodične ornamentike mestoma prihajajo na sam rob tonalnosti. Toda roba ne prestopijo. Proti koncu se iz posameznih polifonih niti izčisti motiv posmrtnje korácnice iz Beethovnove Eroice, nad katerim je Strauss v partituri zapisal »In memoriam«. Gre torej za rekviem za kulturo, ki je izginila v trpljenju druge svetovne vojne. Toda na mesto Beethovna, Mahlerja in Straussa so stopili podobno veliki Cage, Boulez in Xenakis.

Gregor Pompe



THE YEAR 1945

In 1945, the whole world found itself at an important turning point – the nightmare of war was over, but the joy over the final victory was often tempered by uncertainty in face of the question as to how to move forward, where to begin. These dilemmas were particularly acute in art – the young generation certainly did not want to create in contact with the humus from which Nazism and fascism had been able to grow. Thus the conditions were ripe for the final break with traditional aesthetics, and modernism was born. In spite of their diversity, all of the works in this evening's programme are closely connected with the year 1945 – the year of the turning point, the year of "ground zero".

American composer John Cage (1912–1992) counts amongst those composers who, in the second half of the 20th century, most actively changed the sonic landscape, as well as the attitude towards creativity in general. After initially seeking his own variant of the 12-tone compositional technique, he turned away from Western European models and looked to Eastern philosophy for inspiration. He rejected the Western concept of the goal-oriented artwork and took on the idea of "purposelessness". In its radical form, this idea enabled Cage to accept all sounds as musical material, including those that until that time had been regarded as non-aesthetic. In the next phase of the compositional transformations of these sounds, Cage included coincidence in the creative process, as well as in the process of performance.

Cage achieved his first great success with his cycle **Sonatas and Interludes**, which he composed for his early "invention", the prepared piano. He placed a diverse range of objects between the piano strings (nails, erasers and other plastic objects), thus fundamentally modifying the typical sound of the piano, making it more like a percussion instrument in terms of timbre. The cycle is conceived symmetrically with 16 sonatas and 4 interludes, most of which are modelled on baroque sonata form (AABB) and based on a common numerical sequence that determines the relationship between the larger and smaller formal units. Cage prescribes 45 different preparations in this work, modifying the sound of the piano so that in places it approaches that of gamelan.

It was with Sonatas and Interludes that Cage achieved his first major success, thus earning a scholarship to further his studies in Europe. There he became acquainted with the leading European modernist of the time, Pierre Boulez (1925). For some time, the two composers had very similar creative trajectories, but eventually their paths went in directions that were diametrically opposed. **Boulez's twelve Notations for piano** were composed at a similar time to Cage's Sonatas. However, whereas Cage had already found a path to his own "language", Boulez's purified piano miniatures rely explicitly on Schoenberg's dodecaphony, while individual compositions from the series also convey the "flavour" of other masters of the first half of the 20th century (C. Debussy, A. Webern, O. Messiaen). Each of the compositions is a refined miniature, demonstrating the composer's compositional clarity and wealth of thought. It is interesting that Notations, in effect Boulez's Opus 1, became a source of material for a number of his later compositions (e.g., Improvisations sur Mallarmé and the orchestral Notations).

In the post-war period, Boulez's compositional generation did, of course, also seek links with pre-war compositional creativity. While at the beginning of the 1950s, Boulez declaratively confirmed that Schoenberg was dead, the music of Schoenberg's pupil Anton Webern became the focus of interest. Although Webern took the 12-tone technique from his teacher, he understood it in an entirely individual way. Whereas the technique had enabled Schoenberg to again start composing "great" genre works, thus in reality approaching neoclassicism, Webern recognised the various structural possibilities offered by composing with twelve interdependent chromatic semitones. In his works he therefore very precisely measured the duration of the individual notes and their placement in specific registers, in so doing often following the logic of canon techniques and mirrors, characteristic of Franco-Flemish polyphony. The expression of Webern's music is very concentrated – his works are short, with the individual note being placed in the centre along with its own arsenal of sonic attributes, while a special place is given to silence and concentration. **Two Pieces, originally written**

for cello and piano, is the oldest of the composer's extant works. Webern wrote it for himself (he was an excellent cellist) and his sister at the age of only 15 years. Lyrical impulses give the work a late Romantic feel, while a certain lack of compositional sureness perhaps hints that Webern will later seek a different musical expression.

Taking dodecaphony as his starting point, in the continuation of his career Pierre Boulez developed serial technique, in which all of the parameters of sound were ordered in series. The sonic results of this kind of systemisation were later countered by a string of so-called "post-serial" composers, including the Greek composer Iannis Xenakis (1922–2001). In his younger days, Xenakis participated actively in the Greek struggle for independence, during which he was injured in fighting and eventually captured and sentenced to death. After escaping, he sought refuge in France, where for many years he collaborated with the celebrated architect Le Corbusier as his assistant. Xenakis transferred similar architectonic structures to his music, and he was one of the first composers to utilise the computer in calculating the parameters of his works. In spite of Xenakis's apparent compositional insensitivity and his frequent use of strict mathematical algorithms (stochastic calculations), his music sounds emphatically dramatic. This is certainly true of his late work **Voile (1995) for 20 string instruments**. The title has multiple meanings: in its feminine form it refers to a sail in which sufficient wind has gathered to enable its vessel to move forward, while in the masculine form it refers to the power to avoid someone's gaze. The composition is written using the technique of sieve structures, and in a musical way represents the idea of curved spaces.

In spite of the fact that it bears a similar year of composition to the works of Cage and Boulez, **Metamorphosen for 23 string instruments** by Richard Strauss (1864–1949) belongs to an entirely different world. The work was written in 1945, in the composer's late period, when Strauss has already decided that his greatest works were behind him (he labelled all of his own compositional work created after 1942, when he completed his opera Capriccio, as "exercises for the wrist"). Metamorphosen is an intimate testimony to the composer's sorrow on the tragic destruction of the cultural sanctuaries (the opera houses in Munich, Dresden, Berlin and Vienna were all bombed) in which he had achieved his greatest successes. In 1943, on receiving news of the destruction of the opera house in Munich, Strauss already sketched a few bars, and he continued work on the composition immediately after the war. The title refers to the constant transformation of four related slow themes, which in the work grow into a dense polyphonic network, in places approaching the very edge of tonality due to their rich melodic ornamentation. This edge, however, is never overstepped. Towards the end, the motive of the funeral march from Beethoven's Eroica emerges from the polyphonic threads, above which Strauss wrote in the score "In memoriam". The work is therefore a requiem for the culture that disappeared in the suffering of the Second World War. But in the place of Beethoven, Mahler and Strauss stepped the similarly great Cage, Boulez and Xenakis.

Gregor Pompe

Prevod / Translation: Neville Hall

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13. MARIBOR

Koncert št. 13,
Dvorana Union ob 19:30

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Concert No. 13,
Union Hall at 19:30

LUSH GARDENS OF
MUSICAL DELIGHTS

IL GIARDINO ARMONICO

Giovanni Antonini – umetniški vodja / Music Director

Solist / Soloist:

Giovanni Sollima – violončelo / violoncello

Spored / Program:

Luigi Boccherini (1743-1805): Godalni kvintet op. 40 št. 2 v D-duru, G 341 'Fandango'
/ String Quintet, Op. 40, No. 2 in D Major, G 341 'Fandango'

1. Grave

3. Tempo di Fandango

2. Minuetto: Allegro

Joseph Haydn (1732-1809): Koncert št. 2 v D-duru, Hob. VIIb / 2, za violončelo in orkester
/ Concerto No. 2 in D Major, Hob. VIIb/2, for cello and orchestra

1. Allegro moderato

2. Adagio

3. Rondò

Pietro Antonio Locatelli (1695-1764): Concerto grosso v Es-duru op. 7 št. 6 'Il Pianto di Arianna'
(Arianna tožba)

/ Concerto grosso E flat Major, Op. 7 No. 6 'Il Pianto di Arianna' (Arianna's Lament)

1. Andante

2. Allegro

3. Adagio

4. Andante

5. Allegro

6. Largo

7. Largo andante

8. Grave

9. Allegro

10. Largo

Joseph Haydn (1732-1809): Simfonija št. 63 v C-duru, 'La Roxelane'
/ Symphony No. 63 in C Major 'La Roxelane'

1. Allegretto

2. Menuetto

3. Vivace

4. Finale: Presto

Luigi Boccherini se je rodil v glasbeni družini v Lucci. S trinajstimi leti je prvič javno nastopil kot violončelist, nato pa je veliko koncertiral: z očetom je igrал na dunajskem dvoru, leta 1765 je igral na koncertih G. B. Sammartinija v Cremoni in Pavii in na koncertih komorne glasbe v Miljanu. Po uspehu koncertnega potovanja v Pariz s Filippom Manfredijem leta 1767 je Boccherini začel v večjem številu izdajati svoja dela. Leta 1770 ga najdemo kot virtuosa komorne glasbe in dvornega komponista infanta Dona Luisa v Madridu; Španije verjetno ni nikoli več zapustil, vendar je še komponiral za različne evropske politične veljake.

Boccherini je pisal predvsem komorno-glasbena dela, med katerimi izstopajo godalni kvarteti in kvinteti; ti predstavljajo dvoje različnih svetov. Godalni kvintet z dvema violončeloma je morda Boccherinijeva iznajdba; to je dialog dveh violin (visoka glasova) z dvema violončeloma (nizka glasova), ki ga zapoljuje viola. Po zvoku je temnejši in bolj poudarja basovske linije kakor npr. zasedba z dvema violama. Pri »zborovski« oz. akordični postavitvi je višji violončelo pre nizki glas. Prvi violončelo (redko tudi drugi) pogosto izstopa kot solistični instrument. Včasih se zborovski postavitvi glasov priključi težnja po orkestrskem učinku in zvočni moči; tedaj sta violončela v unisonu (ali violončelo in kontrabas v oktavi). Prvi takšen kvintet je znan iz skladateljevega madridskega obdobja. V kvartetih se je morda počutil bolj utesnjenega, v kvintetih pa je lahko eksperimentalni s številnimi zvočnimi in oblikovnimi možnostmi, kar dokazuje **Kvintet v c-molu, op. 40, št. 2**.

Mnogo Haydnovih koncertov za orkester in najrazličnejše instrumentalne soliste je izgubljenih, napisal pa naj bi jih ok. 30. Še vedno je veliko del, za katera njegovo avtorstvo ni nedvoumno potrjeno. Ker naj bi Haydn za razliko od Mozarta za to zvrst kazal tudi nekoliko manj zanimanja, so nekateri glasbeni zgodovinarji menili, da ta dela ne izkazujejo posebnega bogastva domislekov ali kakšnih novih odkritij. Vendar je ta ocena krivica in pretirana, še zlasti, če Haydnove koncerne ocenjujemo pod isto lupo kot Mozartove. Tudi se morda nekateri zdijo današnjemu ušesu v primerjavi z dosežki sodobnih instrumentalistov premalo virtuoznii, čeprav so tehnično zelo zahtevni.

Dolgo zgodovino dokazovanja avtentičnosti ima za seboj tudi **»Veliki koncert za violončelo in orkester v D-duru**, ki velja za enega od dveh nedvoumno izpričanih skladateljevih koncertov za violončelo in je najslavnnejše tovrstno delo s konca 18. stoletja. Verjetno je nastal leta 1783, v času skladateljevega delovanja v Esterházyjevi kapeli; med Haydnove dolžnosti je tam sodilo tudi komponiranje glasbe za princa in različne glasbenike kapele. Morda je bil koncert napisan za prvega violončelista prinčeve kapele po letu 1778 – Antona Krafta, ki je kasneje deloval na Dunaju. Koncert je za solista velik tehnični izziv, po drugi strani pa je po zasnovi pravo simfonično delo. Prvi stavek je klasicistični koncertni sonatni stavek z dvema temama ter na napetosti med toniko in dominanto temelječe strukturo. K sonatni oblikti teži tudi počasni drugi stavek, zadnji stavek pa je živahen rondo.

Haydnove simfonije je glasbena zgodovina sprejela brez pomislekov, kakršne je imela pri koncertih. Kljub pretirani oznaki skladatelja kot »očeta simfonije« (in godalnega kvarteta) je res, da je Haydn v zvrsti simfonije ustvaril obsežen, pomemben in umetniško dovršen opus, ki mu v zahodni glasbi ni para. V ustvarjanju ni nikoli dokončno obstal pri enem samem modelu; od njegove prve simfonije leta 1759 do t. i. londonskih simfonij v 90-ih letih se je njegov simfonični slog ob iskanju novih kompozicijskih rešitev spremenjal in zorel.

Simfonija št. 63 v C-duru je bila verjetno končana do leta 1780 in prav tako sodi v čas Haydnovega službovanja pri družini Esterházy. V simfonijah tega časa je Haydn preizkušal različne sloge, kompozicijske prijeme in orkestracijo. A to niso le eksperimenti; odlikujeta jih slogovni zanos in briljantna virtuoznost, ki si ju je Haydn pri profesionalnih glasbenikih z dvora lahko privoščil. La Roxelane uporablja starejši glasbeni material. Prvi stavek je vzet iz uverture Haydnove operе Il mondo della Luna (Svet Lune), ki je bila uprizorjena 1777 v dvorcu Esterháza. Simfonija je dobila ime po Roxelane, eni od sultank iz Favartove komedije Les trois Sultanès, ki je bila uprizorjena v istem letu; glasbo iz igre uporablja drugi stavek. V kasnejši verziji je Haydn dodal nov menuet s triom in finalni stavek ter spremenil orkestracijo; dodal je pihala ter izpustil trobente, bobne in drugi fagot.

Pomembni italijanski skladatelj in violinist prve polovice 18. stoletja, Pietro Locatelli iz Bergama, je predvsem s svojimi violinskimi koncerti močno vplival na razvoj violinske tehnike. Sploh francoski violinizem je bil zaznamovan z njegovim virtuznim slogom vse do začetka 19. stoletja. Locatelli se tako uvršča med začetnike moderne instrumentalne virtuzne tehnike, v svojih delih pa je zasledoval najbolj napredne dosežke obeh velikih umetniških obdobjij svojega časa.

Po začetkih v domačem Bergamu je odšel v Rim, kjer se je najbrž učil pri kakšnem slavnem violinistu iz Corellijevega kroga. Njegov zaščitnik je postal papežev majordom Camillo Cybo; ko je ta 1723 zapustil Rim, je odšel tudi Locatelli. Po tem so dokumenti o njegovem delovanju skromni; deloval je na knežjih dvorih v Mantovi in Benetkah, nato pa v nemških deželah: v Münchnu, Berlinu, Frankfurtu in Kasslu, morda celo v Dresdnu. Leta 1729 je prispeval v Amsterdam, kjer so bile odlične založbe z napredno tehnologijo in mednarodno komercialno mrežo. Tu je Locatelli izdal večino orkestrskih in komornih del. Njegovi concerti grossi 1. opusa sledijo Corellijevi zasnovi, odlikuje pa jih vitalni kontrapunkt v vseh mogočih oblikah, ki se naslanja na rimske kontrapunktsko šolo. V uposh 4 in 7 se je Locatelli strogemu kontrapunktu odpovedal, zato pa je v njih razvidna močna težnja k solističnemu koncertu.

Katarina Šter

LUSH GARDENS OF MUSICAL DELIGHTS

Luigi Boccherini was born into a musical family in Lucca. He first appeared in public as a cellist at the age of 13 years, after which he presented himself at numerous concerts. He performed with his father at the Viennese Court and in 1765 played at the concerts of G.B. Sammartini in Cremona and at chamber music concerts in Milan. After a successful trip to Paris with Filippo Manfredi in 1767, Boccherini began to publish his works in a greater number. In 1770, we find him serving as a virtuoso chamber musician and court composer of Infante Don Luis in Madrid. It is most likely that for the rest of his life he never left Spain again, despite periods of composing for various significant political figures.

Boccherini primarily composed chamber music, amongst which his works for string quartet and quintet stand out, compositions that represent two different worlds. The string quintet with two cellos is perhaps Boccherini's own invention, constituted by a dialogue between two violins (the high voices) and two cellos (the low voices), supplemented by a viola. This ensemble is darker in timbre, with more emphasis on the bass lines than, for instance, an ensemble with two violas. In the "choral" layout, i.e., the voicing of chords, the higher of the two cellos has the role of the first low voice, while the first cello (and occasionally also the second cello) often stands out as a solo instrument. Sometimes the "choral" layout of the voices is linked with a propensity towards an orchestral effect and sonic power, in which case the two cellos play in unison (or in octaves like a cello and contrabass). The first quintet of this kind dates from the composer's Spanish period. In his string quartets Boccherini perhaps felt more confined, while in the quintets he was able to experiment with numerous sonic and formal possibilities, as is testified to by the **String Quintet in C minor, Op. 40, No. 2**.

Haydn wrote around 30 concertos for orchestra and various instrumental soloists, many of which are now lost, while his authorship of numerous of these works has not yet been conclusively confirmed. Due to the fact that, unlike Mozart, Haydn did not show a great deal of interest in this form, some music historians believe that these works do not demonstrate a particular wealth of ideas or reveal any new discoveries. However, this assessment is unjust and exaggerated, especially if we evaluate Haydn's concertos according to the same criteria as Mozart's. In comparison to the achievements of contemporary instrumentalists, Haydn's concertos may also seem lacking in virtuosity, although they are in fact technically very demanding.

Amongst the works with a long history of debate over its authenticity is the **"Great" Cello Concerto in D major**, which is now regarded as one of only two concertos for cello incontrovertibly attributed

to Haydn, and is the most famous work of this kind from the end of the 18th century. It was most likely composed in 1783, during the time the composer served in the Esterházy court. One of Haydn's obligations was to compose music for the Prince and various court musicians. It is possible that the concerto was written for the first cellist of the Prince's court after 1778, Anton Kraft, who later worked in Vienna. The concerto represents a great technical challenge for the soloist, while, on the other hand, being conceived as a genuine symphonic work. The first movement is a classic concerto sonata movement with two themes, with the tension between tonic and dominant underpinning the structure. The slow second movement also tends towards sonata form, while the final movement is a lively rondo.

Unlike his concertos, Haydn's symphonies have been accepted by music history without reservation. Although Haydn's label as "the father of the symphony" (and the string quartet) is perhaps somewhat exaggerated, it is true that in the genre of the symphony Haydn created an extensive, important and artistically superb opus that is unparalleled in Western music. In composing symphonies he never finally settled on just one model; from his first symphony of 1759 to the so-called London symphonies of the 1790s, his symphonic style changed and matured in the search for new compositional solutions.

Symphony No. 63 in C major was probably completed by 1780, and also belongs to Haydn's Esterházy period. In the symphonies of this time, Haydn tried various styles, compositional techniques and approaches to orchestration. But these symphonies are not just experiments; they are distinguished by stylistic zeal and brilliant virtuosity, which Haydn could afford on working with professional court musicians. La Roxelane makes use of older musical material. The first movement is taken from the overture of Haydn's opera *Il mondo della Luna*, which was staged in 1777 at Esterházy's court. The symphony gets its name from Roxelane, one of the sultan's wives from Favart's comedy *Les trois Sultanes*, which was staged in the same year, and music from the play is used in the second movement. In a later version, Haydn added a new minuet and trio and a finale movement, as well as modifying the orchestration, adding wind and omitting the trumpets, the drums and the second bassoon.

Particularly with his violin concertos, Italian composer and violinist from the first half of the 18th century, Pietro Locatelli from Bergamo, had a powerful influence on the development of violin technique. French violin performance was particularly marked by his virtuosic style right up to the beginning of the 19th century. Locatelli can thus be ranked amongst the initiators of modern virtuoso instrumental technique, while in his works we can find traces of the most progressive achievements of both of the great artistic periods of his time.

After his beginnings in his native Bergamo, Locatelli moved to Rome, where he most likely studied with one of the celebrated violinists from Corelli's circle. Cardinal Camillo Cybo became the young musician's patron, and when the Cardinal left Rome in 1723 Locatelli went with him. After this, there is little documentary evidence of Locatelli's activities. He worked in princely courts in Mantova and Venice, and then in the German lands, in Munich, Berlin, Frankfurt and Kassel, and perhaps even in Dresden. In 1792, he arrived in Amsterdam, where there were excellent publishers with progressive technology, as well as an international commercial network. It was there that Locatelli published the majority of his orchestral and chamber works. His concerti grossi from Opus 1 follow Corelli's schemes, while being distinguished by a vital counterpoint in all of its possible forms, based on the Roman contrapuntal school. However, in Opus 4 and 7 Locatelli rejects strict counterpoint, thus these works reveal a strong tendency towards the solo concerto.

Katarina Šter

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JUTRANJE REFLEKSIJE 4:
Domišljija in svoboda

MORNING REFLECTIONS 4:
Fantasy and Freedom

Dejan Lazić – klavir / piano

Satu Vänskä – violina / violin

Zen Hu – violina / violin

Alexandre Razera – viola / viola

Monika Leskovar – violončelo / violoncello

Milena Lipovšek – flavta / flute

Diana Grubišić-Čiković – harfa / harp

Spored / Program:

Claude Debussy (1862-1918): Sonata za violino in klavir v g-molu

/ *Sonata for violin and piano in G Minor*

1. Allegro vivo

2. Intermede - Fantasque et leger

3. Finale - Tres anime



Dmitri Šostakovič (1862-1918) (prir. L. Atovmian): Pet skladb za dve violini in klavir
/ *Five Peaces for Two Violins and Piano*

1. Prelude

2. Gavotte

3. Elegy

4. Waltz

5. Polka

Claude Debussy (1862-1918): Sonata za flavto, violo in harfo, L 137

/ *Sonata for flute, viola and harp, L 137*

1. Pastorale

2. Interlude

3. Final

Jean Françaix (1912): Kvintet za flavto, violino, violo, violončelo in harfo

/ *Quintet for flute, violin, viola, cello and harp*

1. Andante tranquillo

2. Scherzo

3. Andante

4. Rondo

Dejan Lazić (1977): Trije istrski plesi za violino in klavir op. 15a

/ *Three Istrian Dances for violin and piano, Op. 15a*

Dmitri Šostakovič (1862-1918): Sonata za čelo in klavir v d-molu op. 40

/ *Sonata for Cello and Piano in D minor, Op. 40*

1. Allegro non troppo

2. Allegro

3. Largo

4. Allegro

Francoski impresionistični mojster Claude Debussy ni napisal veliko komorne glasbe, njegova pozornost je veljala predvsem samospevom, klavirski in orkestrski glasbi.

Zanimivo pa je, da štiri skladateljeva dela iz tega žanra uokvirjajo njegov ustvarjalni opus: Godalni kvartet je mogoče postaviti prav na začetek skladateljeve zrele ustvarjalnosti, ki jo je zaključil več kot dve desetletji kasneje s ciklusom treh sonat.

Zadnja leta skladateljevega življenja sta zaznamovali prva svetovna vojna in neusmiljena bolezen, ki je vplivala tudi na njegovo produktivnost. Poletje leta 1915 je preživel v vili na obali Kanala, kjer je za trenutek ponovno vztrpelata ustvarjalna žilica. V tem času se je lotil projekta šestih sonat, ki jih je želet posvetiti svoji drugi ženi Emma-Claude, vendar pa je uspel dokončati le prve tri. V teh delih se je Debussy želet navezati na izročilo francoskega baroka iz zgodnjega 18. stoletja in zanimivo je, da je prek dialoške igre s starimi formami v resnici na precej nespektakularen način stopil na pot razbijanja ustaljenih konvencij glasbenega jezika 19. stoletja. Od konca septembra do začetka oktobra 1915 je nastajala **Sonata za flauto, violo in harfo**, ki že s svojo zasedbo v spomin prikliče baročno bukoliko. Čeprav Debussy skladbo razvija s pomočjo precej strogega motivično-tematskega dela, pa se niz stavkov vseeno nagiba bolj proti suiti: prevladujejo namreč plesni ritmi, enostavna melodika in diatonična, le rahlo modalno pobarvana harmonija. Delo zaznamujeta krhkost in lirični karakter – zdi se, da je Debussy ustvaril tožečo idilo v grozljivem času vojne. Na staro glasbo spominja predvsem uvodna Pastoralna, v kateri harfa spreminja kontrapunktično izmenjanje melodičnih arabesk flavite in viole. Menuet se razvije iz enostavne melodike, v nadaljevanju pa prevladuje delikatna zvočnost, razpeta med vzpone in padce, solistične monologe in intenzivno skupno igro. Energična odločnost in virtuoznost sta značilni šele za finale, v katerem izraziti ritmi, pedalni toni in objestni motivi prek kratke reminiscence na prvi stavek vodijo do furioznega zaključka.

Prav zadnja Debussyjeva dokončana kompozicija pa je **Sonata za violinino in klavir**. Nastajala je veliko počasneje kot trio, saj je Debussyjeva bolezen v tem času že resno napredovala. Sam skladatelj se je o delu izrazil: "Ta sonata bo zanimiva v dokumentarnem smislu: bo primer za to, kaj zmore bolan mož v času vojne." Toda v skladbi ni zaslediti podobnih avtobiografskih sledi, saj je v resnici polna življenja in veselja. Morda je nekaj sence počasnega kompozicijskega dela leglo le v občutek, da je vitalnost tokrat nekoliko hermetična, preračunana. Prvi stavek še ne doseže hitrega gibanja, reducirana pa je tudi melodika, ki jo sestavljajo osnovni intervalni gradniki. Polet pa nato že zaznamuje fantastični scherzo, v katerem se ritmični ostinati in mimobežne figure izmenjujejo s kontrastnimi kantilenami. Ton se nagiba v bližino popularnega, pri čemer se Debussy enakovredno napaja pri španskih ritmih in jazzovskih vplivih. Sklepni stavek se začne s citatom iz prvega stavka, nato pa prevladuje plesna turbulanca, ki vodi do nastopaškega zaključka.

Z elanom francoske glasbe povezujemo tudi obsežni opus Jeana Françaixa (1912–1997), izrazitega samohodca v pokrajini 20. stoletja. Skladatelj sam je celo izjavil: "Z veseljem bi bil duhovni vnuk 'dedka Haydna'. Njegova glasba je tako čista, pregledna in humorna, da se mi zdi kot 'protistrup' za sodobno umetnost." Françaixa zanima igrivo in duhovito, zato piše "glasbo brez teže", "glasbo, ki želi ugajati". Zelo zgodaj je že našel svoj slog, ki ga z leti ni spremenjal: izraža se kratko, ne želi dolgočasiti, ustvarja na ozadju tradicionalne tonalnosti, od katere se odmika predvsem zato, da svoj glasbeni stavek "začini" tudi s kakšno ironično ostjo. Françaix je napisal vrsto del za najrazličnejše komorne sestave – kot za večino skladb, je tudi za njegov **Kvintet iz leta 1934** značilna neobremenjena spontanost.

Veliko bolj turbulentno je bilo sredi tridesetih let 20. stoletja življenje ruskega skladatelja Dmitrija Šostakoviča. V tem času se je sicer že uveljavil kot vodilni ruski skladatelj, zato je svojo slavo izkoristil v velikem opernem naročilu, operi Lady Macbeth Mcenski. Toda namesto dokončnega priznanja, so se za Šostakoviča začela leta mučne politične "obsodbe". Ena izmed predstav si je namreč ogledal sam Stalin, ki ga je moralna zbstoti družbeno-kritična ost libreta, ki ne prinaša zgolj optimističnih pogledov na življenje. Že naslednji dan je v časniku

Pravda izšla kritika z naslovom "Kaos namesto glasbe". Šostakovičeve življenje in tudi estetika sta se morala čez noč prilagoditi.

Članek-obsodbo, katerega posledice bi lahko bile za skladatelja in njegove najbližje usodne, je Šostakovič prebral med turnejo z violončelistom Viktorjem Kubatškim, s katerim sta predstavljala skladateljevo **Sonato za violončelo**. V nasprotju z mnogimi zgodnjimi deli sonate ne napolnjuje značilna divjost, temveč jo zaznamuje preglednost forme in tekture. Prvi stavek se začenja v nebrzdani romantični maniri, modalne harmonije pa mestoma spominjajo celo na zvočno prefinjenost francoske glasbe (G. Fauré). Plesni drugi stavek je igriv valček, po tožbi Larga pa sledi groteskni finale, oblikovan kot rondo z jasnimi ritmom galopa. V finalu se tako izmenjujeta skladateljev lirični in ironični izraz, njuna dvojnost pa že napoveduje masko, ki jo bo moral Šostakovič nositi vse nadaljnje življenje in tako krmariti med lastnim prepričanjem in zahtevami oblasti.

Da bi ustregel oblastem je Šostakovič v nadaljevanju ustvarjal tudi mnogo funkcionalne glasbe za film, gledališče, balet in celo pihalne ansamble. Kljub temu, da gre za glasbo, ki jo je skladatelj ustvarjal hitro in brez kakšnih večjih preferenc, je v mnogih melodijah skrito tudi veliko nenavadno navdahnjenih taktov. Tudi zato je najbrž Šostakovičev prijatelj in zvesti aranžer njegovih baletnih in filmskih partitur, Lev Atovmian, nekaj stavkov take glasbe predelal v **Pet skladb za dve violinino in klavir**. Posamezne skladbe je Atovmian vzel iz skladateljevih Prve in Tretje baletne suite, filma Obad in glasbe za risanko Pravljica o duhovniku in njegovem služabniku Baldi.

Dejan Lazić je zelo zgodaj začel z učenjem klavirja in klarineta ter bil že na svojem prvem tekmovanju nagrajen za izvedbe na obeh instrumentih. Kmalu se je uveljavil kot odličen izvajalec in glasbenik, ki redno nastopa v najimenitnejših evropskih koncertnih dvoranah ter po drugih kontinentih, kritiki pa mu priznavajo tako izjemno muzikalnost, poetičnost, izvirnost in barvitost kot glasbeni intelekt. V zadnjih letih se Dejan vse bolj uveljavlja tudi kot skladatelj. Njegovi **Istrski plesi**, posegajo po glasbeni folklori in jeziku istrskega polotoka ter s tem odstopajo od glasbene tradicije dura in mola. Istrske pesmi, ki jih je skladatelj zbiral tudi sam, so se pele v dvoglascu – ta efekt je skladatelj poskusil doseči s transkripcijo za violinino in klavir, ljudski napev pa je preobrazil s svojo skladateljsko domišljijo.

Gregor Pompe

MORNING REFLECTIONS 4: Fantasy and Freedom

French impressionist master Claude Debussy did not write a great deal of chamber music, preferring to focus primarily on lieder, piano music and orchestral music. Interestingly, however, it is four of the composer's chamber works that frame his creative opus: the String Quartet can be placed at the very beginning of the composer's mature creativity, while he concluded his creative path more than two decades later with a cycle of three sonatas.

The last years of the composer's life were marked by the First World War and a harsh illness that had an impact on his productivity. He spent the summer of 1915 in a villa on the English Channel, where his creative impulses were temporarily revived. During this time, he commenced a set of six sonatas, which he had intended to dedicate to his second wife Emma-Claude. However, he only completed the first three sonatas. In these works, Debussy sought to establish a link with the French Baroque of the early 18th century, and it is interesting that through the play of dialogue with old forms he actually managed, in a rather unspectacular way, to make progress towards breaking down the established conventions of the musical language of the 19th century. From the end of September to the beginning of October 1915, Debussy composed the **Sonata for flute, viola and harp**, a work whose ensemble brings to mind the Baroque bucolic. Although Debussy develops the composition with the aid of reasonably

strict motivic-thematic working, the series of movements is nonetheless more indicative of a suite, dominated by dance rhythms, simple melodies and diatonic harmony with the only slight modal colouring. The work is marked by fragility and a lyrical character - it seems that Debussy created a mournful idyll in the horrific time of war. Most reminiscent of early music is the introductory *Pastorale*, in which the harp accompanies a contrapuntal exchange of melodic arabesques in the flute and viola. The *Minuet* develops from a simple melody, while in the continuation a delicate sound world dominates, fluctuating between ascending and descending passages, solo monologues and intense ensemble playing. Energetic decisiveness and virtuosity only come to the fore in the finale, in which distinctive rhythms, pedal tones and reckless motives make their way through brief reminiscences of the first movement to a furious conclusion.

The very last completed work by Debussy is the **Sonata for violin and piano**. It was composed a lot more slowly than the trio, as during this time Debussy's illness had taken a serious turn. Referring to the work, the composer himself stated: "This sonata will be interesting in a documentary sense: it will be an example of what a sick man and is capable of in a time of war." There is, however, no trace of autobiographical touches in the work, as it is full of life and joy, although the slow pace of the compositional work perhaps casts a shadow in the sense that the sonata's vitality is this time rather hermetic and calculated. The first movement does not yet achieve full pace, while also being reduced in terms of melodic material, which is constructed from basic intervallic building blocks. However, the fantastic scherzo achieves full flight, with its rhythmic ostinatos and fleeting figures alternating with contrasting cantilenas. The mood borders on the popular, with Debussy drawing equally from Spanish rhythms and jazz influences. The concluding movement begins with a quotation from the first movement, before being dominated by a dancelike turbulence, leading to a swaggering conclusion.

Another body of work associated with the verve of French music is the opus of Jean Françaix (1912–1997), a decidedly lone traveller in the landscape of the 20th century. The composer himself once even stated: "I would happily be a spiritual grandchild of "Papa" Haydn. His music is so pure, clear and humorous that it strikes me as an "antidote" to contemporary art." Françaix was interested in playfulness and wit, and therefore wrote "music without weight", "music that seeks to please". He found his own style very early and remained faithful to it over the years: the expression is concise, not wanting to bore the listener, and is created on the background of traditional tonality, from which the composer occasionally deviates primarily in order to "spice up" his musical technique with a certain irony. Françaix wrote a series of works for the most diverse chamber ensembles, most of which, just like his **Quintet from 1934**, are characterised by unburdened spontaneity.

Much more turbulent were the mid 1930s in the life of Russian composer Dmitri Shostakovich. At this time, he was already regarded as the leading Russian composer, and he took advantage of his fame to create the large scale opera work *Lady Macbeth of Mtsensk*. However, rather than achieving final acknowledgement, Shostakovich began to be the target of menacing political "condemnation". At one performance of the opera Stalin was present in the audience, and he must have been stung by the socially-critical point of the libretto, which does not convey an entirely optimistic view of life. The next day, a review was printed in the newspaper *Pravda*, bearing the headline "Chaos in Place of Music". Overnight, Shostakovich was forced to adapt both his life in his aesthetics. Shostakovich read the article/condemnation, which could have been fatal for both himself and those close to him, while on tour with cellist Viktor Kubatski, with whom he was presenting his **Sonata for cello**. In contrast with many of Shostakovich's early works, this sonata is not imbued with the composer's characteristic wildness, but is rather marked by a transparency of form and texture. The first movement opens in an unrestrained Romantic manner, while the modal harmony is occasionally even reminiscent of the sonic refinement of French music (G. Fauré). The dancelike second movement is a playful waltz, and the plaintive *Largo* is followed by a grotesque finale formed

as a rondo with the clear rhythm of a galop. In the finale, the composer's lyrical and ironic expression alternate, with their duality perhaps foreshadowing the mask that Shostakovich was forced to wear for the rest of his life, as he navigated a course between his own convictions and the demands of the authorities.

In order to satisfy the authorities, Shostakovich went on to create a great deal of functional music for film, theatre, ballet and even for wind ensemble. In spite of the fact that this was music created by the composer hastily and without the expression of significant preferences, many of the melodies conceal numerous unusual and inspired bars. Perhaps this is partly why Shostakovich's friend and faithful arranger of his ballet and film scores, Lev Atovmian, reworked certain movements from this music into **Five Pieces for two violins and piano**. Atovmian took the individual compositions from Shostakovich's First and Third Ballet Suites, the film *The Gadfly* and music for the animated film *The Tale of the Priest and of His Workman Balda*.

Dejan Lazić started learning the piano and the clarinet at a very young age and was awarded prizes for his performance on both instruments at his first competition. He soon established himself as an excellent performer and musician, who regularly appears in the most famous European concert halls as well as on other continents. He has been acclaimed by critics for his extraordinary musicality, poetic qualities, originality and colour, as well as for his musical intellect. Dejan is also active as a composer. His **Istrian Dances**, draw from the folk music and language of the Istrian Peninsula, thus departing from the musical tradition of major and minor. The Istrian songs, collected by the composer himself, are traditionally sung in two voices, an effect that the composer has also tried to achieve in his *Istrian Dances* with his transcription for violin and piano. The folk melody, however, was transformed according to the composer's imagination.

Gregor Pompe

Prevod / Translation: Neville Hall

Pokrovitelji koncerta / Concert sponsor:



16. MARIBOR

Koncert št. 16,
Dvorana Union ob 19:30

NIT ČASA

Concert No. 16,
Union Hall at 19:30

TIMELINE

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, solo violina / conductor, solo violin

ZBOR HRVAŠKE RADIOTELEVIZIJE / THE CROATIAN RADIO TELEVISION CHOIR

Tonči Bilić – umetniški vodja / artistic director

Luka Vukšić – zborovodja / conductor

Sodelujejo / Featuring:

Dejan Lazić – klavir / piano

Marija Skender – klavir / piano

Tomaž Sevšek – čembalo / harpsichord

Dragan Dautovski – okarina / ocarina

Oblikovanje zvoka / Sound Design - Danilo Ženko

Videast / Video Assistant - Louis Thorn

Video - Allcomb d.o.o.

Potovanje po časovnici glasbenega razvoja od glasbe avstralskih aboridžinov do sintetizatorja

/ An exploration of music from aboriginal music to the latest pop song

Glasba avstralskih aboridžinov, cerkveni gregorijanski koral, Bach, Beethoven, Wagner, Satie, Ligeti in Cage. The Beatles, Nirvana, Michael Jackson in Lady Gaga!
Gregorijanski koral in Lady Gaga?

Na prvi pogled velika zmešnjava, a pri glasbi nikoli ne gre soditi na prvi pogled. Vse skupaj je namreč precej bolj enostavno kot se zdi ... Trije elementi: ritem, melodija in basovska linija. Morda še četrти element: besede. Tako je bilo 40.000 let pred našim štetjem, tako je danes. Začelo se je z eno samo, preprosto linijo, nato so postopoma v ospredje stopale vse kompleksnejše strukture – a prej našteti štirje elementi so ostali. In tako bi, če bi na primer že leli glasbo Lady Gaga opisati gluhi osebi, morali začeti pri njih. Kot tudi, če bi že leli razložiti gregorijanski koral ...
GLASBA. V času. In po Niti časa.

**TIMELINE**

Aboriginal music, ecclesiastic Gregorian chant, Bach, Beethoven, Wagner, Satie, Ligeti and Cage. As well as the Beatles, Nirvana, Michael Jackson and Lady Gaga!
Gregorian chant and Lady Gaga?

At first glance, incompatible. But look again. Music is not (or at least it shouldn't be) about first glances. It is about three things, basically: rhythm, melody and bass line. Four things, if you add words. It was like this 40,000 years ago, and it is still like that today. It all developed from a single line, then, gradually the more complex structures took over, but the four elements remained. So, if you wanted to describe Lady Gaga to a deaf person, you would have to start with those four things. And if you wanted to explain the Gregorian chant – well, again, the same four things apply.
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17. MARIBOR

**Koncert št. 17,
Mariborska stolnica ob 20:00**

**Concert No. 17,
Maribor Cathedral at 20:00**

**ZAKLJUČNI KONCERT:
Transcendentalno popotovanje**

**CLOSING CONCERT:
Transcendental Journey**

ORKESTER FESTIVALA MARIBOR / FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, solo violina / conductor, solo violin

ZBOR HRVAŠKE RADIOTELEVIZIJE / THE CROATIAN RADIO TELEVISION CHOIR

Tonči Bilić – umetniški vodja / artistic director
Luka Vukšić – zborovodja / conductor

Solisti / Soloists:

Aleksandra Zamojska – sopran / soprano
Monica Theiss-Erőd – sopran / soprano
Barbara Jernejčič Fürst – alt / alto
Tomaž Sevšek – orgle / organ

Spored / Program:

Johann Sebastian Bach (1685-1750): Chaconne iz partite št. 2 v g-molu, BWV1004 / Chaconne from Partita No.2, in G Minor, BWV1004

Arvo Pärt (1935): My Heart is in the Highlands za glas in orgle / My Heart is in the Highlands for voice and organ

John Adams: Shaker Loops, 1. stavek: Shaking And Trembling / Shaker Loops, 1. Movement: Shaking And Trembling

Arvo Pärt (1935): Magnificat

Antonio Vivaldi (1678-1741): Gloria v D-duru, RV 589 / Gloria in D Major, RV 589

1. Gloria in Excelsis

2. Et in terra

3. Laudamus te

4. Gratias agimus tibi

5. Domine Deus, Rex caelestis

6. Domine Fili unigenite

7. Domine Deus, Agnus Dei

8. Qui tollis peccata mundi

9. Qui sedes ad dextram Patris

10. Quoniam tu solus Sanctus

11. Cum Sancto Spiritu

Johann Sebastian Bach je največ instrumentalne glasbe napisal kot kapelnik na dvoru kneza Anhalt-Cöthenskega (1717–1723), kjer se je morda počutil najbolj srečnega in ustvarjalno svobodnega. Tu so nastala tudi njegova solistična violinska dela.

Danes poznamo Bacha kot genialnega skladatelja, organista in čembalistu, bil pa je tudi odličen violinist. Verjetno je sam igral v svojih violinskih koncertih, prav tako pa je izvajal tudi svoja solistična violinska dela. Le redki bi poleg njega lahko igrali kaj tako zahtevnega; sploh slednja izvajalca postavljajo pred skoraj nemogoče zahteve. Z njimi je Bach postavil visoke izvajalsko-tehnične in umetniške standarde, ki do danes niso bili preseženi. Med šestimi deli so tri sonate, vsaki od teh pa sledi še ena partita (pojem »Partita« je v Bachovem času že predstavljal sopomenko besede »suite«, niz plesnih stavkov). Bachova **Partita št. 2** je zaslovela predvsem po svoji **monumentalni Chaconni**, ki obsega kar 256 taktot in je edini stavek z variacijami v Bachovi komorni glasbi; stavek z neskončno fantazijo domislekov predstavlja klimaks poglobljenega, resnega dela.

Arvo Pärt je bil med letoma 1958 in 1968 eden najbolj radikalnih predstavnikov t. i. »sovjetske avantgarde«. Posvečal se je neoklasicizmu ter za njim dodekafoniji, kompoziciji zvočnih plasti, aleatoriki in tehniki kolaža. Ko so ga skladateljski eksperimenti pripeljali do soočenja sodobne in starejše glasbe, so se Pärtu kompozicijska sredstva njegove dobe zazdela brez pomena. To ga je pognalo v osemletni skladateljski molk in intenziven študij gregorijanskega korala, notredamske šole in klasične vokalne polifonije. V tem času si je izobiloval nov pogled na glasbo in začel ustvarjati na podlagi novega kompozicijskega principa – postopka »tintinnabulii« (lat. zvončki), ki temelji na skrajni redukciji zvočnega materiala. Jedro tega sloga je v sozvočju dveh simultanih glasov, ki sta zasnovana kot ena sama linija, a obstajata le v medsebojni povezavi, onstran paradigm funkcijskih harmonij. Toni durovega ali molovega trozvoka iz prvega so z drugim, »melodičnim« glasom povezani po posebnih, strogih pravilih. Iz tega postopka je izšel Pärtov individualen zvočni svet, zaznamovan tako z disciplino kot z globokim občutjem.

Pärtov **Magnificat** je nastal leta 1989 po naročilu Deutsche Musikrat, prvikrat pa je bil izveden v Berlinu istega leta. To je skladba za mešani zbor a capella na latinsko besedilo slovitega kantika, v katerem Marija hvali Boga zaradi vsega, kar ji je dobrega storil, in se poje kot zaključek večernic. Pärtova nekonvencionalna uglašbitve svetopisemskega besedila je zgrajena na razgibani zasnovi izmenjave tutti in solističnih odsekov, sodi pa med najbolj neposredna in nagovarjajoča Pärtova dela.

My heart's in the Highlands za glas in orgle je delo, ki je nastalo leta 2000 na besedilo znamenitega škotskega pesnika Roberta Burnsa. Uglasbitve Burnsove poezije ohranja kitično strukturo pesmi, vendar se od ljudskega tona odmika v prečiščeno askezo; glas uporablja le tri tone f-mola, orgle pa se prav tako poslužujejo le treh vrst glasbenega materiala (razloženi akordi, postopno gibanje v basu ali značilne kvinte navzgor ali navzdol) in tako poustvarjajo občutke izgube, domotožja in praznine, ki prevevajo pesem.

T. i. »najbolj ameriški« skladatelj John Adams je kot mladostnik igral swing, nato pa je na Harvardu študiral klarinet, dirigiranje in kompozicijo. Adams pojmuje ustvarjalno delo kot iskanje ravnovesja jina in janga, usklajevanje nezavedne glasbene invencije in jasne zavedne moči izločanja in razvrščanja. Sam je mojster prepletanja resne in popularne glasbe, ki zna združevati navidez najrazličnejše glasbene elemente.

V času odkrivanja lastnega skladateljskega glasu je Adams odkril elemente, ki jim kljub odmikom ostaja zavezani v večini svojih del: pulz, tonalnost oz. modalnost in repeticijo – ponavljanje. To dokazuje tudi njegovo delo **Shaker Loops iz leta 1978**, ki se poslužuje fragmentov iz zgodnejšega godalnega kvarteta Wavemaker, le da je namesto kvarteta tu uporabljen septet, v katerem še jasneje pridejo do izraza posamezne linije in njihov preplet. Bistvo dela so zanke melodičnega in harmonskega materiala, oscilirajoči vzorci, ki predstavljajo splošno strukturo, znotraj katere se razvija raznolikost. Ideja zank izvira

iz obdobja magnetofonskih trakov: deli posnetih trakov, ki se ob koncih stikajo, lahko v neskončnost ponavljajo melodične in ritmične vzorce. Prvi (**Shaking and Trembling**) in zadnji stavek se poigravata tudi z idejo tresenja. Naslov skladbe (dobesedni prevod bi bil Zanke Shaker ali Stresalčeve zanke) je besedna igra; tresenje je lahko tremolo ali hitri trilček, ime Shaker pa skladatelja spominja na mrtvo kolonijo Shaker v New Hampshireu.

Sakralna glasba Antonia Vivaldija je še vedno manj znana kot njegov instrumentalni opus. To niti ne preseneča, saj so večino tovrstnih del odkrili šele v 20. stoletju. Podobno kot njegovi koncerti so bila večinoma namenjena izvedbi v sirotišnici Ospedale della Pietà, ki je po vsej Evropi slovela ravno po zavidljivo visoki izobrazbi gojenk in vrhunskem nivoju tamkajšnjih glasbenih izvedb in v kateri je Vivaldi služboval skoraj celo življenje.

Monumentalna Gloria verjetno že presega izvajalske moči te ustanove. V njej se je Vivaldi dokazal kot mojster izpeljave melodičnih linij iz najmanjših drobcev (prvi stavek je zgrajen na kadenčnem obrazcu), preizkušal drzne harmonije in nenavadne modulacije ter se obenem posluževal preizkušenih kompozicijsko-tehničnih sredstev, kot so verige zadržkov (Laudamus te). V Glorio so vključene kontrastne glasbene oblike (homofonemu delu in fugi v Gratias agimus npr. sledi aria v ritmu siciliana); v njej se zrcalijo značilni glasbeni slogi Evrope (npr. francoski punktirani ritmi v Et in terra pax hominibus). Zvočne kontraste ustvarjajo tudi vseskozi različne postavitve solistov, zbara in instrumentalistov. Pred zaključkom z veličastno fugo je enovitost Glorie vzpostavljena z glasbeno navezavo na uvodni stavek.

Katarina Šter

CLOSING CONCERT: Transcendental Journey

Johann Sebastian Bach wrote most of his instrumental music during the time that he was the Kapellmeister in the court of the Prince of Anhalt-Cöthen (1717–1723), where he perhaps experienced his greatest happiness and artistic freedom. It was there that his solo violin works were also written.

Today, we know Bach primarily as a brilliant composer, organist and harpsichordist, but he was also an excellent violinist. It is very likely that he performed his own violin concertos himself, and the same is probably true of his solo violin works. Apart from Bach, very few performers would have been able to manage such difficult works, particularly the solo compositions, which place almost impossible demands on the performer. With these works, Bach established high performance-technical and artistic standards that even today have not been surpassed. Amongst the six works there are three sonatas, each of which is followed by a partita (in Bach's time, the label "partita" was synonymous with "suite", thus denoting a series of dance movements). Bach's **Partita No. 2** is renowned above all for its monumental Chaconne, which extends to some 256 bars and is the only movement in Bach's chamber music with variations. With its infinite fantasy, the Chaconne represents the climax to a profound, serious work.

Between 1958 and 1968, Arvo Pärt was one of the most radical representatives of the so-called "Soviet avant-garde". He first focused his attention on neoclassicism, before turning to dodecaphony, composition with sonic layers, aleatoric music and the technique of collage. When his experiments led him to a confrontation between contemporary and early music, however, Pärt's compositional means struck him as being meaningless. This forced the composer into an eight year compositional silence, and led him to the intensive study of Gregorian chant, the Notre Dame school and classic vocal polyphony. During this time, Pärt formed a new outlook on music and began to create on the basis of a new compositional principle - the procedure of "tintinnabuli" (Latin for bells), which is based on the extreme reduction of sonic material. The core of this style lies in the harmony of two simultaneous voices that are conceived as one single line but exist only in mutual connection, beyond the

paradigm of functional harmony. The notes of the major or minor triad from the first voice are connected with the second "melodic" voice according to specific, strictly defined rules. It is from this procedure that Pärt's individual sonic world is derived, characterised by both discipline and emotional depth.

Pärt's Magnificat was written in 1989 after a commission from Deutsche Musikrat, and was first performed in Berlin in the same year. Composed for a capella mixed choir, it is a setting of the Latin Magnificat text that is sung at the end of vespers, in which Mary gives thanks to God for all of his goodness. Pärt's unconventional musical setting of the Biblical text is built on an animated scheme of alternating tutti and solo sections, and counts amongst the most direct and persuasive of the composer's works.



My Heart's in the Highlands for voice and organ was composed in 2000 on a text by the celebrated Scottish poet Robert Burns. The setting of Burns's poetry retains the stanzaic structure of the poem but departs from its folk tone in favour of a purified asceticism. The voice uses only the three notes of an F minor triad, while the organ employs only three kinds of musical material (broken chords, gradual movement in the bass, and the characteristic ascending or descending fifths), thus reproducing the feeling of loss, homesickness and emptiness that pervades the poem.

As a youth, John Adams, who is sometimes referred to as "the most American" composer, played swing music, before going on to study the clarinet, conducting and composition at Harvard. Adams conceives of creative work as seeking a balance between jin and jang, the

reconciliation of unconscious musical invention and the clearly conscious power of separation and classification. He is a master of the interweaving of serious and popular music, and knows how to combine the apparently most diverse musical elements.

In the period of discovering his own compositional voice, Adams discovered elements to which, in spite of various departures, he has remained connected in the majority of his works: pulse, tonality or modality, and repetition. This is demonstrated by his composition **Shaker Loops from 1978**, which makes use of fragments of the earlier string quartet *Wavemaker*, except that a septet is employed in place of a quartet, enabling the individual lines and their interweaving to come to expression more clearly. The essence of the work is a loop of melodic and harmonic material, oscillating patterns that represent the overall structure, within which diversity develops. The idea of a loop is derived from the era of magnetic tape: sections of magnetic tape whose ends are joined together to form loops can repeat melodic and rhythmic patterns infinitely. The first movement (**Shaking and Trembling**) and the last movement also play with the idea of shaking. The title of the composition is a word game: shaking can be a tremolo or a rapid trill, while the name Shaker reminded the composer of the dead Shaker colony in New Hampshire.

The sacred music of Antonio Vivaldi is still less known than his instrumental opus. This is hardly surprising, as the majority of his works of this kind were only discovered in the 20th century. As with his concertos, most of Vivaldi's sacred works were composed for performance in the orphanage Ospedale della Pietà, which was renowned throughout Europe for the enviably high level of education of its pupils and the superb quality of the musical performances presented at the institution, where Vivaldi served for almost his entire life.

The monumental Gloria most likely exceeded the performance capabilities of the Ospedale della Pietà. In this work, Vivaldi showed himself to be a master of developing melodic lines from the smallest fragments (the first movement is built on a cadential pattern); he attempted daring harmony and unusual modulations, while at the same time making use of proven compositional-technical means, such as chains suspensions (*Laudamus te*). Contrasting musical forms are included in the Gloria (the homophonic section and the fugue in the *Gratias agimus*, for example, are followed by an aria in the rhythm of a siciliano), and the work reflects the characteristic musical styles of Europe (the French dotted rhythm in the *Et in terra pax hominibus*, for instance). Further sonic contrast is created throughout with various configurations of soloists, chorus and instruments. Prior to the magnificent concluding fugue, the unity of the Gloria is emphasised with a musical reference to the introductory movement.

Katarina Šter

Prevod / Translation: Neville Hall

Pokrovitelji koncerta / Concert sponsor:



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Spremljevalni koncert št. 1,
Kazinska dvorana ob 17:00

Petek, 2. september 2011 / Friday, 2. September 2011

GLASBENI JUBILEJ

Complimentary Concert No. 1,
Kazina Hall at 17:00

MUSICAL ANNIVERSARY

GLASBA / MUSIC

Koncert prireja Festival Maribor v sodelovanju z 20. mednarodno poletno šolo violinsko šolo Igorja Ozima, Velenje / Concert hosted by the Maribor Festival in cooperation with the 20. International summer violin school Igor Ozim in Velenje

Sodelujoči / Featuring:

Udeleženci poletne šole / Summer violin school participants

Wonji Kim Ozim – violina / violin
Richard Tognetti – violina / violin
Alan Brown - klavir / piano



Na Glasbeni šoli Fran Korun Koželjski Velenje že dvajsetič organiziramo mednarodno poletno violinsko šolo, ki jo vodi slovenski violinist in profesor svetovnega kova Igor Ozim. Vedno znova je sodelovanje s tako izjemnim pedagogom, z obsežno odrsko in pedagoško prakso, nekaj posebnega in navdihujajočega. Še posebej letos, ko imamo priložnost skupaj obeležiti dva velika jubileja. Že 20. poletno mednarodno violinsko šolo in 80. letnico profesorja Ozima.

In samo glasba lahko tako pomembna dogodka najprimernejše počasti.

Na koncertu se bodo predstavili najboljši udeleženci 20. poletne mednarodne violinske šole. Kot posebna gosta se jim bosta pridružila žena profesorja, Wonji Kim Ozim in Richard Tognetti, ki je bil profesorjev študent in udeleženec druge mednarodne violinske šole v Velenju. Pri klavirju bo umetniški sodelavec Alan Brown.

For the 20th time in a row we are organising the international summer violin school at the Fran Korun Koželjski Velenje Music School is under the lead of the Slovenian violinist and Professor of world-acclaim - Igor Ozim. Working together with such an extraordinary teacher that possesses a wide range of stage and teaching experience is special and inspiring each single time. This is true especially this year, when we have the opportunity to commemorate two high anniversaries - the 20th international summer violin school and the 80th anniversary of Prof Ozim.

And only music can appropriately honour such an important occasion.

The concert will include the performances of the best 20th international summer violin school's participants. They will be joined by two special guests - the Professor's wife Wonji Kim Ozim and the Professor's former student Richard Tognetti, who joined the 2nd international summer violin school in Velenje, Slovenia. At the piano you will admire the pianist Alan Brown.



**SPREMLJEVALNI
PROGRAM /
COMPLIMENTARY
PROGRAM**

Spremljevalni koncert št. 2,
Grajski trg –
koncert na prostem ob 17:00

MLJASK

Complimentary Concert No. 2,
Castle Square –
Open Air at 17:00

MLJASK

GLASBA / MUSIC

Vasko Atanasovski – saksofon, flavta, vokali / saxophone, flute, vocals

Andraž Mazi – banjo, dobro, slide guitar / banjo, dobro, slide guitar

Dejan Lapanja – električna in akustična kitara / electric and acoustic guitar

Matija Krivec – kontrabas / double bass

Marjan Stanić – tolkala / drums

Spored / Program

ethno rock, gypsy swing, klezmer, Balkan polka

Ponedeljek, 5. september 2011 / Monday, 5. September 2011

Četrtek, 8. september 2011 / Thursday, 8. September 2011

**SPREMLJEVALNI
PROGRAM /
COMPLIMENTARY
PROGRAM**

Spremljevalni koncert št. 3,
Klub KGB ob 22:00

Complimentary Concert No. 3,
KGB Club at 22:00

GLASBA / MUSIC

Vasko Atanasovski – saksofon, flavta, vokal / saxophone, flute, vocals

Dejan Lapanja – električna in akustična kitara / electric and acoustic guitar

Marjan Stanić – bobni, tolkala / drums, percussion

Spored / Program:

Vitaminska glasba z visoko energijsko vrednostjo, ki vas pripravi do plesa

/ High energy vitamin music that will make you wanna dance



**SPREMLJEVALNI
PROGRAM /
COMPLIMENTARY
PROGRAM**

**RAZSTAVA
/ EXIBITION**

5. – 11. september 2011 / 5th - 11th September 2011

DEJAN BULUT



Fotografska razstava,
Europark in Modna hiša, Maribor

*Exhibit Installation at
Europark and Modna hiša, Maribor*

5. – 11. september 2011 / 5th - 11th September 2011

UMETNOST GLASBENIH KRITIK(OV)

**WORKSHOP: HOW TO WRITE
A MUSIC REVIEW**

Letos smo se na Festivalu Maribor odločili, da mladim generacijam glasbenih izobražencev v dneh festivala (med 1. in 11. 9.) omogočimo edinstven vpogled v vse faze glasbenega ustvarjanja, pogovore z umetniškim vodjem in različnimi glasbeniki z vseh koncov sveta. Na predavanjih in delavnicah kreativnega pisanja pod vodstvom priznanih glasbenih kritikov – **dr. Gregorja Pompeta** (SI), skladatelja in profesorja na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, **Bosiljke Perič Kempf** (CRO), muzikologinje in renomirane publicistke, in gostov bomo širili svoja obzorja. Izbrane kritike pa bodo nato objavljene v dnevniku Večer, glasbeni reviji Glasna, na spletu in še kje.

With its uniquely assembled programmes and settings, the Maribor Festival offers numerous challenges and opportunities for creative writing. In 2011, lectures and workshops will be organized for students of music and musicology who will have the opportunity to test themselves in writing creative concert reviews. The review writing workshops will be led by the acknowledged musicologists, publicists and reviewers, Dr. Gregor Pompe from Slovenia and Bosiljka Perič-Kempf from Croatia. Both of the mentioned mentors are highly experienced, interesting and admired writers in this part of Europe and are also very supportive tutors. Our festival's goal is to help students develop their creative and critical abilities with language - to become productive review writers and insightful thinkers. The workshop will stress the importance of documenting, developing and communicating ideas through writing. A selection of the workshop reviews will be posted on the official Festival website and published in print and internet media.

**SPREMLJEVALNI
PROGRAM /
COMPLIMENTARY
PROGRAM**

**DELAVNICE /
WORKSHOPS**



SPREMLJEVALNI PROGRAM / COMPLIMENTARY PROGRAM

Predbalkonska dvorana
Union ob 18:00

Balcony Hall,
Union at 18:00

PREDSTAVITEV KNJIGE / BOOK PRESENTATION



Četrtek, 8. september 2011 / Thursday, 8. September 2011

POSTMODERNIZEM IN SEMANTIKA GLASBE, DR. GREGOR POMPE

POSTMODERNISM AND THE SEMANTIC ASPECT OF MUSIC, DR. GREGOR POMPE

O MONOGRAFIJI

Avtor v svoji monografiji povezuje dva osrednja pojma sodobne glasbene prakse: postmoderno in semiotiko. Pri tem sistematično obravnava pojem postmodernizma kot strokovni muzikološki termin, vezan na pomenske plati analizirane glasbe. Pri tem se skuša dokopati do lastnega pogleda na postmoderno in postmodernistično glasbo, ki jo skuša definirati s pomočjo pojmov iz semantike in semiotike glasbe. Postmodernizem se ponuja navidez kot izhod iz hermetizma modernizma, ki je v glasbi vladal v desetletjih po drugi svetovni vojni, toda avtor opozarja, da pri takšnem "izhodu" ne gre za preprosto prevzemanje modelov iz preteklosti, temveč da postmodernistična drža ni mogoča brez jasne izkušnje in zavedanja modernizma. Kot glavno značilnost postmodernistične glasbe zato ugleda povečano in specifično povednost glasbenega toka, ki izhaja iz kolizij različnih slogovnih druženj, palimpsestov, kolažov, citatov, kratkih stikov in drugih sorodnih umetniških tehnik. Obenem je knjiga tudi prikaz različnih semiotsko/semantičnih analitičnih prisopov h glasbi.

V knjigi je podan pregled ideje glasbenega postmodernizma v splošnem in posebej v Sloveniji, ki avtorja pelje k novi tipologiji postmodernizma. Še posebno vrednost prinašajo analize štirih del klasikov sodobne glasbe – Georgea Crumba, Alfreda Schnittkeja, Petra Ruzicka in Lojzeta Lebiča –, v katerih avtor nazorno prikaže značilnosti ustvarjanja v sodobni glasbi. Delo prinaša tudi sezname avtorjev, ki celoti podeljujejo praktično vrednost »orientirja« po sodobni glasbeni ustvarjalnosti in teoretski misli.

ABOUT THE MONOGRAPH

In the monograph, the author links two central conceptions of contemporary musical practice: postmodernism and semiotics. There is a systematic treatment of the concept of postmodernism as a specialised musical term linked to

the semantic aspect of the music analysed. The author attempts to reach his own view of the postmodern and of postmodern music, which he defines with the aid of concepts from semantics and the semiotics of music. Postmodernism appears to offer an exit from the hermeticism of modernism, which dominated music in the decades following the Second World War. The author points out, however, that this "exit" is not simply a case of taking on models from the past; a postmodern stance is not possible without clear experience and knowledge of modernism. He views the main characteristic of postmodern music as the increased and specific narrative of the musical flow, which is derived from the collage of various stylistic combinations, palimpsest, collage, quotations, short circuits and other related artistic techniques. The author also offers a survey of various semiotic/semantic analytical approaches to music.

The book provides an overview of the idea of musical postmodernism in general, with particular emphasis on musical postmodernism in Slovenia, which the author conveys to the new typology of postmodernism. Of particular value is the analysis of four works by established figures in contemporary music - George Crumb, Alfred Schnittke, Peter Ruzicka and Lojze Lebič - in which the author thoroughly demonstrates the characteristics of creativity in contemporary music. The monograph also includes a list of authors who together practically represent an "orientation" through contemporary musical creativity and theoretical thought.

ALAN BROWN

je po zgodnjih uspehih na festivalih ter članstvu v National Youth Orchestra in Veliki Britaniji študiral klavir in violončelo pri Ruth Harte in Lilly Phillips na Kraljevi akademiji za glasbo. Prejel je prestižno diplomo Recital in bil razglašen za najbolj obetavnega pianista leta v državi. Prav tako je bil v finalu na Royal Overseas League in pri nagradah National Federation of Music Societies, zmagal pa je na tekmovanju Hastings National Concerto Competition.

Od debitija v dvorani Wigmore Hall, kjer je požel številne pohvale, je Alan velikokrat nastopil v Londonu in na drugih prizoriščih po vsem Združenem kraljestvu in Evropi, kot tudi na Kanalskih otokih, v Avstraliji, Južni Koreji in na Japonskem.

Alanov repertoar obsega več kot 35 koncertov in vključuje dela mnogih britanskih komponistov 20. stol., igral pa je s Kraljevim filharmoničnim orkestrom, London Mozart Players, Virtuosi of England in drugimi orkestri, in sicer v pogostem sodelovanju s pokojnim Arthurjem Davisonom CBE. Prav tako je nastopil s celotnim Beethovnovim ciklom sonat za violinino in klavir z Igorjem Ozimom v Sloveniji.

Alan veliko svojega časa posveča mladim in dela kot spremljavec in učitelj tako na Kraljevi akademiji za glasbo v Londonu kot tudi na glasbeni šoli Guildhall. Prav tako vsako poletje sodeluje na mednarodnih violinskih tečajih, kjer dela z Igorjem Ozimom v Weimarju, Salzburgu in v Sloveniji.



Alan Brown went on from early festival successes and membership of the National Youth Orchestra of Great Britain to study piano and cello with Ruth Harte and Lilly Phillips at the Royal Academy of Music. Whilst there he won many prizes, was awarded the prestigious Recital Diploma, and was proclaimed National Most Promising Pianist of the Year. He was also a finalist in the Royal Overseas League and National Federation of Music Societies awards and winner of the Hastings National Concerto Competition.

Since his acclaimed Wigmore Hall début, Alan has appeared many times in London and at other venues throughout the United Kingdom and Europe, as well as the Channel Islands, Australia, South Korea and Japan.

Alan has a repertoire of over thirty five concertos, including several twentieth century British works, and has played with the Royal Philharmonic Orchestra, the London Mozart Players, the Virtuosi of England and other orchestras, working frequently with the late Arthur Davison CBE. He has also performed the complete cycle of Beethoven violin and piano sonatas with Igor Ozim in Slovenia. Alan gives much of his time to young students, and works as accompanist and coach at both the Royal Academy of Music and the Guildhall School of Music and Drama. In addition he has a regular summer commitment to international violin courses, working with Igor Ozim in Weimar, Salzburg and Slovenia.

ALEKSANDRA ZAMOJSKA

je študirala petje na glasbeni akademiji v Krakowu in študij nadaljevala na salzburškem Mozarteumu pri Lilian Sukis in Bredi Zakotnik. Že kot mlado umetnico jo je pot popeljala na francoske odre, kot so Théâtre des Champs-Élysées v Parizu in operne hiše v Montpellieru in Perpignanu. Debitirala je tudi na festivalu RuhrTriennale, kjer je pod takтирko Marca Minkowskega v vlogi Pamine odpela Kraljico noči v Mozartovi Čarobni piščali.

Kot redna gostja orkestra Opéra National de Paris je med drugim pela v Gluckovi operi Orfej in Evridika in v slavni produkciji Michaela Hanekeja Don Giovanni v Oper de Bastille Zerlina.

Repertoar koncertov Aleksandre Zamojske med drugimi zajema Beethovnov delo Christus am Ölberge in Schönbergovo delo Die Jakobsleiter z orkestrom Deutsches Symphonie Orchester Berlin. Leta 2004 je debitirala na

Festivalu Salzburg v Straussovem delu Der Rosenkavalier. V sezoni 2007/08 so tako kritiki kot občinstvo v nemškem gledališču Theater Aachen z navdušenjem sprejeli njen debi v vlogi Aspasije v Mozartovi operi Mitridate.

Spomladni leta 2008 je v operni hiši Dortmundu v vlogi Agrippine nastopila v Händlovi operi Delirio Amoroso. Decembra 2009 je nastopila v svetovni premieri Peter Bannisterjevega dela »Et iterum venturus est« pod takтирko dirigenta Johna Nelsona na festivalu Messiaen Festival v Parizu.

Pogosto sodeluje z dirigentom Martinom Haselböckom, pod čigar takтирko je nastopila na številnih koncertih v Zürichu, Passau, Dresdnu, na Dunaju ter sodelovala pri velikem projektu The Infernal Comedy z Johnom Malkovichem. Z dirigentom Sir-om Norringtonom trenutno snema Haydnovo delo Armida za Deutsche Gramophon Gesellschaft.

Leta 2009 je Zamojska pela v predstavi Janko in Metka in bila na koncertni turneji po Avstriji s Štirimi zadnjimi pesmimi (Vier Letzte Lieder) Richarda Straussa ter z deli Josepha Haydna. Leta 2010 je debitirala z Bamberškimi simfoniki. Septembra 2010 je nastopila na stoti obletnici z gala nastopom v manj znani operi Koukourgi, Luigija Cherubinija. Nato je v Varšavi debitirala v vlogi Marzelline v Beethovnovi operi Fidelio.



The Polish soprano **Aleksandra Zamojska** studied at the Cracow Music Academy and at the Salzburg Mozarteum with Lilian Sukis and Breda Zakotnik. Her first engagements brought the young Aleksandra Zamojska to French theatres such as Théâtre des Champs-Élysées in Paris and to the opera houses in Montpellier and Perpignan. She gave her Queen of the Night debut at RuhrTriennale under the conductor Marc Minkowski.

She regularly performs with the orchestra Opéra National de Paris. Among her other performances are those at Palais Garnier in the role of Amor in Gluck's opera Orpheus and Eurydice. She also sang at the Oper de Bastille Zerina in the famous Michael Haneke's production of Don Giovanni. Her concert appearances include Beethoven's Christus am Ölberge, Schönberg's Die Jakobsleiter with the Deutsches Symphonie Orchester Berlin under the conductor M° Nagano. In 2004 she gave her debut at the Salzburg Festival in Richard Strauss' Der Rosenkavalier. The season 2007/08 includes her first role as Aspasia in the Mozart's opera Mitridate at the Theater Aachen, Germany. Her debut met widespread acclaim from both, the audiences and the critics alike.

In spring 2008, she appeared at the opera house Opernhaus Dortmund as Agrippina in Händel's opera Delirio Amoroso.

In December 2009 Alexandra performed in the world premiere of Peter Bannister's "Et iterum venturus est" under M°John Nelson at the Messiaen Festival in Paris, which then led her to tour France with Richard Strauss' Vier letzte Lieder. At the moment she is recording Haydn's Armida with Sir Norrington for the Deutsche Gramophon. Aleksandra Zamojska often collaborates with conductor Martin Haselböck and has appeared under his lead at various cities around Europe. Among her other achievements it is important to mention her participation in the project The Infernal Comedy with John Malkovich and Martin Haselböck.

In the summer of 2009 Aleksandra Zamojska sang in the open air performances of Hänsel und Gretel. She also toured lower Austria performing in the Richard Strauss' Vier letzte Lieder and in the works of Haydn. In spring 2010 she gave her debut with Bamberger Symphoniker.

In September 2010 she sang in the centenary gala performances of Luigi Cherubini's unknown opera KOUKOURGI at the Theater Klagenfurt, followed by her debut as Marzelline in Beethoven's Fidelio in Warsaw.

ALEXANDRE RAZERA

Brazilski violist Alexandre Razera se je pričel učiti glasbo v rodnem mestu Piracicaba nedaleč od Sao Paula pri Celisi Amaral Frias. Nato je študij nadaljeval pri Elisi Fukudi in Marcelu Jafféu na Universidade de São Paulo. Želja po nadalnjem šolanju in spoznavanju evropske glasbene tradicije ga je popeljala do Berlina, kjer je sprva študiral v razredu prof. Wilfrieda Strehla na instituciji Karajan Akademie pod okriljem Berlinske filharmonije, kasneje pa še na Universität der Künste prav tako v Berlinu, tokrat v razredu prof. Ulricha Knörzerja. Med študijem je prejel vrsto nagrad, kot solist in član komornih zasedb. V tem času je sodeloval z več berlinskimi orkestri, med drugim tudi Berlinskimi filharmoniki.

Po nekaj letih bivanja v Berlinu se je vrnil v Brazilijo, kjer je zasedel mesto solo violista pri vodilnem brazilskem orkestru Orquestra Sinfônica do Estado de São Paulo, vendar ga je želja po glasbenem dogajaju na stari celini priklicala nazaj, kjer trenutno živi in deluje kot solo violist v Simfoničnem orkestru RTV Slovenija, ob tem pa gostuje tudi pri Komornem orkestru Mahler.



The Brazilian violinist **Alexandre Razera** took his first music lessons by Celisa Amaral Frias in his home town of Piracicaba near São Paulo.

He continued his studies by Elisa Fukuda and Marcelo Jaffé at the Universidade de São Paulo. The wish for further education and interest in European musical tradition brought him to Berlin, where he first studied by Prof. Wilfried Strehle at the Karajan Akademie of the Berlin Philharmonics and later continued at the Universität der Künste Berlin by Prof. Ulrich Knörzer. During the course of his studies he received a number of awards, as a soloist and member of chamber ensembles. At the time he worked together with several Berlin Orchestras, among others the Berlin Philharmonics. After a few years in Berlin he returned to Brazil, where he worked as a solo violinist with the leading Brazilian orchestra Orquestra Sinfônica do Estado de São Paulo. However, his interest in the music movements on the old continent led him back to Europe. He currently lives and works as a solo violinist in the Symphonic Orchestra RTV Slovenia, while also collaborating with the Mahler Chamber Orchestra.

BARBARA JERNEJČIĆ FÜRST

Mezzosopranička Barbara Jernejčič Fürst je na graški Univerzi za glasbo in upodabljaljočo umetnost z odliko končala študij zborovskega dirigiranja in glasbenodramskega upodabljanja ter pridobila naziv magistre umetnosti. Bila je članica Flamskega opernega studia v Gentu in štipendistka inštituta Steans za mlade umetnike v okviru festivala Ravinia v Chicagu. Izpopolnjevala se je na mojstrskih tečajih, ki so jih med ostalimi vodili M. Lipovšek, Ch. Ludwig ter B. Schlick in Ch. Rousset za baročno petje. Nastopila je na odrih graškega gledališča Theater im Palais, Flamske opere v Gentu in Antwerpu, dunajske Komorne opere, v operni hiši Theather an der Wien, ljubljanski in mariborski Operi. Sodelovala je na prireditvah Glasbene mladine ljubljanske in Festivala Ljubljana, festivalov Kogojevi dnevi in Slovenski glasbeni dnevi, zagrebškem Biennalu, na festivalih Klangwerktag Hamburg, Wien Modern, na Slavnostnih igrah v Bregenzu, festivalu Styriarte, Mednarodnem tednu za staro glasbo v Kriegelachu, Festivalu v Retzu, Pomladnem festivalu v Musikvereinu ... Nastopa z različnimi dirigenti (A. Nanut, U. Lajovic, M. Munih, D. de Villiers, G. Pehlivanian ...) in orkestri, ter ansamblji

(Orkester Slovenske filharmonije, Simfonični orkester RTV Slovenija, Armonico Tributo Austria, La petite bande, Simfonični orkester ORF z Dunaja ...)

Osrednjo pozornost namenja delom sodobnih slovenskih skladateljev in skladateljic (preko 50 prvih izvedb in praizvedb), kot so Jež, Lebič, Lipovšek, Šivic, Kogoj, Petrić ... Za domače in tuje založbe je Barbara Jernejčič Fürst posnela več kot 10 zgoščenk ter izdala samostojno zgoščenko s celotnim opusom samospesov Marija Kogoj ob klavirski spremljavi litvanske pianistke Gaive Bandzinaite. V oktobru 2010 je izšla zgoščenka z naslovom Dotiki.



Barbara Jernejčič Fürst graduated with honours in choral conducting and performing arts and gained her master's degree at the University of Music and Performing Arts Graz. She was a member of the Flemish Operastudio of the Belgian city of Ghent and received scholarship from the Steans Institute for Young Artists at the Ravinia Festival, Chicago. She took master classes by M. Lipovšek, C. Ludwig and, on baroque singing, by B. Schlick and C. Rousset, and others.

Barbara Jernejčič Fürst has appeared on celebrated opera stages: Theater im Palais in Graz, the Flemish Opera in Ghent and Antwerp, the Vienna Chamber Opera, the Theater an der Wien, and in Ljubljana's and Maribor's National Theaters. She appeared at the Ljubljana Musical Youth, the Ljubljana Festival, the Kogoj's Days Festival, the Slovenian Music Days, the Zagreb Music Biennale, the Hamburg Klangwerktag, the Wien Modern, the Bregenzer Festspiele,

the Styriarte, the International Weeks of Early Music in Kriegelach, the Echi Lontani, the Retz Festival, the Frühling Festival in the Musikverein. She has collaborated with numerous conductors, such as A. Nanut, U. Lajovic, M. Munih, D. de Villiers, as well as several orchestras and ensembles, such as the Slovene Philharmonics, the Slovene Radio and Television Symphonic Orchestra, the Armonico Tributo Austria, La Petite Bande, Solamente naturali and the Vienna Radio Symphony Orchestra.

She focuses on contemporary works by Slovenian composers – she has premiered more than 50 works by such composers as J. Jež, L. Lebič, M. Lipovšek, P. Šivic, M. Kogoj, I. Petrić ...

She recorded more than 10 CDs for Slovenian and foreign record labels. She released a recording of the complete opus of M. Kogoj together with the pianist Gaive Bandzinaite. In October 2010 her new record was released.

BARBARA KRESNIK

se je pri sedmih letih pričela učiti igranja na klavir, pri desetih pa je glasbeno izobraževanje nadaljevala z igranjem tolkal.

Leta 1995 je diplomirala na Akademiji za glasbo v Ljubljani v razredu prof. Borisa Šurbka. Študij je nadaljevala na konservatoriju v francoskem Versaillesu pri prof. Sylviu Gualdi, kjer je študij zaključila leta 1996 s posebno nagrado skladatelja Jean-a Aubina za najboljšo interpretacijo.

Tako v času študija kot po njem se je udeleževala seminarjev pomembnih tolkalskih pedagogov in izvajalcev, kot so Keiko Abe, Evelyn Glennie, Igor Lešnik in Jean Geoffroy. Igrala je v orkestrih Slovenske filharmonije, Simfoničnem orkestru RTV Slovenija, Orkestru SNG Opera in balet Ljubljana, številnih komornih ansamblih ter kot solistka nastopala z orkestrom Slovenske filharmonije. Pedagoško se je Barbara Kresnik udejstvovala kot profesorica na gimnaziji v Celju in Kopru. S harfistko Nicoletto Sanzin je koncertirala v Sloveniji in Italiji, od leta 1999 pa je ustanovna članica skupine StoP (slovenski tolkalni projekt), v okviru katere deluje kot solistka, predavateljica in pedagoginja.

Od leta 1992 je članica orkestra Slovenske filharmonije, najprej kot tolkalistka, od leta 2007 pa tudi kot timpanistka.



Barbara Kresnik started with piano lessons at the age of seven. When she was ten she continued her musical practice with switching to percussions. She studied under Prof Boris Šurbek at the Academy of Music in Ljubljana, where she acquired her diploma in 1995. She continued her studies at the Versailles Music Conservatory with Prof Sylvia Gauda, where she graduated with a special reward of the composer Jean Aubin for best musical interpretation and the evaluation of "La Medaille d'Or al Unanime". Already as a student Barbara Kresnik attended classes of important percussionist teachers and performers, like Keiko Abe, Evelyn Glennie, Igor Lešnik, Jean Geoffroy and others. She collaborated with the Slovene Philharmonics, the Symphony Orchestra of RTV Slovenia, the Ljubljana Opera and Ballet Orchestra, numerous chamber ensembles and as a soloist with the Slovene Philharmonics. She pursued a teaching career as a professor at the grammar schools in Celje and Koper. With the harpist Nicoletta Sanzin she performed in Slovenia and Italy and in 1999 became one of the founding members of the group StoP (Slovene Percussions Project), where she acts as a soloist, lecturer and teacher. Since 1997 she has been a member of the Slovene Philharmonics as a percussionist and since 2007 also as a timpanist.

BARRY HUMPHRIES

je odličen igralec, satirik in komik in uspešen tako v Avstraliji, Evropi kot tudi Veliki Britaniji ter poleg tega še priznan slikar pejsačev. Obiskoval je Univerzo v Melbournu, kjer je študiral pravo, filozofijo in likovno umetnost.

Po pisanju in nastopanju s pesmimi in skeči na predstavah univerze, je Humphries potoval z avstralsko skupino Shakespeare in se pridružil

novonastali gledališki skupini v Melbournu. Leta 1955 je ustvaril lik gospodinje iz Melbourna, ki je postala svetovna zvezda pod imenom Dame Edna Everage. V šestdesetih je Humphries nastopil v številnih igrah v londonskem West Endu. V sredini sedemdesetih let je Humphries redno igral v britanskih filmih, igrah in televizijskih šovih ter na oder postavljal izredno uspešno monodramo Housewife Superstar! – vanjo je vključil Dame Edna, kulturnega atašeja Lesa Pattersona in duha iz predmestja Alexandra (Sandyja) Stona. Leta 1979 je Humphries prejel nagrado Society of the West End Theatres Award za predstavo A Night with Dame Edna!, leta 1991 Rose d'Orde Montreux za televizijski šov A Night on Mount Edna in nagrado fundacije Sir Peter Ustinov Endowment za svoje življenjsko delo kot estradni umetnik, leta 2000 posebno nagrado Tony za svojo predstavo na Broadwayu in nagrado za posebne dosežke od Outer Critics Circle. Augusta 2007 mu je kraljica Elizabeta II. podelila tudi naziv Commander of the British Empire. Bil je na turneji po Nemčiji, Skandinaviji, Nizozemski, na Dalnjem in Bližnjem vzhodu. Televizijske dele Dame Edna je snemal za BBC, London Weekend TV, NBC in Fox omrežja. Dr. Humphries je poleg tega še avtor številnih romanov, avtobiografij, poezije in dramskih del, za katere je prejel prenekatera priznanja. Leta 1982 mu je bil podeljen red Avstralije (Order of Australia), leta 1994 častni doktorat na avstralski Griffith University in leta 2003 doktorat iz prava na Melbourne University.



Barry Humphries is a successful character actor in Europe, Australia and the United States and an acclaimed landscape painter. He was educated at

the University of Melbourne where he studied law, philosophy and fine arts.

After writing and performing songs and sketches in University revues, Humphries toured in Shakespeare with Zoe Caldwell and joined the newly formed Melbourne Theatre Company. In 1955, he created a Melbourne housewife who has evolved into the hugely popular Gigistar, Dame Edna Everage. During the 60's in London, Barry Humphries appeared in numerous West End productions.

By the mid-70s Humphries was not only playing character roles in British films, plays and television shows, but starring in his own one-man show Housewife Superstar! at the Apollo Theatre in London. Dominated by Dame Edna, Les Patterson and the suburban ghost Alexander (Sandy) Stone. In 1979, Humphries won the Society of West End Theatres Award for A Night with Dame Edna! at the Piccadilly Theatre. Since then, he has collected innumerable honours for stage and television work, including the Rose d'Orde Montreux in 1991 for his television show, »A Night on Mount Edna«, and a Sir Peter Ustinov Endowment, for his life work as an entertainer, at the Banff Television Festival in 1997. In 2000, he won a Special Tony Award for his Broadway show and a Special Achievement Award from the Outer Critics Circle.

He has toured in Germany, Scandinavia, the Netherlands and in the Far and Middle East, and recorded Dame Edna television specials for the BBC, London Weekend TV, NBC and Fox networks. Mr. Humphries returned to international television screens in 2007 with the return of his award winning TV talk show format, The Dame Edna Treatment. Mr. Humphries was also awarded the Commander of the British Empire by Her Majesty Queen Elizabeth II in August 2007.

Dr. Humphries is the author of innumerable novels, autobiographies, poetry and plays. He was given the Order of Australia in 1982 and was endowed with an Honorary Doctorate of Griffith University (Australia) in 1994 and a Doctorate of Law at his Alma Mater, Melbourne University in 2003.

BOSILJKA PERIĆ KEMPF

je bila rojena v Zagrebu, kjer je na Akademiji za glasbo tudi diplomirala iz klavirja in zgodovine glasbe. Prav tako je zaključila študij francoščine in francoske literature na zagrebški univerzi. Do leta 1996 je delala kot urednica v uredništvu za klasično glasbo na Hrvatskem radiu. Od leta 1996 je svobodna novinarka in publicistka. V sredini devetdesetih let prejšnjega stoletja je

pridobila na prepoznavnosti, ko je kot glasbena kritičarka pisala za hrvaški dnevnik Novi list. Delala je tudi za različne hrvaške in slovenske časopise in kulturne revije (Vjesnik, Vjenac, Delo, Razgledi, Večer).

Zdaj piše predvsem o kulturni problematiki v globaliziranem svetu.

Objavljene knjige: Zvjezdana Bašić (2004), Obe plati medalje (2005) Srečanja in pogovori: Primeri dobre kulturne prakse (2009).



Bosiljka Perić Kempf was born in Zagreb, where she also graduated in piano and music history at the Academy of Music. In addition, she successfully completed the studies of the French Language and French Literature at the Zagreb University. Until 1996 she was employed as editor at the editorial department for classical music at the Croatian Radio Station. Since 1996 she works as an independent journalist and publicist. From the middle of the 1990s the public knows her as the music critic for the daily Novi list. She also worked for different Croatian and Slovenian newspapers and culture magazines (Vjesnik, Vjenac, Delo, Razgledi, Večer). Nowadays she predominantly writes about culture politics in the globalised world. Published books: Zvjezdana Bašić (2004), There are Two Sides of Every Coin (2005) Meetings, Conversations (2009).

BOŠTJAN LIPOVŠEK

izhaja iz glasbene družine, v kateri je igranje roga tradicionalno. Njegova prva mentorja sta bila oče in brat, glasbeno šolanje pa je nadaljeval na ljubljanski glasbeni akademiji pri prof. Jožetu Faloutu. Pri njem je tudi diplomiral ter

zaključil podiplomski študij. Izpopolnjeval se je pri Radovanu Vlatkoviću na salzburškem Mozarteumu. Med študijem v Ljubljani je dobil študentsko Prešernovo nagrado za izvedbo Straussovega 1. koncerta za rog in orkester s Simfoničnim orkestrom RTV Slovenija. V tem orkestru je kmalu zatem zasedel mesto solohornista. Kot solist nastopa tudi z Orkestrom Slovenske filharmonije, z Mariborsko filharmonijo, Dubrovniškim simfoničnim orkestrom, s Filharmoničnim orkestrom iz Vidma, Komornim orkestrom Padova e Veneto in z orkestrom Jeunesses musicales. Igra pod taktilko odličnih dirigentov, kot so Anton Nanut, Uroš Lajovic, Marko Letonja, David de Villiers, S. Pelegrino Amato, Gary Brain, Amy Anderson, Yakov Kreizberg, Sian Edwards.

Kot solist je gostoval pri nacionalnem orkestru opere La Monnaie v Bruslju in pri Berlinskem simfoničnem orkestru, še vedno pa redno sodeluje z Mahlerjevim komornim orkestrom. Od leta 1999 kot asistent, od leta 2004 pa kot docent predava na Akademiji za glasbo v Ljubljani. Leta 2005 je pričel kot docent predavati na Akademiji za glasbo v Zagrebu. Boštjan je dobitnik nagrade Prešernovega sklada leta 2008.



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 Music Academy in Ljubljana. Boštjan Lipovšek studied with Prof. Falout in his graduate and post-graduate studies. Later he went to the Salzburg Mozarteum for advanced studies with Radovan Vlatković. During his study in Ljubljana he received the Student Prešeren Award for

his interpretation of Strauss Concerto No. 1 for horn and orchestra with the RTV Slovenia Symphony Orchestra. As a soloist, he played with the Slovene Philharmonic Orchestra, Maribor Philharmonics, Dubrovnik Symphony Orchestra, Philharmonic Orchestra from Udine, Chamber Orchestra Padova e Veneto and Jeunesses musicales Orchestra. He played under the guidance of great conductors, such as Anton Nanut, Uroš Lajovic, Marko Letonja, David de Villiers, S. Pelegrino Amato, Gary Brain, Amy Anderson, Yakov Kreizberg, Sian Edwards.

Lipovšek played as guest soloist with the national orchestra of La Monnaie Opera house in Brussels and with the Berlin Symphony Orchestra and continued his collaboration with the Mahler Chamber Orchestra. He became assistant university teacher in 1999 and senior university teacher in 2004 at the Music Academy in Ljubljana. From 2005 he has worked as senior university teacher at the Music Academy in Zagreb. In 2008, Boštjan received the highest and most prestigious national Slovenian award for great achievement in art - the Award of the Prešeren Fund.

DEJAN BULUT

se je pred 31 leti rodil v Brežicah, kjer je živel vse dokler ni po končani gimnaziji odšel na študij likovne umetnosti na Univerzi v Mariboru. Po končanem študiju se je ukvarjal s slikanjem, kiparstvom, računalniško grafiko, 3D oblikovanjem, animacijo in dizajnom in se kasneje odločil za samostojno pot na področju grafičnega dizajna, videa in fotografije. Ceprav se je s fotografijo začel resnejše ukvarjat šele pred 5 leti, se je v medij takoj zaljubil.



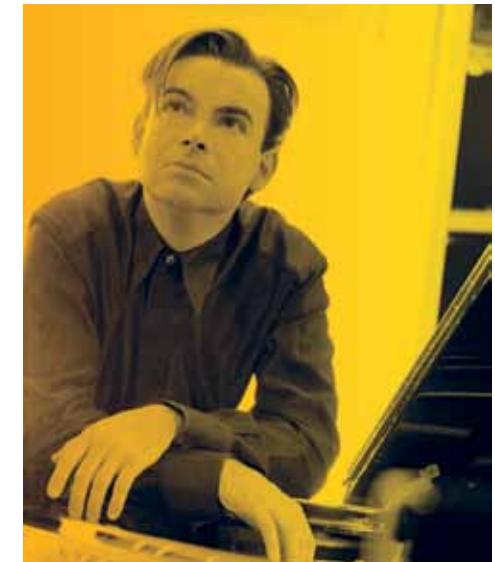
Dejan Bulut was born 31 years ago in Brežice, Slovenia, where he lived until he moved to Maribor to study fine art at the University of Maribor. After finishing the university he focused painting, sculpturing, computer graphics, 3D design, animation and design and became a private entrepreneur in the field of design, video and photography. Even though he only 5 years ago started focusing more on photography he fell in love with this media right away.

DEJAN LAZIĆ

se je rodil v Zagrebu, odraščal pa v Salzburgu, kjer je tudi študiral na Mozarteumu. Po vsem svetu si je v zelo kratkem času ustvaril sloves »odličnega pianista in nadarjenega glasbenika, polnega idej, ki jih je tudi sposoben uresničiti« (Gramophone). The New York Times je njegove nastope opisal kot »polne poetičnosti, izraznosti in živahnih dinamičnih učinkov, ki delajo zvok njegove glasbe svež, spontan in strasten«. Med nedavne uspehe štejejo recitali v Lincoln centru v New Yorku ter turneja po Kitajski in Koreji, kjer je nastopil s Simfoničnim orkestrom iz Sappora. Poleg svoje solistične kariere je Dejan Lazić tudi navdušen komorni glasbenik. S čelistom Pieterom Wispelweyem sta posnela vsa Beethovnova dela, ki jih je skladatelj napisal za čelo in klavir, zgoščenko pa je New York Times izbral za eno najboljših zgoščenk, posnetih leta 2005.

V sezoni 2008/09 je Dejan debitiral v new-yorkšem Lincoln centru s festivalskim orkestrom iz Budimpešte, z Ivanom Fischerjem; v londonski Kraljevi festivalski dvorani z Londonskim filharmoničnim orkestrom pod taktilko Kirilla Petrenka; v amsterdamskem Concertgebouwu, v Tokiju, Beijingu in Istanbulu; pred množico 7000 ljudi je v Beijingu v Veliki ljudski dvorani izvajal Beethovnov tretji klavirski koncert, ki je bil predvajan v živo v okviru pred-olimpijskega gala koncerta v isti sezoni je postal rezidenčni umetnik Nizozemskega komornega orkestra Amsterdam ter nastopal z orkestrom Philharmonia pod taktilko Vladimirja Ashkenazyja, z orkestrom City of Birmingham Symphony Orchestra pod taktilko Giovannija Antoninija, s simfoničnima orkestroma Atlanta in Seattle Symphonies pod taktilko Roberta Spana, z Orkestrom švedskega radia, Danish International, Indianapolis in Sapporo Symphonies ter s simfoničnimi orkestri iz Seula, Hong Konga in Rotterdama. Sledila je turneja po Avstraliji z Avstralskim komornim orkestrom pod

vodstvom Richarda Tognettija. V sezoni 2010/11 je bil na turneji po Španiji z Bamberškimi simfoniki pod vodstvom Jonathana Notta, na turneji po Evropi, Južni Ameriki in Aziji z Orkestrom Festivala Budimpešta. Izbrana diskografija zajema 'Liaisons' z deli Scarlattija in Bartóka (leta 2007 pri založbi Channel Classics), nadaljevanje 'Liaisons' s programom Schumannovih in Brahmsovih del (2009) in posnetkom Rahmaninovega 2. Koncerta za klavir z Londonsko filharmonijo pod taktilko Kirilla Petrenka, ki so ga z velikim navdušenjem sprejeli kritiki in občinstva po vsem svetu. Za izredno uspešen posnetek je leta 2009 prejel tudi nemško nagrado Echo Klassik.



Pianist and composer **Dejan Lazić** was born into a musical family in Zagreb, Croatia, and grew up in Salzburg, Austria, where he studied at the Mozarteum. He is quickly establishing a reputation worldwide as "a brilliant pianist and a gifted musician full of ideas and able to project them persuasively" (Gramophone). The New York Times hailed his performance as "... full of poetic, shapely phrasing and vivid dynamic effects that made this music sound fresh, spontaneous and impassioned". After a highly successful Edinburgh Festival recital, The Scotsman wrote recently: »Dejan Lazić shines like a new star!« As recitalist and soloist with orchestra Dejan Lazić has appeared at major venues in Europe,

North and South America, Asia, and Australia, and has been invited to numerous international festivals. In Spring 2008 he gave his orchestral debuts at New York's Lincoln Center with the Budapest Festival Orchestra and Iván Fischer and at London's Royal Festival Hall with the London Philharmonic Orchestra under the direction of Kirill Petrenko. He also gave highly successful recital debuts at the Amsterdam Concertgebouw, London Queen Elizabeth Hall, Munich Prinzregententheater, in Tokyo, Beijing and in Istanbul. In Summer 2008 he performed Beethoven's 3rd Piano Concerto at the Beijing Great Hall of People in a televised pre-olympic gala concert for an audience of 7,000. Dejan also performed very successfully with the Philharmonia Orchestra under Vladimir Ashkenazy, City of Birmingham Symphony Orchestra under Giovanni Antonini, Atlanta and Seattle Symphonies under Robert Spano, Swedish Radio, Danish National, Indianapolis, and Sapporo Symphonies, as well as with the Seoul, Hong Kong, and Rotterdam Philharmonic Orchestras. In Winter 2010 he toured Spain with Bamberg Symphoniker under Jonathan Nott. Other orchestral engagements lead him to the BBC Symphony in London, BBC Philharmonic in Manchester, Royal Scottish National Orchestra in Glasgow and Edinburgh, SWR Symphony in Stuttgart, MDR Symphony in Leipzig, Residentie Orkest in The Hague, Orquesta Ciudad de Barcelona, and Orquestra Sinfonica do Estado de Sao Paulo. With Basel Chamber Orchestra and Giovanni Antonini he performs on tour, among others, at the Vienna Konzerthaus, Munich Herkulessaal, Cologne Philharmonie, and Brussels Palais des Beaux Arts. From 2008/09 season Dejan Lazić is "Artist in Residence" with the Netherlands Chamber Orchestra in Amsterdam. He also enjoys a growing following in the Far East to where he returned last season for a tour with NHK Symphony Orchestra. Other engagements there include those with Yomiuri Nippon Symphony Orchestra (including concerts at Tokyo's Suntory Hall & Metropolitan Art Space), Sapporo Symphony, Seoul Philharmonic, Hong Kong Philharmonic, as well as a series of recitals throughout Japan and at the Forbidden City Concert Hall in Beijing, China.

In November 2009 he toured Australia with the Australian Chamber Orchestra led by Richard Tognetti, including concerts at the world famous Sydney Opera House. In 2010/11 season he will

toured Europe, South America, and Asia with the Budapest Festival Orchestra and Iván Fischer. Alongside his solo career Dejan Lazić is also a passionate chamber musician. He records exclusively for Channel Classics and has released a dozen of recordings so far. The 1st volume of his new »Liaisons« series with works by Scarlatti and Bartók was released in 2007 to great critical acclaim; the 2nd volume with a Schumann/Brahms programme was released in 2009, the 3rd volume with a C.P.E. Bach/Britten programme will be released in 2011. In Fall 2008 he released a CD with the London Philharmonic Orchestra under Kirill Petrenko playing Rachmaninov's famous 2nd Piano Concerto - a live recording that has earned rave reviews from critics and audiences worldwide and in addition it won the prestigious German Echo Klassik Award 2009. In Winter 2010/11 Dejan released a disc featuring Beethoven's 4th Piano Concerto which was recorded live in Sydney with the Australian Chamber Orchestra led by Richard Tognetti. Dejan Lazić is also active as a composer. His works include various piano compositions, chamber music (including String Quartet op. 9, written for Mstislav Rostropovich's 70th birthday gala), and orchestral works, as well as Cadenzas for Mozart, Haydn, and Beethoven Piano Concertos. In 2007/08 season he premiered his piano cycle »Kinderszenen – Hommage à Schumann« op. 15 at the Amsterdam Concertgebouw. His recent arrangement of Brahms's Violin Concerto for piano and orchestra saw its World Premiere on October 1, 2009 in Atlanta, USA, with the Atlanta Symphony Orchestra under their music director Robert Spano. This concert was also recorded live by Channel Classics and the CD was released in January 2010 to great critical acclaim. Dejan is currently working on his own Concerto for Piano and Orchestra No. 1.

DIANA GRUBIŠIĆ - ČIKOVIĆ

Osnovno in srednješolsko izobraževanje za klavir je obiskovala v Reki pri prof. Sonji Pavletić, za harfo pa v Ljubljani pri prof. Rudi Ravnik Kosi. Leta 1988 je zaključila študij klavirja na Akademiji za glasbo v Zagrebu v razredu prof. Marije Gvozdčić Horvat. Študij harfe je zaključila leta 1994 na Akademiji za glasbo v Ljubljani pri prof. Rudi Ravnik Kosi. Svoje znanje je izpopoljevala na mednarodnih mojstrskih tečajih za harfo pri prof. Catherine Michel (Francija) in prof. Patriziji Tassini (Italija).

Podiplomski študij harfe je zaključila na Visoki šoli za glasbeno umetnost »Ivo Mirković« v Lovranu v razredu prof. Irine Petrovne Pašinskaje (Moskva, Rusija).

Do sedaj je nastopila na mnogih solističnih koncertih ter kot solistka ob spremljavi orkestra opere Narodnega gledališča Ivana pl. Zajca, Slovenske filharmonije, Dubrovniškega simfoničnega orkestra, simfoničnega orkestra HRT-ja, Varaždinskega komornega orkestra, Reškega komornega orkestra, Zadrskega komornega orkestra in madžarskega simfoničnega orkestra »Danubia«. Poleg solističnih nastopov nastopa tudi v komornih zasedbah (Reški klavirski trio, duet violin-harpa s sestro violinistko Teo Grubišić, duet flavta-harpa s flavtistko Tamaro Coha, duet rog-harpa s hornistom Boštjanom Lipovškom). Snema tudi za fonoteko Hrvaškega radia, z reškim klavirskim triom pa je posnela zgoščenko z deli hrvaških avtorjev (Pejačević, Bjelinski, Gržinić) pri založbi GIS Records. Leta 2007 je založniška hiša Croatia Records objavila njen prvi solo CD »Harfosfera« z deli Handla, Paradisa, C. Ph. E. Bacha, Spohra, Hindemitha, Tournierja, Hasselmana ter dveh hrvaških avtorjev – Ivane Lang in Daliborja Bernatovića. Decembra leta 2008 je skupaj s flavtistko Tamaro Coha Mandić objavila CD »Slow motion« v izdaji Croatia Records. Več kot dvajset let je bila članica Orkestra Oper HNK Ivana pl. Zajca v Reki. Od leta 1994 do 2006 je poučevala harfo na Glasbeni šoli Ivana Matetića Ronjgova v Reki, od leta 2002 pa kot docentka poučuje harfo na Akademiji za glasbo v Zagrebu.

Diana Grubišić Čiković has finished her harp studies in 1994 at the Academy of Music in Ljubljana by Prof Ruda Ravnik Kosi. Her further education included international master classes for harp by Prof Catherine Michel (France) and Prof Patrizia Tassini (Italy). She completed her postgraduate studies for harp at the Music Academy »Ivo Markovich« in Lovran, Croatia, in the class of Prof Irina Petrovna Pasinskaja (Moscow, Russia).

She has performed as a soloist at various concerts and accompanied by the Opera Orchestra of the Croatian National Theatre, the Slovenian Philharmonics, Dubrovnik symphonic orchestra, Symphonic orchestra of the Croatian Radio Television, Varazdin chamber orchestra, Rijeka chamber orchestra, Zadar chamber orchestra and the Hungarian symphonic orchestra "Danubia". Next to solo performances she has also had performances in chamber ensembles (Rijeka piano trio, duet violin-harp with the violinist Tea Grubisic, duet flute-harp with the flutist Tamara Coha and duet horn-harp with the horn-player Bostjan Lipovsek). She also records for the Croatian Radio music record library and has recorded a CD with the Rijeka piano trio containing works from Croatian authors (Pejacevic, Bjelinski, Grzinic). In 2007 the record label Croatia Records has published her first solo album "Harfosfera" with works of Handel, Paradisi, C. Ph. E. Bach, Spohr, Hindemith, Tournier, Hasselman and two Croatian composers – Ivana Lang and Dalibor Bernatovic. In December 2008 she has, together with the flutist Tamara Coha Mandic, released the CD "Slow motion".

For over 20 years she was a member of the Opera Orchestra HNK in Rijeka. From 1994 until 2006 she has been teaching harp at the Music Academy in Rijeka and since 2002 she is an assistant professor for harp of the Academy of Music in Zagreb, Croatia.

DIEMUT POPPEN

je ena najbolj izjemnih violistik svoje generacije. Rojena je bila v znani glasbeni družini v Nemčiji in začela z igranjem violine že pri 7 letih, v 9. letu pa imela svoj prvi solo koncert. Naučila se je igrati na več različnih instrumentov, a viola je postala njen najljubši. Diemut Poppen je študirala v Düsseldorf, Aachnu, Kölnu, Berlinu, Bloomingtonu v ZDA in v Parizu. Vsi njeni učitelji so bili med najboljšimi violistili našega časa: Y.Bashmet, K.Kashkashian,



B.Giuranna, H.Schllichtig, in P.Schidlof, član kvarteta Amadeus-Quartet. Kot solistka in komorna glasbenica se je pojavila že v mnogih najpomembnejših glasbenih centrih po vsem svetu: londonski Barbican Center, dvorana kraljice Elizabete, Wigmore Hall z Godalnim kvartetom, Joshuo Bellom in Stevenom Isserlisom. Sodelovala je z dirigenti, kot so Heinz Holliger, Frans Brüggen in Claudio Abbado v slavnih newyorskih dvoranah Carnegie Hall. S svetovno priznanimi glasbeniki se je pojavila na številnih festivalih z dirigentom C. Abbadom (Berlin, Lucerne), s pianistom A.Schiffom (Salzburg, Mondsee), z violinistom G.Kremerjem (Lockenhaus), z violončelista T.Morkom (Stavanger), z violinistom L.Kavakosom (Atene), z N.Gutman (Kreuth) in z Alexandrom Chaussianom (Erevan). Kot umetniški vodja je vodila akademijo Detmolder Sommerakademie in poletno akademijo Thuringische Sommerakademie za komorno glasbo v Nemčiji, obe znani po poletnih festivalih za študente glasbe.

Od 1997 do 2002 je bila tudi umetniški vodja dnevnih komornih glasbenih festivalov z imenom Osnabrücker Kammermusiktage v Nemčiji; od leta 2007 vodi Music Las Palomas na Kanarskih otokih, leta 2010 pa je kot umetniški vodja v sodelovanju z Goethe inštitutom ustanovila Festival Cantabile, ki je predvsem festival komorne glasbe v Lizboni. Diemut Poppen je vodja viol v orkestru Lucerne festival orchestra, slavnem orkestru solistov, ki se enkrat na leto združijo pod takirko Claudia Abbada. 15 let je bila vodja viol in ustanovna članica Evropskega komornega orkestra, leta 1995 pa je vlogo vodje opustila in od takrat igra po vsem svetu kot solistka in komorna glasbenica. Repertoar violistke Diemut Poppen je izredno širok in zajema koncerty od klasične viole do vseh možnih kombinacij komorne in sodobne glasbe. Zarjo je kar nekaj skladateljev napisalo nove skladbe, tako solo koncerte kot sonate in glasbo za komorne zasedbe. Snemala je za Deutsche Gramophon, Capriccio, Live classics, EMI, Tudor, Ondine in ostale. To sezono nastopa v Nemčiji, v Združenem kraljestvu, na Portugalskem, v Španiji, Italiji, Franciji, Grčiji, Švici, Izraelu, Cipru, ZDA in Armeniji. Za svoje izjemne dosežke je prejela prestižno nagrado "European Music Award". Trenutno kot profesorica poučuje violo in komorno glasbo v Detmoldu, v Nemčiji ter v Madridu na Escuela di musica Reina Sofia.



Diemut Poppen is one of the most outstanding violists of her generation. Born into a well-known musical family in Germany she started playing violin at the age of 7, giving her first concerts as a soloist at the age of 9. She learned to play several instruments of which viola became her favourite. Diemut Poppen studied in Düsseldorf, Aachen, Cologne, Berlin, Bloomington (USA) and Paris. Among her teachers were the finest violists of our time, Y.Bashmet, K.Kashkashian, B.Giuranna, H.Schllichtig, and P.Schidlof from the Amadeus-Quartet. Today Poppen is one of the most sought after violists, playing concerts world-wide. As a soloist and chamber musician she has appeared in the most important music centres of the world – the London's Barbican, the Queen Elisabeth Hall, Carnegie Hall, Wigmore Hall with the String Quartet featuring Joshua Bell and Steven Isserlis, to name just a few. She worked with conductors like Heinz Holliger, Frans Brüggen and Claudio Abbado. Famous musicians invited her to perform at numerous festivals, among others C. Abbado (Berlin, Lucerne), A.Schiff (Salzburg, Mondsee), G.Kremer (Lockenhaus), T.Mork (Stavanger), L.Kavakos (Athens), N.Gutman (Kreuth), Alexander Chaussian (Erevan) and Cyprus (PharosTrust), and others. She was the artistic director of the Detmolder Sommerakademie, the Thüringische

Sommerakademie for Chamber Music, all well-known in Germany for the summer festival for students. From 1997 to 2002 she was the artistic director of the chamber music series "Osnabrücker Kammermusiktage" in Osnabrück, Germany, and from 2007 of Music Las Palomas in Gran Canaria. In 2010, together with the Goethe Institute, she co-founded the new Cantabile Festival, which focuses on the art of chamber music in Lisbon.

Diemut Poppen is a co-principal of the "Lucerne festival orchestra", an illustrious orchestra of soloists who gather to play together only once a year under Claudio Abbado. In earlier years Diemut Poppen was a founding member and principal viola of The Chamber Orchestra of Europe for 15 years. She left the orchestra in 1995 and has since been playing in concerts as a soloist and chamber musician.

Diemut Poppen's repertory is exceptionally wide. It goes from the classical viola concertos to all combinations of chamber music and modern music. Several composers have written new pieces for her, solo as well as concertos, sonatas and chamber music.

For her achievements, she received the "European music" prize.

She has recorded for Deutsche Grammophon, Capriccio, Live classics, EMI, Tudor, Ondine a.o. This season she's performing in Germany, England, Portugal, Spain, Italy, France, Greece, Switzerland, Israel, Cyprus, United States and Armenia. Currently, she is professor for viola and chamber music in Detmold, Germany and is also teaching at the Escuela di musica Reina Sofia in Madrid.

DOMEN MARINČIČ

je diplomiral iz čembala pri Carstnu Lohffu v Nürnbergu in nato končal podiplomski študij generalnega basa pri Albertu Rinaldiju na Visoki šoli za glasbo Trossingen. Končal je tudi študij viole da gamba pri Hartwigu Grothu in Philippu Pierlotu. Leta 1997 je zmagal na 1. mednarodnem tekmovanju Bach-Abel v Köthnu. Kot čembalist redno sodeluje z raznimi slovenskimi orkestri. Več let je igral v belgijskem ansamblu Ricercar Consort, zdaj pa kot član ansambla Ensemble Phoenix Munich veliko nastopa na festivalih v Avstriji, Belgiji, Češki, Danski, Franciji, Italiji, Nemčiji, Slovaški, Španiji in Švici. Sodeloval je pri snemanju zgoščenka za založbo, kot so Aeolus, Ricercar, Oehms Classics in Harmonia Mundi France. Soustanovil je slovenski ansambel za staro glasbo Musica cubicularis in mednarodni sestav Harmonia Antiqua Labacensis, ki ga vodi

argentinski violinist Manfredo Kraemer. Med letoma 2005 in 2009 je predaval generalni bas in partiturno igro na Oddelku za muzikologijo Filozofske Fakultete v Ljubljani. Za izvedbe in notne izdaje je rekonstruiral manjkajoče dele številnih skladb 17. in 18. stoletja.



Domen Marinčič studied the harpsichord with Carsten Lohff in Nuremberg and subsequently finished post-graduate studies in thorough bass with Alberto Rinaldi at the Hochschule für Musik Trossingen. He also graduated in the viola da gamba with Hartwig Groth and Philippe Pierlot. In 1997 he received the highest prize at the First International Viola da Gamba Competition Bach-Abel in Cöthen. He regularly plays harpsichord and organ continuo in various Slovenian orchestras and has performed at many important festivals throughout Europe as a member of ensembles such as the Ricercar Consort and Ensemble Phoenix Munich. He has recorded for labels such as Aeolus, Ricercar, Oehms Classics and Harmonia Mundi France. He co-founded the Slovenian early music ensemble Musica cubicularis and the Harmonia Antiqua Labacensis, a more international ensemble led by Manfredo Kraemer. Between 2005 and 2009 he taught thorough bass and score reading at the Department of Musicology, University of Ljubljana. He has reconstructed the missing parts for performances and editions of many 17th- and 18th-century works.

DRAGAN DAUTOVSKI

se je rodil leta 1957 v vasi Rusinova v makedonskem Berovem. Leta 1984 je diplomiral iz glasbene teorije na Univerzi Cirila in Metoda v Skopju.

je avtor mnogih skladb za instrumentalne in vokalne soliste, skupine in orkestre, prav tako pa je komponiral tudi za ljudske instrumente, s katerimi je nastopal po Makedoniji in tujini. Mnogo skladb je tudi posnel.

Poučuje na Univerzi Cirila in Metoda kot profesor ljudskih instrumentov: kaval, gajda, tambura. Dautovski igra tudi na več kot 6000 let staro okarino iz obdobja neolitika, iz arheološkega najdišča blizu Velesa. Leta 1992 je ustanovil skupino »Mile Kolarovski«, s katero je nastopil na mnogih koncertih v Makedoniji in tujini. Skupina je posnela veliko skladb za Nacionalni radio in televizijo.



Dragan Dautovski was born in 1957 in the village of Rusinovo, Berovo, Macedonia. In 1984 he received his Bachelor Degree in Music Theory at the University »Sts. Cyril and Methodius«, Skopje.

He has composed and recorded many works for various instrumental and vocal soloists, groups, and orchestras, but also for folk instruments with which he performed in Macedonia and abroad.

He is also teaching at the University »Sts. Cyril and Methodius« as professor of folk instruments: kaval, gajda, tambura. Dautovski was also the most appropriate musician to give a kiss of life to a 6000 years old flute from the Neolithic period which has been excavated from a site near the city of Veles in Macedonia. In 1992 he formed the ensemble »Mile Kolarovski« and they have performed at various concerts in Macedonia and abroad. They also recorded several works for the National Radio - Television.

DRAGAN DAUTOVSKI QUARTET

je bil ustanovljen julija 2000 v Skopju v Makedoniji. Sestavlja ga Dragan Dautovski, vokalistka Aleksandra Popovska, Bajsa Arifovska na ljudskih glasbilah in Ratko Dautovski na bobnih. Glavna inspiracija zasedbe je makedonska glasbena folklora. Od globin folklora do raznolikih estetskih elementov in stilov sodobne glasbe – ustvariti želijo sintezo tradicionalnega in modernega. Njihova avtentičnost pa se skriva prav v tradicionalnih glasbilah, ki jih uporabljajo (kaval, tambura). Do sedaj so izdali kar nekaj zanimivih albumov kot so: Roots and blossoms (2000), Path of the sun (2001) in Razboj (2008).



The **Dragan Dautovski Quartet** was created in July, 2000 in Skopje, Macedonia. It was formed by Dragan Dautovski and the vocalist Aleksandra Popovska, with Ratko Dautovski on drums and Bajsa Arifovska on folk instruments. This band's basic inspiration is Macedonian music folklore. From the depths of folklore, through the various contemporary music aesthetic elements and styles - their goal is to create a synthesis of the traditional and modern. The authenticity is captured by traditional music instruments (kaval-eng: pipe, tambura-eng: mandoline). By now they have released several interesting albums: Roots and blossoms (2000), Path of the sun (2001) and Razboj (2008).

GIOVANNI ANTONINI

Priznan dirigent Giovanni Antonini predvsem slovi po svoji interpretaciji baroka in klasičnih repertoarjev. Rojen v Miljanu je študiral

na Civica Scuola di Musica in Centre de Musique Ancienne v Ženevi.

Giovanni je ustanovni član orkestra il Giardino Armonico, katerega vodi že od leta 1989. Z orkestrom se kot dirigent in solist flavtist pojavlja po vsej Evropi, ZDA, Kanadi, Južni Ameriki, Avstraliji, na Japonskem in Malaziji. Nastopal je z mnogimi priznanimi umetniki kot so Christoph Prégardien, Christophe Coin, Katia in Marielle Labèque, Viktoria Mullova in Giuliano Carmignola.

Za uspešno sodelovanje z mezzo-sopranistko Cecilio Bartoli je prejel nagrado Grammy Award leta 2000.

Zaradi svojih izrednih uspehov kot dirigent je Giovanni Antonini deležen izrednega povpraševanja. V letih 2009/10 je Giovanni dirigiral orkestrom kot so City of Birmingham Symphony, Concertgebouw Amsterdam, orkester Tonhalle iz Züricha, Camerata Salzburg, simfonični orkester iz Berna, Tonkünstlerorchester in Orchestra Philharmonique de Radio France. Nadaljuje pa tudi s svojim uspešnim sodelovanjem z godalnim orkestrom Kammerorchester Basel, s katerim je za založbo Sony posnel celotno zbirko Beethovnovih Simfonij.



The established conductor **Giovanni Antonini** is well-known for his interpretation of baroque and classical repertoire. Born in Milan, he studied at the Civica Scuola di Musica and at the Centre de

Musique Ancienne in Geneva.

Giovanni is a founder member of the baroque ensemble "il Giardino Armonico", which he has led since 1989. With this ensemble he has appeared as conductor and soloist on the recorder and baroque transverse flute in Europe, United States, Canada, South America, Australia, Japan and Malaysia. He has performed with many prestigious artists including Christoph Prégardien, Christophe Coin, Katia and Marielle Labèque, Viktoria Mullova and Giuliano Carmignola. His superb collaboration with Cecilia Bartoli for the "Vivaldi Album" won him a Grammy Award in 2000.

Giovanni's achievements have led him to be in great demand as a guest conductor. In the last seasons Giovanni conducted the City of Birmingham Symphony, Concertgebouw Orchestra Amsterdam, Tonhalle Orchestra Zurich, Camerata Salzburg, Berner Symphony, Tonkünstlerorchester and the Orchestra Philharmonique de Radio France. He continues his successful collaboration with the Kammerorchester Basel and with them records the complete Beethoven Symphonies for Sony.

GIOVANNI SOLLIMA

je bil rojen v glasbeni družini v Palermu v Italiji. Violončelo je študiral pri Giovanniju Perrienu in Antoniju Janigru, kompozicijo pa pri svojem očetu Elidoru Sollimi in Milku Kelemenu.

Sodeloval je z mnogimi priznanimi glasbeniki, kot so Claudio Abbado, Giuseppe Sinopoli, Jörg Demus, Martha Argerich, Katia in Marielle Labèque, Bruno Canino, DJ Scanner, Victoria Mullova, Riccardo Muti, Ruggero Raimondi, Patti Smith, Philip Glass in Yo-Yo Ma.

Nastopal je v prestižnih svetovnih dvoranah in na priznanih odrih kot so Carnegie Hall, BAM, Alice Tully Hall, Knitting Factory v New Yorku, Wigmore in Dvorana kraljice Elizabete v Londonu, Salle Gaveau in Parizu, Concertgebouw v Amsterdamu, dvorana Čajkovski v Moskvi, milanska La Scala in Santa Cecilia v Rimu.

Kot skladatelj Sollima rad eksperimentira z vrsto glasbenih jezikov in ustvarja nove zmesi najbolj raznolikih žanrov. Združuje elemente klasične in rock glasbe in glasbe mediteranskega področja. Komponira tako za akustična kot tudi električna glasbila in tista, ki jih je izumil sam.

Skladal je za režiserje in koreografe, kot so Peter Greenaway, Bob Wilson, Peter Stein,

John Turturro, Karole Armitage, Carolyn Carlson in z režiserjem Lasse Gjertsen posnel svoje delo Daydream (Sanjarjenje). Sollimova diskografija obsega med drugim Aquilarco, Works in We Were Trees, posnet leta 2008 s čelistko Moniko Leskovar in berlinskim ansamblom Solistenensemble Kaleidoscop. Po naročilu Orkestra Festivala Budimpešta je leta 2009 s svojim koncertom Folktales nastopil v Budimpešti, Linzu in Kölnu. Sollima poučuje na ustanovi Romanini Foundation v Brescii in od leta 2010 na akademiji Accademia Santa Cecilia v Rimu, kjer je postal akademski član, kar je najvišja čast za glasbenika v Italiji. Igra na čelo, ki ga je leta 1679 izdelal Francesco Ruggeri v Cremoni.



Born in Palermo into a family of musicians, **Giovanni Sollima** studied cello with Giovanni Perriera and Antonio Janigro and composition with his father Eliodoro Sollima and Milko Kelemen. He began an international career as cellist, collaborating among others with Claudio Abbado, Giuseppe Sinopoli, Jörg Demus, Martha Argerich, Katia and Marielle Labèque, Bruno Canino, DJ Scanner, Victoria Mullova, Riccardo Muti, Ruggero Raimondi, Patti Smith, Philip Glass and Yo-Yo Ma. Sollima performed in prestigious places, but also in alternative venues: Carnegie Hall, BAM, Alice Tully Hall, Knitting Factory in New York, Wigmore

and Queen Elizabeth Hall in London, Salle Gaveau in Paris, Concertgebouw in Amsterdam, Tchaikovsky Hall in Moscow, Kunstfest in Weimar, La Scala in Milan, Santa Cecilia in Rome, Festivals of Kronberg, Kuopio, Istanbul, Tokyo, Venice, Ravenna, Spoleto, Shanghai (Expo 2010).

As composer, Sollima has been captivated by every kind of languages and has thought to create new blends among the most diverse genres by combining elements of classical and rock music, as well as of music of all the Mediterranean area. He composes for acoustic and electric instruments, and others invented by himself or created for him.

In addition, he composed music for directors and choreographers, such as Peter Greenaway, Bob Wilson, Peter Stein, John Turturro, Karole Armitage and Carolyn Carlson. With the videographer Lasse Gjertsen he realized Daydream.

Among the CDs worth mentioning is Aquilarco, Works and We Were Trees recorded in 2008 together with the cellist Monika Leskovar and the Solistenensemble Kaleidoscop from Berlin.

In September 2009 he performed in Budapest, Linz and Koln, his new cello concerto Folktales commissioned by the Budapest Festival Orchestra. Sollima teaches at the Romanini Foundation in Brescia and starting 2010 he will be teaching at the Accademia of Santa Cecilia in Rome where he was appointed Member of the Academy, the highest honour in Italy for a musician.

He plays a cello by Francesco Ruggeri (Cremona, 1679).

GORAZD STRLIČ

je eden prepoznavnejših slovenskih violončelistov mlajše generacije. Je dobitnik Klasinčeve nagrade, študentske Prešernove nagrade in številnih vrhunskih rezultatov na mnogih državnih, predvsem pa mednarodnih tekmovanjih. Redno sodeluje na festivalih (Festival Ljubljana, Festival Stična, Glasbeni september, Festival Lent, Festival Maribor). Veliko časa posveča komorni igri. Danes je član komornih zasedb Spiri Art Trio, InQuarteta in Tria Maribor. S pianistko Mirjam Strlič, redno nastopata po vsej Sloveniji in zamejstvu. Gorazd Strlič je danes prvi violončelist orkestra Slovenskega narodnega gledališča v Mariboru in profesor violončela na Glasbeni šoli Antona Martina Slomška. Nastopil je tudi kot solist z orkestrom Slovenske filharmonije in Simfoničnim orkestrom SNG Maribor.



Gorazd Strlič is considered to be one of the most recognizable Slovenian cellists of the younger generation. Gorazd has received the Klasinc Award for outstanding artistic achievements, the student Prešeren Award and a number of outstanding results at many national and international competitions. He often participates at festivals (Festival Maribor, Festival Ljubljana, Festival Stična, Glasbeni September, Festival Lent). He devotes a lot of his time to chamber music. Today he is a member of different chamber ensembles - Spiri Art Trio, InQuartet and the Maribor Trio. Accompanied by the pianist Mirjam Strlič he regularly gives concerts throughout Slovenia and abroad. Gorazd Strlič is currently the leading violoncellist of the Slovenian National Theatre Maribor Orchestra and a cello professor at the Music School Anton Martin Slomšek. He also performs as a soloist with the Slovenian Philharmonic Orchestra and the Slovenian National Theatre Maribor Symphonic Orchestra.

GREGOR MARINKO

je študiral čelo na Akademiji za glasbo pri prof. Cirilu Škerjancu. Na republiških in zveznih tekmovanjih tedanje Jugoslavije in kasneje Slovenije je prejel vrsto prvih nagrad, za izvedbo Elgarjevega koncerta za violončelo

in orkester leta 1993 pa Prešernovo nagrado Univerze v Ljubljani. Kot solist je nastopal s komornim orkestrom Akademije za glasbo, z orkestrom Slovenske filharmonije ter simfoniki RTV Ljubljana. Od leta 1994 je član orkestra Slovenske filharmonije, kjer je namestnik solo čelista.



The cellist **Gregor Marinko** studied at the Academy of Music by Prof. Ciril Škerjanec. He won several awards at national and federal competitions in ex-Yugoslavia and later in Slovenia and in 1993 received the Prešeren award of the University of Ljubljana for the performance of Elgar's Concert for Cello and Orchestra. As a soloist he performed with the chamber orchestra of the Academy of Music, the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphonic Orchestra. Since 1994 he is a member of the Slovenian Philharmonic Orchestra, where he is the assistant solo cellist.

GREGOR POMPE

je na Filozofski fakulteti v Ljubljani študiral primerjalno književnost, nemški jezik in muzikologijo. Za svoje diplomsko delo je prejel študentsko Prešernovo nagrado Filozofske fakultete. Predava na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, kjer je leta 2006 obranil svojo doktorsko

dissertacijo. Zgodovino glasbe je predaval tudi na Oddelku za glasbo Pedagoške fakultete na Univerzi v Mariboru in vodil seminar na Oddelku za muzikologijo Humanistične fakultete Univerze Karla Franza v Gradcu. Kot znanstveni raziskovalec se ukvarja s sodobno glasbo z vprašanji semantike glasbe in glasbenega gledališča. Za svoje strokovno delo je prejel Mantuanijev priznanje Slovenskega muzikološkega društva, Filozofska fakulteta in Študentski svet FF pa sta mu podelili nagradi za uspešno pedagoško delo. Dejaven je še kot publicist, glasbeni kritik in skladatelj. Od leta 2009 je predsednik Slovenskega muzikološkega društva.



Gregor Pompe has studied comparative literature, German language and musicology at the Faculty of Arts in Ljubljana and his graduate thesis won him the faculty's student Prešeren award. Now he works as a professor at the Musicology Department of the Faculty of Arts in Ljubljana, where he in 2006 presented his doctoral thesis. He lectured music history at the Music Department at the Faculty of Education in Maribor and ran a seminar at the Musicology Department of the Karl Franzens University in Graz, Austria. As a scientific researcher he studies contemporary music, connected to the questions about the semantics of music and music theatre. For his professional work he received the Mantuan award from the Slovenian Musicological Society and two awards from the Faculty of Arts and this faculty's student council for his successful pedagogic work. He is also active as a

publicist, music critic and composer and since 2009 he is the head of the Slovenian Musicological Society.

IGOR MITROVIĆ

je solo violončelist Simfonikov RTV Slovenija. Študiral je v Ljubljani in Baslu pri Milošu Mlejniku, Antoniu Menesusu ter komorno igro pri Walterju Levinu (LaSalle kvartet). Krstno je izvedel in posnel več skladb slovenskih in tujih skladateljev. Kot solist in član različnih komornih skupin nastopa doma in v tujini. Poučuje na deželnem konzervatoriju v Celovcu.



Igor Mitrović is a solo cellist with the Symphonic Orchestra of RTV Slovenia. He studied in Ljubljana and Basel by Miloš Mlejnik, Antonio Meneses and chamber music by Walter Levin (LaSalle Quartet). He was the first to perform and record several works by Slovenian and foreign composers. As a soloist and member of various chamber ensembles he performs at home as well as abroad and is also teaching at the Music Conservatorium in Klagenfurt.

IL GIARDINO ARMONICO

Komorni orkester il Giardino Armonico je nastal leta 1985 v Milanu in združil glasbenike nekaterih vodilnih evropskih glasbenih institucij, ki se osredotočajo na igranje na izvirnih instrumentih. Njihov repertoar v največji meri zajema vokalno in instrumentalno glasbo 17. in 18. stoletja. il Giardino Armonico prejema vabila na vse pomembne svetovne festivalne in je nastopil v mnogih prepoznavnih koncertnih dvoranah

- Concertgebouw v Amsterdamu, Wigmore Hall in Barbican v Londonu, Musikverein in Konzerthaus na Dunaju, Théâtre des Champs-Elysées in Théâtre du Châtelet v Parizu, Alte Oper v Frankfurtu, Bolšoj teater v Moskvi, Oji Hall v Tokiu, Carnegie Hall in Lincoln Center v New Yorku, Sydney Opera House

Za Teldec Classics je posnel dela Vivaldija in drugih skladateljev 18. stoletja. Mnogi posnetki so poželi veliko navdušenje in prejeli različne pomembne nagrade.

il Giardino Armonico ne navdušuje le s svojimi koncerti, temveč tudi s svojimi opernimi produkcijami s solisti, kot so Cecilia Bartoli, Katia in Marielle Labèque, Bernarda Fink, Viktoria Mullova, Christophe Coin in Giuliano Carmignola. Posneli so Händlove Concerti Grossi Op. VI, Kantate Pianto di Maria z mezzosopranskim Bernardo Fink in najnovejši album Cecilie Bartoli Sacrificium, ki je nominiran z dve nagradi grammy.

Njihov zadnji posnetek Vivaldijeve opere Ottone in Villa za Naïve maja 2010 je pred kratkim prejel nagrado Diapason d'Or. Glavni nastopi ansambla il Giardino Armonico v sezoni 2010/2011 in 2011/2012 so med drugim turneje po ZDA in Evropi z italijanskim baročnim repertoarjem, koncerti Händlovih Concerti Grossi Op. VI in ariji s Cecilio Bartoli ter evropske turneje s Patricio Petibon, Giovannijem Sollimo in Victorio Mullovo.



il Giardino Armonico, founded in Milan in 1985, brings together a number of graduates from some of Europe's leading colleges of music, all of whom have specialised in playing on period instruments. Many of its members are also in demand as international soloists and have appeared in concert with such eminent artists as N. Harnoncourt, G. Leonhardt, T. Pinnock, Ch. Coin and J. Savall. The ensemble's repertory is mainly

concentrated on the 17th and 18th centuries. il Giardino Armonico is regularly invited to many festivals all over the world as Musica e Poesia a San Maurizio in Milan, Styriarte Festival in Graz, Internationale Musikfestwochen in Luzern and others. They performed in the most important concert halls: Concertgebouw in Amsterdam, Wigmore Hall in London, Musikverein and Konzerthaus in Vienna, Théâtre des Champs-Elysées and Théâtre du Châtelet in Paris, Tonhalle in Zurich, Victoria Hall in Geneva, Alte Oper in Frankfurt, Staatsoper unter den Linden in Berlin, Glinka Hall and Philharmonic in St. Petersburg, Bolshoi Theatre in Moscow, Oji Hall in Tokyo, Carnegie Hall and Lincoln Center in New York.

il Giardino Armonico's various recordings of works by Vivaldi and other 18th-century composers have met with widespread acclaim on the part of audiences and critics alike and have received several major awards (Award "Fondazione Cini" of Venice, Caecilia Award in Belgium, Diapason d'Or, Choc de la Musique, Grand Prix des Discophiles). They received a Gramophone Award in October 1996, two Diapason d'Or awards and the Echo-Preis 1998. In 1999 they released two CDs: one with arias of Handel (Grammy Award), in 2000 Viaggio Musicale (10 de Répertoire) - Italian music of the 17th century and Musica Barocca 2001 (French prize "10 de Répertoire").

The ensemble plays regularly with many acclaimed soloists such as Cecilia Bartoli, Katia and Marielle Labèque, Eva Mei, Sumi Jo, Sara Mingardo, Lynne Dawson and many more both in concerts as in opera stage productions.

IRINA KEVORKOVA

se je rodila v mestu Kazan' v Rusiji, kjer je začela z igranjem violine na Šoli za nadarjene otroke. Študij je nadaljevala na Moskovski akademiji Gnesin pri prof. Miroslavu Rusinu, igranje v godalnem kvartetu pa pri prof. Jarosalu Aleksandrovu, članu slovitega Borodin kvarteta. V Ljubljani živi in deluje od leta 1991. Od leta 1993 je vodja drugih violin orkestra Slovenske filharmonije. Enajst let je delovala kot vodja drugih violin v Komornem godalnem orkestru Slovenske filharmonije. Kot članica tega orkestra je dobitnica nagrade Prešernovega sklada in Župančičeve nagrade Mesta Ljubljana. Z obema orkestroma je

velikokrat nastopila tudi kot solistka, recitale pa je izvajala na Hrvaškem in v Italiji. S prihodom v Ljubljano je pričela sodelovati z ansamblji za sodobno glasbo (Ansambel Slavko Osterc, Slowind, Studio za elektronsko glasbo iz Freiburga...) in na festivalih sodobne glasbe.



Violinist Irina Kevorkova was born in Kazan, Russia, where as a child she attended violin classes at the School for talented children. She studied violin at the Gnesin Academy of Music in Moscow with Prof. Miroslav Rusin, and played in a chamber quartet with Prof. Jaroslav Alekseendrov, a member of the famous Borodin Quartet.

She's lived and worked in Ljubljana, Slovenia since 1991. Since 1993, she's been the leader of second violins in the Slovenian Philharmonic Orchestra. She was also the leader of second violins in the Slovene Philharmonic String Chamber Orchestra.

As a member of that orchestra, she won the Prešeren Fund Award and the Župančič Award of the City of Ljubljana. She performed as a soloist in both orchestras and had recitals in Croatia and Italy.

In Ljubljana, Irina has been collaborating with ensembles of contemporary music (The Slavko Osterc Ensemble, Freiburg Electronic music Studio, etc.) and playing at numerous contemporary music festivals

JANEZ PODLESEK

je bil rojen leta 1981 v Ljubljani. Violino se je začel učiti pri sedmih letih pri profesorju Hervinu Jakončiču na Glasbeni šoli Domžale. Šolanje je nadaljeval na Srednji glasbeni in baletni šoli Ljubljana pri profesorici Dušanki Stražar. Leta 1999 je prejel Škerjančeve nagrado. Glasbena pot ga ni vodila daleč, saj je študij violine nadaljeval v razredu profesorja Primoža Novšaka na Akademiji za glasbo. Leta 2004 je diplomiral in septembra 2006, prav tako pri profesorju Novšaku, končal še podiplomski študij. Izpopolnjeval se je pri Leonidu Sorokovu, Helfriedu Fisterju, Ilanu Gronichu in Tomažu Lorenzu. Na tekmovanjih v Ljubljani, Zagrebu in Gorici je osvojil več nagrad. Med študijem je dvakrat prejel Prešernovo nagrado Akademije za glasbo. Redno deluje v Truu Clavimerata; z njim je posnel tri zgoščenke. Sodeluje še s številnimi priznanimi slovenskimi in tujimi glasbeniki, kot so Arvid Engegård, pihalni kvintet Slowind, Mirjam Kalin. Od septembra 2004 je koncertni mojster orkestra Slovenske filharmonije in Komornega godalnega orkestra Slovenske filharmonije. Kot član Komornega godalnega orkestra Slovenske filharmonije je decembra 2006 prejel Bettetovo listino.



Janez Podlesek was born in Ljubljana, Slovenia in 1981. He began studying violin aged seven years with Professor Hervin Jakončič at the Music school in Domžale. He continued his studies at the Music and ballet secondary school in Ljubljana under Professor Dušanka Stražar. In 1999 he was awarded with the Škerjanec prize. Janez Podlesek studied violin at the Academy of Music in Ljubljana, under Professor Primož Novšak, who was also his mentor during Janez's postgraduate studies. Janez perfected his playing with Leonid Sorokov, Helfried Fister, Ilan Gronich and Tomaž Lorenz.

He won numerous awards at music competitions in Ljubljana, Zagreb and Gorizia. Janez Podlesek was awarded the Student Prešeren prize of the Academy of Music twice during his studies. He's an active member of the Clavimerata Trio, with which he recorded three records. He regularly cooperates with renowned Slovenian and foreign musicians, like Arvid Engegård, wind quintet Slowind, Mirjam Kalin. Since September 2004 Janez Podlesek has been the concert master of the Symphony Orchestra of the Slovene Philharmonics and of the String Chamber Orchestra of the Slovene Philharmonics. As member of the String Chamber Orchestra he was awarded the Bettetovo award in 2006.

JERNEJ FEGUŠ

je član Godalnega kvarteta Feguš v sestavi bratov : Filip in Simon Peter - violini, Andrej - viola in Jernej – violončelo. Vsi štirje bratje so po začetkih šolanja v domačem Mariboru študij nadaljevali na Koroškem deželnem konservatoriju v Celovcu, od leta 2008 pa študirajo magistrski študij komorne glasbe pri Stephanu Goernerju (Carmina Quartet) na univerzi v Gradcu. Svoje znanje so dopolnjevali na številnih mednarodnih mojstrskih tečajih pri članih svetovno znanih kvartetov: Alban Berg Quartet, Amadeus Quartet, Borodin Quartet, Emerson Quartet, Juilliard Quartet, LaSalle Quartet, Guarneri Quartet in drugih.



The cellist **Jernej Feguš** is next to his brothers: Filip and Simon Peter – violin, and Andrej – viola, member of the Feguš String Quartet. The brothers started their educational path at Maribor Music Conservatory, after which their studies continued at State Conservatory of Carinthia in Klagenfurt. Since year 2008 they are enrolled in master

studium of chamber music at »Universität für Musik und darstellende Kunst Graz« by Stephan Goerner (Carmina Quartet). They have upgraded their knowledge on numerous international master classes, held by members of world – known quartets: Alban Berg Quartet, Amadeus Quartet, Borodin Quartet, Emerson Quartet, Juilliard Quartet, LaSalle Quartet, Guarneri Quartet as well as others.

JON FRANK

je umetnik, ki si je pridobil svetovno slavo s fotografiranjem deskanja na valovih – njegove podobe surfanja velajo za najboljše na svetu. Kot snemalec je sodeloval pri snemanju surferskega art filma Litmus. Med njegove novejše projekte sodita alternativni dokumentarec Musica Surfica, ki je prejel nagrado za najboljši film na newyorškem festivalu surferskega filma, in film Mick, Myself & Eugene, posnet po knjižni predlogi Micka Fanninga in razglasen za film leta pri reviji Tracks Magazine. Njegova tehnika fotografiranja, tako iz vode kot tudi s kopnega, je brez primerjave. Leta 2007 je bil odlikovan z nagrado za fotografijo na prireditvi Surfer Poll in Video Awards, leta 2008 pa je prejel nagrado Australian Surfing Award. Že več kot desetletje fotografira za revijo Surfing World, njegove fotografije pa so krasile že veliko različnih knjig, med drugim tudi njegovo Waves of the Sea (Valovi morja).

Jon Frank je tudi velik ljubitelj glasbe in Festivala Maribor. Kako ujeti zvok glasbe v objektiv je izzik, rezultat pa izjemna zbirka fotografij, ki je nastala in se še dopolnjuje v okviru novih koncertnih dogodkov.



Jon Frank is the artist of the ocean image. His twenty-year career has seen him work as a photographer and cinematographer across all

corners of the globe. In 1996 he filmed and directed the cult surf film *Litus* and more recently shot the surfing documentary *Musica Surfica* (winner best feature at film festivals in USA, Brazil, South Africa and France). Jon also photographed and directed 2x world champion Mick Fanning's acclaimed biopic *Mick, Myself & Eugene* and has worked commercially as a cameraman for clients such as Rip Curl, Red Bull and Sprite (France). For the past twelve years Jon has worked as Senior Photographer for *Surfing World Magazine* and his images have adorned various books including his own *Waves Of The Sea* (1999). Jon's photography has featured on magazine covers across the globe and has been exhibited in Slovenia, Portugal, USA and Australia. He has also been the recipient of numerous awards, including Photo of the Year at the 2007 Surfer Poll and Video Awards (USA) and the 2008 Australian Surfing Awards.

In 2009 Jon collaborated with Richard Tognetti (Artistic Director of the Australian Chamber Orchestra) and select members from the Slovene Philharmonic for 'The Glide', a concert of ocean-related imagery set to classical music. 'The Glide' is being performed in Sydney and Melbourne as part of the Australian Chamber Orchestra's 2011 season. Jon also exhibited a selection of his photographs as part of Festival Maribor in 2009 and 2010.

In September 2010 Jon and Richard Tognetti premiered a new concert titled 'The Crowd'. The work examines the nature of the crowd, in its many manifestations, both human and in the natural world. It looks at sport, feasting, mating – forms of congregation that bring people together in a common purpose but which also highlight the aloneness, the solitariness and the independence that often resides at the heart of the crowd.

During 2011 Jon is working on another book project, this time a photographic journey from deep inland to deep sea.

Jon Frank is also a huge fan of music as well as the Maribor Festival. Capturing music with a lens is challenging, but Jon managed to create a collection of images that thrive with musical passion and movement, a collection that is progressing with every single concert at the Maribor Festival.

JURIJ HLADNIK

je leta 1996 diplomiral na ljubljanski Akademiji za glasbo pri profesorju Alojzu Zupanu, leta 1999 pa je pri njem končal tudi podiplomski študij. V času šolanja je prejel številne prve nagrade na tekmovanjih mladih glasbenikov. Leta 1998 je bil

zaposlen kot basklarinetist v orkestru SNG Operе in baleta in od leta 1999 kot solo klarinetist v Simfoničnem orkestru RTV Slovenija. Nastopa kot solist in član različnih komornih zasedb in orkestrov, deluje pa tudi kot prof. na Glasbeni šoli v Celju.



Jurij Hladnik graduated in 1996 at the Music Academy in Ljubljana in the class of Prof Alojz Zupan and under his mentorship he also finished his Master's degree in 1999. While studying he took part in various competitions for young musicians, where he won several first prizes. In 1998 he worked as a bass clarinettist in the Opera House Ljubljana Orchestra and since 1999 he is a solo clarinettist in the Radio Symphony Orchestra. He also performs as a soloist and a chamber musician.

LUKA VUKŠIĆ

je diplomiral iz dirigiranja na zagrebški Akademiji za glasbo pri maestru Igorju Gjadrovu. Za diplomsko delo zo Zagrebško filharmonijo je aprila 1999 prejel nagrado rektorja za najboljše študentsko delo in postal štipendist Sklada Lovro in Lilly Matačić. V naslednjem letu bo zaključil s podiplomskim študijem na Oddelku za orkestralno dirigiranje na Akademiji za glasbo Ferenc Liszt v Budimpešti pri maestrilih Ervinu Lukascu in Tamásu Galij. Udeležil se je tudi mojstrskih tečajev pri Ronaldu Zollmanu in Juriu Simonovu. Leta 2000 je prejel nagrado Ivo Vuljević Hrvaške glasbene mladine za najuspešnejšega mladega glasbenika leta in v istem letu postal tudi stalni dirigent Akademskega zboru Ivan

Goran Kovačić. Od leta 2001 tudi redno sodeluje z Zborom HRT.

Nastopil je z različnimi priznanimi ansamblji, kot so Zagrebška filharmonija, Simfonični orkester in Zbor HRT, Dubrovniški simfonični orkester, Simfonični orkester Grada Pečuhia, Hrvatski baročni ansambel, Reška filharmonija, Simfonični pihalni orkester HV, Hrvatska komorna filharmonija ... Kot dirigent Akademskega zobra Ivan Goran Kovačić je predstavil številna dela s hrvatskega in svetovnega repertoarja za zbor a capella in ob spremljavi. Kot zborovodja pa je za izvedbo pripravil večje število poglavitnih del vokalno-instrumentalne literature.



Luka Vukšić (1976) graduated in conducting at the Music Academy in Zagreb in the class of maestro Igor Gjadrov. For his graduate thesis with the Zagreb Philharmonics he received the award of the chancellor for best thesis in April 1999, this is when he also became the scholarship holder of the Lovro and Lilly Matačić Fund. In the coming year he will finish his postgraduate studies at the Orchestral Conducting Department at the Academy of Music Ferenc Liszt in Budapest with the maestros Ervin Lukasc and Tamás Galij. He took part in master classes of Ronald Zollman and Juri Simonov. In 2000 he received the Ivo Vuljević award of the Croatian musical youth for the most successful young musician of the year and in the same year became the conductor of the Ivan Goran Kovačić Academic Choir. Since 2001 he regularly works with the HRT Choir. He performed with various acclaimed ensembles, like the Zagreb Philharmonics, Symphonic Orchestra and Choir HRT, Dubrovnik Symphonic

Orchestra, Grada Pečuhia Symphonic Orchestra ... As a conductor of the Ivan Goran Kovačić Academic Choir he presented numerous works of the Croatian and foreign repertoire for the choir – a capella and with accompaniment. As the choir leader he prepared a large number of principal works of the vocal-instrumental literature.

MAJA ROME

je študirala violo na AG Ljubljana, najprej pri prof. Svavi Bernhardsdottir, diplomirala pa je pri prof. Milu Kosiju, pri katerem je končala tudi podiplomski študij. Na državnih tekmovanjih mladih glasbenikov je prejela več nagrad, med drugim pa je prejemnica Prešernove nagrade Akademije za glasbo za leto 2006. Kot solistka je nastopala z Orkestrom GŠ Celje, Celjskim godalnim orkestrom, Komornim ansamblom Gaudeamus, Orkestrom SNG Opera in Balet Ljubljana in Orkestrom Slovenske filharmonije. Veliko nastopa tudi kot komorna glasbenica, deluje kot vodja viol in Slovenski filharmoniji in je članica Komornega godalnega orkestra Slovenske filharmonije.



Maja Rome graduated and post-graduated from the Music academy Ljubljana with prof. Mile Kosi. She won many prizes at the National music competitions. During her studies, she got the Music Academy Students Prešeren award. As a soloist, she performed with Slovenian Philharmonic Orchestra, Orchestra SNG Opera and Ballet Ljubljana, Gaudeamus Chamber Orchestra, and Celje String Orchestra. On numerous occasions, she also performs as a chamber musician and is the principal violist of the Slovenian Philharmonic Orchestra and Slovene Philharmonic String Chamber Orchestra

MARIJA SKENDER

je svojo prvo glasbeno izobrazbo prejela na glasbeni šoli »Vasa Pavic«, Podgorica, Črna Gora, na oddelku za solo petje in na oddelku za klavir v razredu prof. Lidije Ferdinandi Skender. Leta 2002 je začela s študijem klavirja na Akademiji za glasbo v Cetinju v razredu prof. Borisa Kraljeviča, diplomo in magisterij pa je zaključila v razredu prof. Svetlane Bogino. Specializirala je sodobno glasbo na Hochschule für Musik v Karlsruhe (Nemčija) v razredih prof. Markusa Stangea in prof. Michaela Uhdea.

Na državnem tekmovanju v Baru leta 2003 je osvojila prvo mesto (za solo klavir). Na državnem tekmovanju komorne glasbe v Kotorju (2001) je prejela prvo, v letu 2005 v Cetinju drugo nagrado in leta 2010 ponovno prvo nagrado na tekmovanju glasbenih miniatur POM-COM (solo klavir) v Novem Sadu. Udeležila se je tudi mojstrskih tečajev pri profesorjih: Vladimirju Ovcinikovu (Rusija), Konstantinu Boginu (Italija) in Georgu Savi (Nemčija) ter nastopila v Podgorici, Cetinju, Kotorju, Ulcinju, Beogradu, Karlsruhe ter v srbskem in črnogorskem Kulturnem centru in v Narodnem konservatoriju Sergio Pontoise v Parizu. Predstavila se je tudi na poletnem glasbenem festivalu v Pallazzo Ducale v Lucci (Italija) in v Auditorium San Nicolo v Chioggia (Italija).



Marija Skender acquired her first music education at the music school »Vasa Pavic«, Podgorica, Montenegro, at the piano department in the class of Prof Lidija Ferdinandi Skender, as well as at the department of solo singing. From the year 2002 she studied piano at the Music Academy of Cetinje in the class of Prof Boris Kraljevic, and graduated and obtained a master degree in the class of Prof Svetlana Bogino. She also finished the specialization studies of contemporary music at the Hochschule für Musik in Karlsruhe (Germany) in the classes of Prof Markus Stange and Prof Michael Uhde.

At the state competition in Bar in 2003 she took the first place (for solo piano). In 2001 at the chamber music state competition in Kotor she won the first, in 2005 in Cetinje the second prize and in 2010 again the first prize at the POM-COM competition in performing music miniatures (solo piano) in Novi Sad.

She joined the master-classes of professor Vladimir Ovcinikov (Russia), Konstantin Bogino (Italy) and Georg Sava (Germany) and performed in Podgorica, Cetinje, Kotor, Ulcinj, Belgrade, Karlsruhe, as well as at the Cultural Center of Serbia and Montenegro and at the National Conservatory Sergio Pontoise, both in Paris. She also played at a summer music festival at Pallazzo Ducale in Lucca and at the Auditorium San Nicolo in Chioggia (Italy).

MARINO FORMENTI

Pianist in dirigent Marino Formenti, italijanskega rodu se je uveljavil predvsem kot interpret moderne in sodobne glasbe ter s svojim iskanjem povezovanja starega in novega. Med drugim je nastopil na Salzburškem festivalu, festivalih v Luzernu, Edinburgu, Schleswig-Holsteinu, Aspnu, Ravinii, na Dunaju, v Berlinu, Parizu, Tokiu, Moskvi, New Yorku, Los Angelesu in Rimu, kot tudi v koncertnih dvoranah. Predstavlja različne tematske cikle, med drugim tudi na Dunaju, v Lincoln Centru v New Yorku, Los Angelesu in San Franciscu. Kot solist je nastopal s Cleveland Orchestra, münchenskimi in losangeleškimi filharmoniki, Komornim orkestrom Gustav Mahler in z najpomembnejšimi evropskimi radijskimi orkestri. Med njegovimi glasbenimi partnerji najdemo dirigente kot so Franz Welser-Möst, Kent Nagano, Esa-Pekka Salonen, Gustavo Dudamel in Daniel Harding, ter glasbene kolege kot npr. Gidon Kremer, Ulrich Matthes, Lars Vogt in Maurizio Pollini.

Za dirigentski pult je stopil na festivalih Wiener Festwochen in Wien Modern, v društvu Wiener Musikverein, na koncertih MEC v Los Angelesu in na festivalu v Ravenni. Leta 2008 je zabeležil svoj prvi nastop na rimski akademiji za glasbo Accademia di Santa Cecilia, ko se je odzval vabilu Maurizia Pollinija, s katerim je leta 2009 stal na odru milanske operne hiše La Scala in pariškega Citè de la Musique.

Marino Formenti dela z nekaterimi največjimi živečimi skladatelji, kot so Helmut Lachenmann, György Kurtág, Salvatore Sciarrino, Olga Neuwirth, Beat Furrer in Bernhard Lang, in je dobitnik nagrade Belmont 2009 za sodobno glasbo sklada Forberg-Schneider.



Italian born pianist/conductor **Marino Formenti** has distinguished himself as a compelling and original interpreter of contemporary music, winning particular acclaim for performances juxtaposing modern and classical repertoire to illuminating, exhilarating effect.

He has performed with the Cleveland Orchestra, the Munich Philharmonic, the Los Angeles Philharmonic, and the Orchestre de la Suisse Romande; worked with conductors including Franz Welser-Most, Gustavo Dudamel, Kent Nagano, Esa-Pekka Salonen, and Daniel Harding; and appeared at the international festivals of Salzburg, Lucerne, Edinburgh, Schleswig-Holstein, Ravinia and Aspen, among others.

Formenti began his 2010/11 season with a new project entitled "Nowhere" at the Graz Steirischer Herbst Festival and repeated it at the Festival Wien Moderne. He performs his program "Kurtág's Ghosts" at London's Wigmore Hall, and in the

US at the Cornell Concert Series and Duke Performances. He also unveils "The Eclectic Nite: Song Project No. 1". Orchestral concerts include the Münchner Kammerorchester and debut performances at the New York Philharmonic, for Hungarian Echoes: A Philharmonic Festival, where he plays the Ligeti Piano Concerto with Esa-Pekka Salonen.

Formenti has worked with some of the world's greatest living composers, among them Helmut Lachenmann, György Kurtág, Salvatore Sciarrino, Olga Neuwirth, Beat Furrer and Bernhard Lang, who recently contributed new work for the »Seven Last Words« project.

As a conductor, Formenti has appeared at the Teatro alla Scala, Salle Pleyel Paris, the Musikverein Vienna and Konzerthaus Berlin. In 2009 Marino Formenti was awarded the Belmont Prize for contemporary music by the Forberg-Schneider Foundation. He has recorded for Kairos, col legno and BIS. His most recent recording, a 2-CD set of "Kurtág's Ghosts," is now available on Kairos.

MARKO LETONJA

je študiral na Akademiji za glasbo v Ljubljani, in sicer naprej klavir pri profesorju Aciju Bertonclju, nato pa še dirigiranje pri profesorju Antonu Nanutu. Obenem je študiral dirigiranje tudi pri profesorju Omarju Suitherju na dunajski Akademiji za glasbo in gledališko umetnost, kjer je diplomiral leta 1989. Uspešnemu debiju z Orkestrom Slovenske filharmonije leta 1987 so sledili nastopi po Sloveniji in v tujini, s katerimi je pritegnil nemalo pozornosti.

Nastupil je v opernih hišah v Milanu, Neaplju in Rimu, v Španiji, Avstriji, Nemčiji, nekdanji Češkoslovaški, na Madžarskem, Japonskem, v Izraelu in v ZDA. Redno gostuje na odrih prestižnih glasbenih ustanov, kot so milanska Scala, Deutsche Oper Berlin, Opera du Rhin Strasbourg, Teatro Sao Carlos Lisbona idr. Med vrhunce njegove bogate kariere sodijo koncerti na festivalu na Dunaju s tamkajšnjimi simfoniki (in Heinrichom Schiffom), nastopi z Orkestrom Münchenke filharmonije, s Simfoničnim orkestrom Basel (in Krystianom Zimermanom), prav tako pa tudi produkcija opere Pikova dama v ženevskem Grand Théâtru, opere Nabucco v dresdenski operni hiši Semperoper, Vec Makropulos v milanskem Scali in Wagnerjev Nibelunški prstan v Lizboni in Strasbourgu. Do 2007 je bil glasbeni direktor in šef-dirigent Simfoničnega orkestra Basel, kjer so pod njegovo

taktirko nadvse uspešno izzvenele tudi nove produkcije del, kot so Tannhäuser, La Traviata, Čarostrelec, Boris Godunov, Tristan in Izolda, Rigoletto in Don Giovanni. Njegove uspehe v Švici dokazujejo tudi številni posnetki na zgoščenkah. V sezoni 2008/9 je postal Letonja glavni gostujuči dirigent orkestra Victoria v Melbournu. Poleti 2010 je na veliki avstralski turneji vodil orkestre iz Aucklanda, Brisbana in Melbourns, za Opero Australia pa je v Melbournu in Sydneju dirigiral operi Rigoletto in Figarova svatba. Njegove najnovejše operne produkcije so Somrak bogov in Rosenkavalier v Strasbourg 2011, La traviata v Sydneyu 2011 ter Hoffmannove pripovedke v milanski Scali 2012.

S sezono 2012/13 bo prevzel mesto šefa-dirigenta in umetniškega vodje Strasbourške filharmonije.



Marko Letonja studied piano and conducting with Professor Anton Nanut at the Academy of Music in Ljubljana. At the same time, he studied with Professor Otmar Suitner at the Vienna Academy of Music, from which he graduated in 1989.

From 1991 to 2003, he was Musical Director of the Slovenian Philharmonic Orchestra.

He has conducted orchestras including the Wiener Symphoniker, Münchner and Bremen Philharmoniker, Staatsorchester Stuttgart, the Hamburg Symphony Orchestra, the Melbourne and Monterey Symphony Orchestras, the Orchestra Sinfonica »Giuseppe Verdi« Milan on tour and the opera orchestras of Cagliari and Stockholm (with Nina Stemme).

From 2003 to 2006, he was Music Director and Chief Conductor of both the Symphony Orchestra and the Opera in Basel, where he conducted new productions of Tannhäuser, La Traviata, Der Freischütz, Boris Godunov, Tristan und Isolde,

Rigoletto and Don Giovanni, among others. In addition, he made multiple recordings with the Basel Symphony Orchestra. He has led Pique Dame at the Grand Théâtre de Genève, Roméo et Juliette at the Teatro dell'Opera of Rome, Nabucco at Semperoper Dresden, Il dissoluto assolto/Sancta Susanna and The Makropoulos Case at La Scala Milan, La Cenerentola at the Opéra National de Montpellier, Rigoletto at the West Australian Opera in Perth, Madama Butterfly at the Staatsoper Berlin and Die Walküre at Opéra du Rhin, Pagliacci, Cavalleria rusticana and Flying Dutchman at the Teatro Lirico in Cagliari, Carmen in concert with the Munich Rundfunkorchester, La Traviata at Deutsche Oper Berlin. After performances of Die Walküre and Siegfried at the Teatro São Carlos in Lisbon, he returned there for Götterdämmerung in autumn 2009. Present opera projects include Götterdämmerung and Rosenkavalier at the Strasbourg Opera, Rigoletto, Le Nozze di Figaro and La Traviata at Opera Australia, as well as Les Contes d'Hoffmann at La Scala Milan and La Traviata in Stuttgart. On a major New Zealand/Australian tour in the summer 2007, he conducted concerts with the Auckland Philharmonia, the Orchestra Victoria and the Melbourne Symphony Orchestra. Beginning with season 2008/09 he was appointed Principal Guest Conductor of Orchestra Victoria Melbourne. He returned to Australia/New Zealand for concert tours 2010 and 2011. Further concerts are scheduled with Orchestre Philharmonique de Strasbourg, with the Basel Symphony Orchestra, the Orchestra dell'Arena di Verona and the Munich Rundfunkorchester. Marko Letonja is designated Music Director of the Orchestre Philharmonique de Strasbourg.

MARUŠA BOGATAJ

Violončelistka Maruša Bogataj (1990) je študentka podiplomskega študija na Hochschule für Musik und Theater München v razredu prof. Wen-Sinn Yanga. Svojo pot je začela pri prof. Zdenki Kristl-Marinič, na akademiji nadaljevala pri prof. Cirilu Škerjancu, zadnji dve leti dodiplomskega študija pa je študentka prof. Miloša Mlejnika. Je večkratna dobitnica prvih nagrad na mednarodnih tekmovanjih mladih violončelistov v svoji kategoriji: v Italiji (Tortona, Gorica), na Hrvaškem (Poreč) ter v Avstriji (Liezen), nagrajena pa je bila tudi na državnih tekmovanjih mladih slovenskih glasbenikov – leta 2003 in 2006 1.

nagrada in zlata plaketa. Sodeluje z različnimi orkestri in komornimi skupinami. Štiri leta zapored je v sklopu poletnega mojstrskega tečaja Dunajskih filharmonikov nastopala v Musikvereinu kot solistka in članica komorne zasedbe. Tri leta je bila prva čelistka simfoničnega orkestra Akademije za glasbo, leta 2009 je odšla z Jeunesse Musicale World Orchestra na turnejo po Španiji in tudi tam vodila čelistično sekcijsko, novembra istega leta pa je naredila avdicijo za Gustav Mahler Jugend Orchestra, kjer je sedaj redna članica že drugo leto. Izpopolnjevala se je na mnogih mojstrskih tečajih pri različnih profesorjih svetovnega slouesa, kot so Wolfgang Herzer, Anner Bylsma, Rudolf Leopold, Natalija Gutman, Susane Basler in Cyril Škerjanec. Kot solistka se je predstavila v več orkestri, med drugim tudi s komornim orkestrom Carnium, SGBŠ Ljubljana, Slovensko filharmonijo, SNG opero Ljubljana, simfoničnim orkestrom RTV Slovenija in mednarodnim orkestrom Animato. Je prejemnica Škerjančeve nagrade, akademske Prešernove nagrade za solo in Prešernove nagrade z njenim kvartetom.



The cellist **Maruša Bogataj** (1990) is a postgraduate student at the Hochschule für Musik und Theater München in the class of Prof Wen-Sinn Yang. She started her lessons

by Prof Zdenka Kristl-Marinič, at the academy she continued by Prof Cyril Škerjanec and during the last two years of her studies she has been a student of Prof Miloš Mlejnik. She has won several first prizes at international contests for young cellists in her category: in Italy (Tortona, Gorica), Croatia (Poreč) and Austria (Liezen), but has also received several awards at national contests for young Slovenian musicians – in 2003 and 2006 a first prize and a golden plaque. She works with various orchestras and chamber ensembles. Four years in a row she has performed, as part of the summer master class of the Vienna Philharmonics, in the Musikverein as a soloist and member of the chamber ensemble. For three years she has been the first cellist of the Symphonic Orchestra of the Academy of Music. In 2009 she joined the Jeunesse Musicale World Orchestra in Mai for the Spain tour, where she led the cello-section. In November of the same year she passed the audition for the Gustav Mahler Jugend Orchestra, where she has been a regular member for the second year in a row. She widened her knowledge at numerous master classes with various world-acclaimed professors, like Wolfgang Herzer, Anner Bylsma, Rudolf Leopold, Natalija Gutman, Susane Basler and Cyril Škerjanec. As a soloist she has performed with a number of orchestras, among them were the chamber orchestra Carnium, SGBŠ Ljubljana, Slovenian Philharmonics, SNG Opera Ljubljana, Symphonic Orchestra RTV Slovenia and the international orchestra Animato. She received the Škerjanec award, the academic Prešeren award for Solo and the Prešeren award with her chamber quartet.

MATEJ GRAHEK

je bil rojen leta 1974 v Trbovljah. Je solo flavtist Slovenske filharmonije, prof. na Srednji glasbeni šoli Ljubljana in docent za flavto na Akademiji za glasbo v Ljubljani, kjer je opravil podiplomski študij pri prof. Fedji Ruplu. Dve leti se je izpopolnjeval na salzburškem Mozarteumtu pri prvi dami flavte, Ireni Grafenauer. V času študija je prejel vrsto prvih nagrad na tekmovanjih mladih glasbenikov v Sloveniji in tedanjih Jugoslaviji, 2001 pa je bil finalist mednarodnega tekmovanja EBU v Bratislavji. S pihalnim kvintetom ArtVento se je v letu 2006 uvrstil v četrtnjek finale, med 8

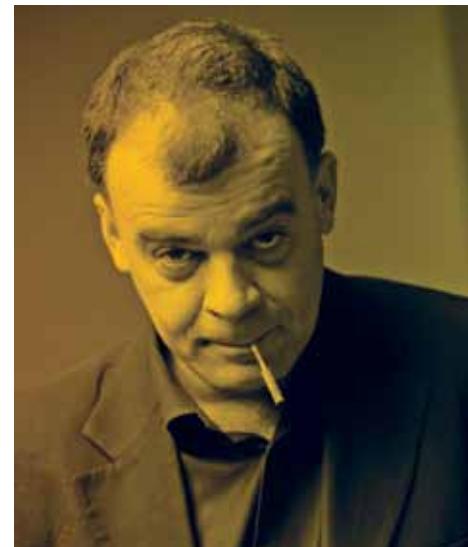
najboljših, na mednarodnem tekmovanju ARD v Münchnu. Solistično nastopa s Slovensko filharmonijo, z Big Bandom RTV Slovenija, sodeluje pa tudi z različnimi komornimi skupinami, s katerimi nastopa doma in v tujini (Avstrija, Italija, Nemčija, Hrvaška, Srbija, Madžarska, Češka, Nizozemska, Španija in ZDA, med drugimi). Matej Grahek je posnel sedem zgoščenek, od tega štiri solistične.



Matej Grahek was born in 1974 in Trbovlje, Slovenia. He is a solo flautist of the Slovene Philharmonics, Professor at the Ljubljana School of Music and Assistant Professor at the Academy of Music in Ljubljana, where he completed his postgraduate studies with Professor Fedja Rupel. He later perfected his knowledge at the Mozarteum in Salzburg under the world renowned flautist Irena Grafenauer. As a student, Matej Grahek won numerous first prizes at music competitions for young musicians in Slovenia and former Yugoslavia. In 2001, he was the finalist of the International EBU Music Competition in Bratislava, Slovakia. With the wind quintet ArtVento, Matej Grahek was a quarterfinalist of the ARD Music Competition in 2006. He regularly performs as soloist with the Slovene Philharmonics and the RTV Slovenia Big Band. Simultaneously he works with numerous chamber ensembles with which he performs in Slovenia and abroad. Matej Grahek has recorded seven records, four of which are solo records.

MATEJ ŠARC

je študiral pri profesorju Heinzu Holligerju na Visoki šoli za glasbo v Freiburgu v Nemčiji. postal je prvi oboist v Simfoničnem orkestru RTV Slovenija in v Orkestru Freiburške filharmonije. Kot solist in komorni glasbenik je nastopal po Evropi, v Avstraliji, na Kitajskem, v Mongoliji, na Japonskem ter v Severni in Južni Ameriki. Glasbo za oboe je snemal že na mnogih evropskih radijskih postajah. Snemal je tudi za različne slovenske in mednarodne glasbene založbe, med drugimi za Naxos, Arsis (Nizozemska), Aulos, Da Camera (Nemčija) in Auvidis (Francija). Od leta 1994 je član Slovenske filharmonije in pihalnega kvinteta Slowind, ki je leta 2003 za svoje umetniške dosežke prejel nagrado Prešernovega sklada. Poučuje na mojstrskih tečajih v Sloveniji (Piran Music), Italiji, Avstriji in Nemčiji. Več let se posveča tudi organizaciji in realizaciji festivala za komorno glasbo Slowind v Ljubljani. Posebno mesto v njegovem repertoarju ima sodobna glasba. Kot organizator in interpret je med drugim krstno izvedel skladbe Thorkella Sigurbjörnssona, Iva Nilssona, Misti Thorkellsdottirja, Martina Smolke, Volkerja Stauba, Vinka Globokarja, Lojzeta Lebiča, Jürga Wytttenbacha, Uroša Rojka, Larise Vrhunc, Iva Petriča, Primoža Ramovša in Božidarja Kosa.



Matej Šarc was born in 1965 in Ljubljana. After graduating from the Music Academy in Ljubljana, he continued his studies with Heinz Holliger at the Musikhochschule in Freiburg. He became first oboe of the RTV Slovenia Symphony Orchestra and the Freiburg Philharmonic Orchestra.

As a soloist and chamber musician, he has performed throughout Europe, as well as in Australia, China, Mongolia, Japan and North and South America. He recorded numerous chamber and solo works for oboe for a range of European radio stations. His recordings were released by various Slovene and international labels. Since 1994, he has been a member of the Slovene Philharmonic Orchestra and the Slowind quintet, with which he received the Award of the Prešeren Fund in 2003. He teaches oboe masterclasses in Slovenia (Piran Music), Italy, Austria, Ireland and Germany. For a number of years he has also devoted himself to the organization and realization of the Ljubljana chamber music Festival Slowind. In his artistic activities, a special place is given to contemporary music. As an organizer and interpreter, he gave première performances of works by Thorkell Sigurbjörnsson, Ivo Nilsson, Misti Thorkellsdottir, Martin Smolka, Volker Staub, Vinko Globokar, Lojze Lebic, Jürg Wytttenbach, Uros Rojko, Larisa Vrhunc, Ivo Petric, Primoz Ramovs and Bozidar Kos amongst others.

MATJAŽ DREVENŠEK

je redni profesor za saksofon na Akademiji za glasbo v Ljubljani, solist in komorni glasbenik, član Zagrebškega kvarteta saksofonov ter drugih zasedb, s katerimi nastopa po Evropi, Kanadi in ZDA. Kot solist igra z vodilnimi simfoničnimi in pihalnimi orkestri doma in v tujini (Hrvaška, Francija, ZDA), hkrati je solo saksofonist Orkestra Slovenske filharmonije. Sodeluje v žirijah na domačih in mednarodnih tekmovanjih mladih glasbenikov (Bayreuth, Gradec, Krško, Limoges, Nova Gorica, Požarevac, Riga, Szczecinek). Krstno je izvedel več kot 50 skladb domačih in tujih avtorjev, sodeloval je pri 19 diskografskih izdajah. Predsedoval je Glasbenemu društvu Saksofonija, ki je poleti 2006 gostilo 14. svetovni kongres saksofonistov, kakor tudi Zvezi glasbene mladine Slovenije. Od leta 2004 je umetniški vodja Mednarodnih srečanj saksofonistov in Mednarodnega tekmovanja saksofonistov v Novi Gorici.



Matjaž Drevenski is a resident professor of saxophone at the Academy of Music in Ljubljana, a soloist, a chamber performer, a member of the Zagreb Saxophone Quartet and a member of other ensembles, with which he performs throughout Europe, Canada as well as the USA. As a soloist, he plays with leading symphonic orchestras and concert bands at home and abroad (Croatia, France, USA), he is also a saxophone soloist in the Slovene Philharmonic Orchestra. As a member of juries, he collaborates at Slovenian and international competitions for young musicians in Bayreuth, Graz, Krško, Limoges, Nova Gorica, Požarevac, Riga and Szczecinek. He has premiered over 50 pieces by domestic and foreign composers, and he has taken part in 19 disco graphic projects in Slovenia, Croatia and USA. He used to be the president of the Saksofonija Music Society, which during the summer of 2006 hosted the 14th World Saxophone Congress. He was the president of the Jeunesses Musicales Slovenia. Since 2004 he is the artistic director of the International Saxophone Meetings and International Saxophone Competition in Nova Gorica, Slovenia.

MILENA LIPOVŠEK

je leta diplomirala na ljubljanski Akademiji za glasbo, kjer je leta 2004 z izvedbo Francaixovega koncerta za flavto in orkester

(orkester RTV Simfoniki) zaključila tudi podiplomski specjalistični študij. Od leta 1999 je solo-flavtistka v Simfoničnem orkestru RTV Slovenije. Svoje znanje je izpopolnjevala na mojstrskih tečajih pri mnogih priznanih profesorjih. Je dobitnica več prvih nagrad na državnih tekmovanjih. Sodelovala je z različnimi orkestri doma in v tujini: Orkester Opere in baleta SNG v Ljubljani, komorni orkester Camerata Labacensis, Mahler Chamber Orchestra, Državni filharmonični orkester OSESP Sao Paulo in Avstraliski komorni orkester.

Kot solistka je večkrat nastopila s Simfoniki RTV Slovenija in posnela več solističnih in komornih del za arhiv Radia Slovenija. Leta 2006 je izšla njena prva zgoščenka z deli ruskih skladateljev za flauto in klavir. Solistično in v komornih zasedbah je krstno izvedla več del domačih in tujih skladateljev. Kot solistka ali v komornih zasedbah je nastopila v okviru različnih festivalov po Evropi, Braziliji, ZDA in Avstraliji.

Vodi mojstrske tečaje v Sloveniji, Braziliji, Črni gori in Nemčiji.

Poučuje na Konservatoriju za glasbo v Ljubljani ter na glasbeni gimnaziji v Celju. Njeni učenci dosegajo velike uspehe na državnih in mednarodnih tekmovanjih.



Milena Lipovšek graduated at the Academy of Music in Ljubljana, where she also completed her postgraduate studies in 2004 with the performance of J. Francaix's Concerto for flute and orchestra. She furthered her studies in master classes with many profound professors. She has collaborated with numerous orchestras such as the National Opera and Ballet Theatre in Ljubljana, Chamber Orchestra Camerata Labacensis, Mahler Chamber Orchestra, the national philharmonic orchestra OSESP Sao Paolo (Brazil) and Australian Chamber Orchestra. She has been working as a solo flautist with the RTV Slovenia Symphony Orchestra since 1999. She regularly records and performs both, as a soloist as well as a chamber musician. Milena is a regular member of the Flute quartet-Flutes Unlimited and of the chamber ensemble Opus 3, participating also in other (chamber) ensembles and festivals in Europe and South America. Milena teaches at the Music Conservatorium in Ljubljana and Celje, and leads master courses in Slovenia, Brazil, Monte Negro and Germany.

MLJASK

Priznani, raznorodni skladatelj in glasbenik Vasko Atanasovski predstavlja svojo strastno glasbo tudi z zasedbo Mljask. Poznamo ga že iz mnogih uspešnih jazzovskih albumov, gledaliških, orkestrskih in zborovskih projektov, kakor tudi interpretacij renesančne glasbe. Zasedbo sestavljajo še virtuozi na bobnih/tolkalih Marjan Stanič, izjemni, akademsko izobraženi kitarist Dejan Lapanja, mojster eksotičnih instrumentov s strunami Andraž Mazi in odličen kontrabassist Matija Krivec. Repertoar zajema skladbe Atanasovskega iz albuma 'Mljask - V živo iz Stare elektrarne' ter nove skladbe in pesmi, ki so nastale v zadnjem času. Vokalne pesmi prav tako odpoje Vasko, ki ni samo izjemen saksofonist, eden najbolj virtuznih in ustvarjalnih in v zadnjem času tudi najvidnejših slovenskih pihalcev, ampak tudi eden najboljših slovenskih glasbenikov nasploh. Ekstatični instrumentalisti se večše gibljejo med različnimi glasbenimi stilmi, kot so klezmer, gypsy swing in chochek polka. Glasba Mljaska nas polepša z nalezljivo vedrino in poskočnim navdihom! Preverite v živo!



The acclaimed and versatile composer and musician **Vasko Atanasovski** spreads his passionate music also with the ensemble Mljask. We know him, due to his various successful jazz albums, his theatre, orchestra and choir projects, as well as interpretations of Renaissance music. Mljask consists also of the virtuosic drummer and percussionist Marjan Stanič, the outstanding academically trained guitarist Dejan Lapanja, the master of exotic string instruments Andraž Mazi and the fabulous double-bassist Matija Krivec. In the repertoire you will find songs by Atanasovski from the album 'Mljask - V živo iz Stare elektrarne', as well as recent compositions and songs. Vasko is also the singer of the band, since he is not only an exceptional saxophonist, but also one of the best Slovenian musicians with an enormous virtuosic and creative expression and recently he also became one of the best known wind instrument players. The ecstatic musicians swim skilfully between different musical styles, such as klezmer, gypsy swing and polka chochek. And this music makes us more beautiful with infectious cheerfulness and jovial inspiration! Come, see and be convinced!

MONICA THEISS-ERÖD

Sopranička Monika Theiss-Eröd je študirala na Visoki šoli za glasbo in scensko umetnost na Dunaju pri profesorju R. Hansmannu in K.S. Walterju Berryju. Leta 1993 je osvojila tretjo nagrado na tekmovanju »Jugend musiziert«. Od leta 1990 nastopa kot solistka z dunajsko Ljudsko opero, Dunajsko državno opero in na Festivalu Mozart v Schönbrunn v različnih vlogah. Od leta 1995, ko se je kot finalistka udeležila 14. mednarodnega Hans-

Gabor-Belvedere tekmovanja, je do leta 1998 pela različne vloge v Dunajski komorni operi. Med drugim je nastopila v Novi dunajski operi. Poleg tega poje kot sopranistka tudi na recitalih (npr. leta 2003 v Avstrijskem kulturnem forumu, New York) in koncertih. Poleti leta 2009 je umetnica v koncertni hiši v Celovcu v okviru Festivala Wörthersee Classics nastopila na recitalih in novembra istega leta v Dunajski koncertni hiši z arijami W.A. Mozarta in Charlesa Gounoda. V sezoni 2007/08 je pela v Mestnem gledališču Celovec in v sklopu dunajskega dogodka Operettensommer 2009 prejela odlične kritike za vlogo Pepi / Dunajska kri.



The soprano **Monica Theiss-Eröd** studied at the University of Music and Performing Arts Vienna by Prof R. Hansmann and K.S. Walter Berry. In 1993 she won the 3rd prize at the competition »Jugend musiziert«. Since 1990 she has performed in different roles as a soloist, among others with the Vienna Volksoper, Vienna State Opera and at the Mozart Festival in Schönbrunn. Between 1995, when she was a finalist at the 14th International Hans-Gabor-Belvedere Competition, and 1998 she was singing different parts at the Vienna Chamber Opera. She also performed at the New Opera House in Vienna.

In addition to the above, the soprano singer also regularly participates at various recitals (e.g. in 2003 at the Austrian Cultural Forum, New York) and concerts.

In the summer 2009 she has also performed in a recital at the Festival Wörthersee Classics in the concert hall in Klagenfurt and in November the same year at the Vienna Concert House with arias from W.A. Mozart and Charles Gounod. In the 2007/2008 season she sang at the City Theatre in Klagenfurt and at the Vienna Operetta Summer 2009 she received excellent reviews for her performance of Pepi in the Viennesse Blood by J. Strauss.

MONIKA LESKOVAR

rojena leta 1981 v Kreutztalu v Nemčiji, je srednjo glasbeno šolo zaključila v Zagrebu pri profesorici Dobrili Berkovič-Magdalenič, študij pa nadaljevala na Visoki šoli za glasbo v Lübecku pri profesorju Davidu Geringasu, kjer od leta 2005 poučuje kot asistentka.

Izpopolnjevala se je na številnih mojstrskih tečajih (V. Dešpalj, M. Flaksman, D. Grigorjan, S. Sondeckiene, E. Schoenfeld, D. Geringas...). Koncertira od svojega enajstega leta, osvojila pa je že vrsto nagrad na mednarodnih violončelskih tekmovaljih, med drugim tudi prvo nagrado na tekmovanju "Mladi Čajkovski" v Sendaju na Japonskem (1995), drugo nagrado na tekmovanju "Antonio Janigro" v Zagrebu (1996), tretjo nagrado na Rostropovičevem tekmovanju v Parizu (1997) in prvo nagrado na 3. mednarodnem tekmovanju violončelistov Roberto Caruana v Milanu (1999), kjer je prejela tudi posebno nagrado za interpretacijo skladbe "Alone" Giovannia Sollime.

Njen repertoar obsega malone vso standardno solistično in koncertno violončelsko literaturo. Nastopila je s številnimi zanimimi glasbeniki, med drugim z violinistko Tabeo Zimmermann, violončelista Marijem Brunellom, Gidonom Kremerjem, Jurijem Bashmetom, Borisom Berezovskim, Julianom Rachlinom, z Itamar Golanom, Tabeo Zimmermann, Sofio Gubaidulino, Marijem Brunellom, Nikolajem Zneiderjem, Jeanine Jansen in Koljo Blacherjem. Kot solistka je sodelovala s številnimi orkestri kot so Bavarski radijski simfonični orkester, Filharmonija Moskva, Sendai Philharmonic, Slovenska filharmonija, Simfonični orkester St. Petersburg, Zagrebška filharmonija, Essen Philharmonic, Praški komorni orkester, Lithuanian Chamber Orchestra, Kremerata Baltica in Zagrebski solisti.

Od leta 2005 sodeluje z violončelista in skladateljem Giovannijem Sollimo, s katerim je posnela album "We Were Trees", ki ga je izdala založba Sony/BMG. Leta 2008 je posnela Stamitzov Koncert za violončelo v G-duru in pa Danzijeve Variacije na temo Don Giovannija pri založbi OEMHS Classics.

Monika Leskovar igra na čelo, ki ga je leta 1884 izdelal Vincenzo Postiglione, in ji ga je na razpolago ponudilo mesto Zagreb.



Croatian cellist **Monika Leskovar** (born Kreutztal, Germany, 1981), studied with Dobrila Berković-Magdalenič at the Elly Bašić Music School in Zagreb and later with Valter Dešpalj. In 1996 she became a student of David Geringas at the Hanns Eisler Hochschule für Musik in Berlin, where – since 2006 – she's been teaching as an assistant. In masterclasses she worked with Mstislav Rostropovich and Bernard Greenhouse. Monika is the winner of several prizes at international cello competitions, such as the International Tchaikovsky for Young Musicians (Sendai, 1995), Antonio Janigro (Zagreb, 1996), Rostropovich (Paris, 1997), Eurovision Grand Prix (Vienna, 1998), Roberto Caruana "Stradivari" (Milan, 1999), International ARD (München 2001), 5th Adam (New Zealand, 2003). Sofia Gubaidulina describes Monika as "truly remarkable, and I simply adore her... Monika is the sort of talent that only appears by the Grace of God".

As soloist she performed with orchestras such as the Bavarian Radio Symphony Orchestra, Moscow Philharmonic, Sendai Philharmonic, Slovenian Philharmonic, St. Petersburg Symphonic Orchestra, Zagreb Philharmonic, Essen Philharmonic, Prague Chamber Orchestra, Lithuanian Chamber Orchestra, Kremerata Baltica, Zagreb Soloists.

She collaborated with numerous acknowledged conductors such as Valerij Gergiev, Thomas Hengelbrock and Krzysztof Penderecki.

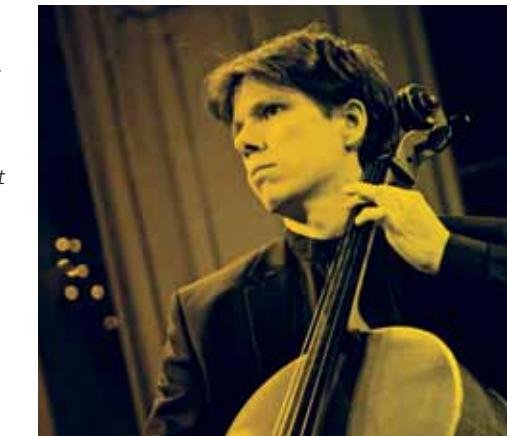
Her solo recitals, chamber music projects and noted festivals include Lockenhaus, Schleswig-Holstein, Rheingau, Dubrovnik, Casals Festival (Tokyo), Rostropovich Festival (Riga), Zagreb International Music Festival, collaborating with such notable musicians as Gidon Kremer, Yuri Bashmet, Boris Berezovsky, Julian Rachlin, Itamar Golan, Tabea Zimmermann, Sofia Gubaidulina, Mario Brunello, Nikolai Zneider, Jeanine Jansen and Kolja Blacher, among others.

Since 2005 she's been collaborating with the cellist and composer Giovanni Sollima, with whom she recorded the album "We Were Trees", recently published by Sony/BMG.

In 2008, she recorded the G-major Cello Concerto of Stamitz and the Danzi Variations on a theme from "Don Giovanni" for the label OEMHS Classics. Monika Leskovar plays on a Vincenzo Postiglione cello from 1884 which was entrusted to her by the City of Zagreb and the Zagreb Philharmonic.

več solističnih recitalov, komornih koncertov ter odmevnih glasbenih projektov tako na državnih kot na mednarodni ravni.

Je dobitnik Klasinčeve diplome in nagrade Antonia Tarsie, pomembne uvrstitev pa je dosegel tudi na državnih in mednarodnih tekmovanjih mladih glasbenikov v Gorici, Lieznu, Zagrebu in Ljubljani. Je namestnik soločelista v Simfoničnem orkestru SNG Maribor ter poučuje na Konservatoriju za glasbo in balet v Mariboru. Januarja letos je s pianistom Miho Haasom izdal ploščo z deli za violončelo in klavir z deli Edvarda Griega, Rista Savina, Bohuslava Martinuha in Blaža Pucharja.



NIKOLAJ SAJKO

je diplomiral iz violončela na Akademiji za glasbo v Ljubljani v razredu profesorja Cirila Škerjanca. Na ljubljanski Akademiji za glasbo je tudi končal znanstveni magistrski študij na temo artikulacije in fraziranja v orkestrski igri, podiplomsko pa se je v solistični igri dodatno izpopolnjeval na Univerzi Antona Brucknerja v Linzu v razredu profesorja Michaela Dallingerja. Med študijem se je udeleževal mednarodnih seminarjev pri priznanih profesorjih I. Gavrišu, E. Schoenfeld, A. Norasu, C. Onczayu in T. Kühneju. Bil je član mednarodnega mladinskega orkestra Gustav Mahler, ki deluje pod umetniškim vodstvom Claudija Abbada, in član Svetovnega orkestra glasbene mladine. Kot solist je nastopil z orkestrom Mariborske filharmonije, s komornim orkestrom Gadeamus, s komornim orkestrom Amadeus in z Mariborskim mladinskim godalnim orkestrom. V dosedanjem glasbenem delovanju je izvedel

Nikolaj Sajko graduated in cello performance from the Academy of Music in Ljubljana in the class of Ciril Škerjanec and completed his Master of Science at the same institution, researching the articulation and phrasing of the orchestral playing. As a soloist he perfected his performance further at postgraduate studies at the Anton Bruckner Private University in Linz with Michael Dallinger. During his studies he regularly took part in several international seminars with prominent professors such as I. Gavriš, E. Schoenfeld, A. Noras, C. Onczay and T. Kühne. Nikolaj Sajko was a member of the Gustav Mahler youth orchestra which operates under the leadership of Claudio Abbado. Besides that he was a member of the World Youth Orchestra. As a soloist Nikolaj performed with Maribor Philharmonic Orchestra, chamber orchestras Gadeamus and Amadeus and with Maribor Youth Orchestra. He has performed in several solo recitals, chamber concerts and

successful musical projects on the national as well as the international level. He was awarded the *Klasinc* diploma and *Antonio Tarsia* prize; other important achievements come from national and international competitions for young musicians in Gorizia, Lienz, Zagreb and Ljubljana. At present he is the assistant solo cellist in the Symphony Orchestra of Slovene National Theatre in Maribor and a professor at the Conservatory for Music and Ballet in Maribor. In January this year Nikolaj released his first duo CD, along with pianist Miha Haas, with works for cello and piano by Edvard Grieg, Risto Savin, Bohuslav Martinu and Blaž Pucihar.

ORKESTER FESTIVALA MARIBOR

zdržuje vsako leto v septembru priznane soliste ter orkestrske in komorne glasbenike. Vodstvo RICHARDA TOGNETTIJA temelji na odličnosti in prinaša orkestr polet in veselje do skupne igre. Komorno glasbeno razmišljanje v smislu: odpreti se, prisluhniti drug drugemu in skupaj doživeti, ostaja vselej osrednje vodilo.



Every September the **Maribor Festival Orchestra** is formed by both, renowned soloists, as well as orchestral and chamber musicians from all over the world. The leadership of the artistic director Richard Tognetti is based on excellence, which evokes enthusiasm and joy in playing together. The Orchestra's core principles are opening up to each other, listening to each other, and getting unique experience.

I. Violine / I. Violin

Richard Tognetti, Satu Vänskä, Janez Podlesek, Majda Petrič, Sören Elbaek, Oliver

Dizdarevič, Maja Naveršnik, Kristupas Keller, Gregor Traven, Marko Hvala, Filip Feguš

II. Violine / II. Violin

Irina Kevorkova, Rok Zgonc, Nina Smej, Miladin Batalović, Nina Pirc, Rado Šteharnik, Žiga Cerar, Simon Feguš

Viole / Viola

Chaim Steller, Maja Rome, Alexandre Razera, Nejc Mikolič, Tomaž Malej, Mateja Ratajc, Andrej Feguš

Violončela / Violoncello

Igor Mitrovič, Monika Leskovar, Gregor Marinko, Niko Sajko, Gorazd Strlič, Maruša Bogataj, Jernej Feguš

Kontrabasi / Double Bass

Christian Braica, Slobodan Geric, Petar Brčarević, Darko Kovačič, Branimir Vulič

Flavte / Flute

Matej Grahek, Milena Lipovšek, Eva-Nina Kozmus, Mateja Kremljak

Oboe / Oboe

Christopher Bouwman, Matej Šarc, Melina Todorovska

Klarineti / Clarinet

Jure Hladnik, Davor Reba, Gregor Kovačič

Fagoti / Bassoon

Paolo Calligaris, Nenad Janković, Stanko Koren

Rogovi / Horn

Boštjan Lipovšek, Borut Pahič, Joško Rošer, Felix Georg Hetzel

Trobente / Trumpet

Stanko Arnold, Jure Gradišnik, Jure Močilnik, Laszlo Toth, Matjaž Klemenc, Urška Kurbos, Horvath Bence, Igor Konečnik, Simon Štelcer, Molnar Zoltan, Anže Remšak, Matjaž Kaučič

Pozavne / Trombone

Uroš Polanec, Miha Šuler, Jure Smej, Marko Ilič, Matej Krajter

Tuba / Tuba

Gabor Adamik, Gyorgy Gyivicsan, Toni Verzelak

Tolkala / Percussion

Barbara Kresnik, Tomislav Kovačič, Matevz Bajde, Spela Mastnak, David Slatinek, Tomaz Lojen, Joze Bogolin, Marina Golja

Harfa, Celesta, Klavir / Harp, Celesta, Piano

Diana Grubišić - Čiković, Anja Kožuh

Cembalo, Orgle / Harpsichord, Organ

Tomaž Sevšek

PAOLO CALLIGARIS

je rojen v Palmanovi v Italiji, kjer je tudi odrasel in si pridobil splošno izobrazbo in prve glasbene izkušnje. Leta 1983 se je vpisal

na Glasbeni konservatorij v Vidmu pri prof. G. Grassiju in po treh letih študija fagota odšel v Torino, kjer se je izpopolnjeval pri prof. V. Menghiniju. Diplomiral je leta 1996 v razredu prof. Stefana Canutija v Castelfranco Venetu. Bil je član pihalnega tria *Trio d'ance* di Udine, s katerim je zmagal na številnih mednarodnih tekmovanjih komorne glasbe v Italiji.

Od leta 1992 do leta 1997 je bil solo fagotist Simfoničnega orkestra RTV Slovenija, zdaj pa opravlja isto funkcijo v orkestru Slovenske Filharmonije. Je član pihalnega kvinteta Slowind, s katerim je prejel Župančičev nagrado in nagrada Prešernova sklada. Na Glasbenem konservatoriju v Celovcu je bil 12 let docent fagota in komorne glasbe, uči pa tudi na raznih mednarodnih poletnih glasbenih tečajih v tujini.



Paolo Calligaris was born in Palmanova in Italy, where he grew up and got his first experience in music. In 1993, he attended the class of G. Grassi at the Udine Music Conservatory for three years before continuing his bassoon studies first in Turin with V. Menghini and then in Castelfranco Veneto with Stefano Canuti. As a member of the Trio d'ance di Udine he was awarded prizes at numerous international chamber music competitions.

From 1992 to 1997, Paolo was the solo bassoonist of the RTV Slovenia Orchestra. In 1995, he became a member of the Slowind quintet, with which he won the Župančič Award and one of the most prestigious

Slovenian national awards, the award of the Prešeren Fund. In 1997, he was named the first bassoonist of the Slovene Philharmonic Orchestra. Paolo taught bassoon and chamber music at the Klagenfurt Music Conservatorium in Austria for 12 years and still teaches at numerous summer workshops and music schools abroad.

RICHARD TOGNETTI

je avstralski violinist, skladatelj in dirigent. Rodil se je v Canberri, odrasčal pa v Wollongongu. Je umetniški direktor in vodja Avstralskega komornega orkeстра. Študiral je na Glasbenem konservatoriju v Sydney, podiplomski študij pa nadaljeval pri mariborskem profesorju Igorju Ozimu na Konservatoriju v Bernu, kjer je leta 1989 med vsemi absolventi solisti dobil tudi prestižno nagrado Tschumi. Kasneje istega leta ga je odbor Avstralskega komornega orkestra imenoval za umetniškega vodjo in vodilno violino. Takrat je bil star samo 25 let, danes pa je že več kot 20 let umetniški vodja tega orkestra, ki se je v tem času uveljavil kot eden najkvalitetnejših komornih orkestrov sveta. The Times ga je oklical celo za »najboljši komorni orkester na planetu«.

Tognetti je mnogostranski violinist, izvajalec glasbe na starih, modernih in električnih inštrumentih. Poznan je tudi po priredbah skladb skladateljev, kot so Janáček, Szymanowsky, Paganini, Beethoven, Ravel in Satie, kar je znatno razširilo repertoar Avstralskega komornega orkestra.

Med vrhunce njegove kariere štejejo nastop na Sydneyjskem festivalu (kot dirigent Mozartove opere *Mitridate*), nastopi s slovito ameriško Handel&Haydn Society, hongkonško filharmonijo, Camerato Salzburg, Tapiola Sinfonietto ter Irskim in Nordijskim komornim orkestrom. Od leta 2008 se kot umetniški vodja podpisuje pod Festival Maribor.

Kot solist je Tognetti večkrat nastopil z Avstralskim komornim orkestrom in pomembnejšimi avstralskimi filharmonijami, kot je Sydneyjska, s katero je leta 1998 izvedel avstralsko krstno izvedbo Ligetijevega Koncerta za violino. Sodeloval je s pisano druščino številnih drugih umetnikov; z glasbeniki Josephom Tawadrosom, Dawn Upshaw, Jamesom Crabbom in Emmanuelom Pahudom, z igralcem Jackom Thompsonom, s pevci Petrom Garettom, Neilom Finnom,

Timom Friedmanom in Paulom Capsisom, s fotografoma Billom Hensonom in Jonom Frankom ter pesnikom in karikaturistom Michaelom Leunigom. Preizkusil se je tudi kot soskladatelj filmske glasbe za hollywoodski film Master&Commander, kjer je obenem deloval kot tutor zvezdniku Russellu Crowu in izvajalec nagrajene filmske glasbe. Soustvaril je tudi glasbo za film Horrorscopes.

Poleg številnih zgoščenk, ki jih je Tognetti posnel skupaj z Avstralskim komornim orkestrom, je za ABC Classics posnel Bachove solo Sonate in Partite. Posnetke so kritiki leta 2005 sprejeli z navdušenjem, leta 2006 pa so prejeli nagrado ARIA za najboljši album klasične glasbe. Zgoščenke z Bachovim violiniskim opusom s spremljavo so izšle leta kasneje in bile 2007 prav tako nagrajene z nagrado ARIA za najboljši album klasične glasbe. Nedavno je Tognetti posnel serijo Mozartovih Koncertov za violino in Dvo'akov Koncert za violino.

Kot straten zagovornik glasbenega izobraževanja je v okviru Avstralskega komornega orkestra leta 2005 ustanovil izobraževalni program in program »Vzhajajoča glasbena zvezda«. Pred kratkim se je z Avstralskim komornim orkestrom podal na turnejo po Avstraliji, na kateri so predstavljali glasbo, ki jo je navdihnil na newyorškem festivalu prvo nagrajeni film Musica Surfica. Kar tri prestižne avstralske univerze so Richardu Tognettiju podelile častni doktorat, avstralska vlada pa ga je leta 1999 nagradila z najvišjim državnim priznanjem »National Living Treasure«. Igra na violino Guarneri del Gesù iz leta 1743, ki mu ga je podaril anonimni avstralski donator.



Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.« *The Daily Telegraph (UK), 2006*
Australian violinist and conductor Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten and William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he returned to lead several performances of the ACO, and in November, he was appointed as Leader. He was subsequently appointed Artistic Director of the Orchestra. Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and have been performed throughout the world.
Highlights of his career as director, soloist or chamber music partner include the Salzburg Festival; the Sydney Festival (as conductor of Mozart's opera *Mitridate*); and appearances with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Tapiola Sinfonietta, Irish Chamber Orchestra and the Nordic Chamber Orchestra. He is currently Artistic Director of the Maribor Festival. The first festival under his leadership was held in September 2008.
As a soloist, Richard Tognetti has appeared with the ACO on many occasions and with the major Australian Symphony Orchestras, including the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony in 1998. He has collaborated with colleagues from across various art forms and artistic styles, including Steven Isserlis, Pieter Wispelwey, Jack Thompson, Peter Garrett, Neil Finn, Tim Freedman and Paul Capsis, as well as photographer Bill Henson and poet/cartoonist Michael Leunig. In 2003, Richard was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and can also be heard performing on the award-winning soundtrack. In 2005, together with Michael Yezerski he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes*. Alongside numerous recordings with the ACO, Richard Tognetti has recently recorded Bach's solo violin repertoire for ABC Classics.

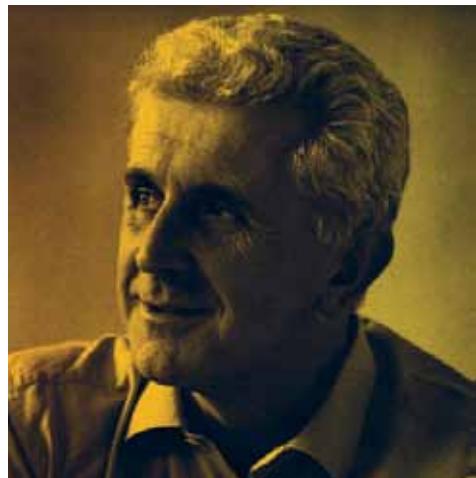
The unaccompanied sonatas and partitas were released in 2005 to critical acclaim and awarded the 2006 ARIA Award for Best Classical Album. The concertos were released in 2006 and awarded the 2007 ARIA for Best Classical Album. Future recordings include a set of Mozart concertante violin works and the Dvorak Violin Concerto for the BIS label. A passionate advocate for music education, Tognetti established the ACO's Education and Emerging Artists programs in 2005 and toured regional Australia with a concert based on the inspiring documentary film, *Musica Surfica* (awarded the best feature at the New York Surf Film Festival).
Richard Tognetti holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù, made available exclusively to him by an anonymous Australian benefactor.



Satu Vänskä was appointed Assistant Leader of the ACO in 2004. She was born to a Finnish family in Japan, where she took her first violin lessons at the age of three. Her family moved back to Finland in 1989 and she continued her studies with Pertti Sutinen at the Lahti Conservatorium and the Sibelius Academy. From 1997 Satu was a pupil of Ana Chumachenko at the Hochschule für Musik in Munich where she finished her diploma in 2001. At the age of 11 Satu was selected for the Kuhmo Violin School in Finland, a special institution for talented young violinists where she attended master classes with Ilya Grubert, Zinaida Gilels and Pavel Vernikov and had the opportunity to perform at the Kuhmo Chamber Music Festival with the Kuhmo Virtuosi Chamber Orchestra. In 1998 Sinfonia Lahti named her "young soloist of the year". In 2000 she was a prize winner of the »Deutsche Stiftung Musikleben« and from 2001 she played under the auspices of the Live Music Now Foundation founded by Lord Yehudi Menuhin which gave her the opportunity to perform with musicians like Radu Lupu and Heinrich Schiff. Satu appears frequently as a soloist and chamber musician with the ACO around Australia and the rest of the world. Satu plays on a 1728 Antonio Stradivarius violin owned by the ACO Instrument Fund.

STANKO ARNOLD
je diplomiral na Akademiji za glasbo v Ljubljani pri prof. Antonu Grčarju ter že na začetku študija postal trobentac orkestra Slovenske filharmonije. Po uspehu na tekmovanju mladih umetnikov v Zagrebu leta 1976 s prvo nagrado,

je nadaljeval študij v Parizu pri prof. Rogerju Delmottu. Leta 1976 je prejel prvo nagrado na mednarodnem tekmovanju v Toulonu, leta 1979 pa drugo nagrado na mednarodnem tekmovanju Maurice André v Parizu in posebno nagrado za najboljšo izvedbo Concertina francoskega skladatelja A. Joliveta. V domovini je za svoje umetniške uspehe prejel štiri nagrade: leta 1980 Župančičeve nagrada za solistične nastope, leta 1982 nagrada Prešernovega sklada kot član Slovenskega kvinteta trolbil, leta 1985 nagrado Prešernovega sklada za solistične nastope, leta 1987 Župančičeve nagrado kot član Slovenskega kvinteta trolbil, leta 2008 pa veliko Prežihovo plaketo občine Ravne na Koroškem. Od 1968 do 1990 je bil solo trobentač v Orkestru Slovenske filharmonije, leta 1990 pa je postal redni profesor na Akademiji za glasbo v Ljubljani. Do sedaj je posnel štiri solistične plošče in štiri plošče s komornimi skupinami, snemal je tudi za različne radijske in TV postaje. Kot komorni glasbenik nastopa že vrsto let v različnih sestavah: Slovenski kvintet trolbil, Brass trio z R. Vlatkovičem in B. Slokarjem, 10 of the Best (Allen Vizzutti, Otto Sauter, James Thompson ...) ter z organisti: Ljerka Očič, Irena Chrybkova, Nicolas Kynaston, W. Neil, Kurt Neuhauser in Klaus Kuchling. V zadnjih letih je vodil več poletnih šol v Sloveniji, Avstriji, Švici, Nemčiji ter na Hrvaškem. Bil je član komisij na domačih in mednarodnih tekmovanjih, kot solist pa je nastopal v Španiji, Franciji, Nemčiji, Avstriji, Češki, Madžarski, Rusiji, ZDA, Hrvaški in Japonski z različnimi simfoničnimi in komornimi orkestri.



Stanko Arnold graduated at the Academy of Music in Ljubljana by Prof Anton Grčar and has already at the beginning of his studies become the trumpeter of the Slovene Philharmonic Orchestra. Later he also studied in Paris by Prof Roger Delmott. He won several awards: first prize at the competition for young artists in Zagreb and the international competition in Toulon (1976), in 1979 the second prize at the international competition Maurice André in Paris and a special award for the best performance of Concertino by A. Jolivet. In Slovenia he received four awards: in 1980 the Župančič award for soloist performances, in 1982 the award of the Prešeren Fund as a member of the Slovenian brass quintet, in 1985 the award of the Prešeren Fund for soloist performances, in 1987 the Župančič award as member of the Slovenian brass quintet and in 2008 the grand Prežihov plaquette of the municipality of Ravne na Koroškem. In 1968 he became the solo-trumpeter in the Slovene Philharmonic Orchestra until 1990 when he started permanently working as a professor at the Academy of Music in Ljubljana. So far he has recorded four solo-records, four records with chamber ensembles and many works for radio and TV stations. For many years he has performed as a chamber musician in different ensembles: Slovenian brass quintet, Brass trio with R. Vlatkovič and B. Slokar, 10 of the Best (Allen Vizzutti, Otto Sauter, James Thompson...) and with organists: Ljerka Očič, Irena Chrybkova, Nicolas Kynaston, W. Neil, Kurt Neuhauser and Klaus Kuchling. During the recent years he ran many summer schools in Slovenia, Austria, Switzerland, Germany and Croatia. He was a jury member at national and international competitions. As a soloist he performed in Spain, France, Germany, Austria, Check Republic, Hungary, Russia, USA, Croatia and Japan with different symphonic and chamber orchestras.

TOMAŽ SEVŠEK

rojen leta 1978, je s študijem orgel začel na Visoki šoli za glasbo v Freiburgu pri Zsigmondu Szathmáryju, obenem pa je študiral tudi čembalo pri prof. Robertu Hillu. Med študijem se je leto dni v okviru izmenjave dodatno izobraževal na Eastmanovi glasbeni šoli v Rochesteru (ZDA), kjer je orgle študiral pri Davidu Higgsu, čembalo pa pri Arthurju Haasu. Leta 2003 je v Freiburgu zaključil

podiplomski študij orgel in diplomiral iz čembala. Je trikratni prejemnik prve nagrade na Tekmovanjih mladih slovenskih glasbenikov in prejemnik druge nagrade na Evropskem tekmovanju mladih orglavcev leta 1998 v Ljubljani. Leta 2002 je zmagal na severnoameriškem izbornem tekmovanju za Mednarodno orgelsko tekmovanje Calgary, leta 2003 pa je bil finalist Mendelssohnovega tekmovanja v Berlinu. Tomaž Sevšek uspešno koncertira doma in v tujini (Nemčija, Avstrija, Italija, Nizozemska, Španija, ZDA). Redno nastopa z orkestrom Slovenske filharmonije, s Komornim godalnim orkestrom Slovenske filharmonije pa sodeluje tudi kot čembalist. Je soustanovitelj komorne zasedbe za staro glasbo Musica Cubicularis in zavoda Harmonia Antiqua Labacensis. Od leta 2004 je predsednik Slovenskega orgelskega društva. Poglobljeno se posveča izjemno širokemu spektru orgelske in komorne glasbe od pozne renesanse do glasbene avantgarde 21. stoletja.



Born in 1978, **Tomaž Sevšek** graduated from Musikhochschule Freiburg, Germany, in 2001 studying organ with Zsigmond Szathmáry and harpsichord with Robert Hill. Receiving scholarships from the Slovene Ministry of Culture, he enrolled at the Eastman School of Music, Rochester NY, where he studied organ with David Higgs and harpsichord with Arthur Haas. In 2003, he finished his master's program (organ and harpsichord) in Freiburg. Tomaž Sevšek won first prize at the Slovene National Competition for Young Organists

several times and received second prize at the European Competition for Young Organists in 1998. He was finalist of the Royal Bank of Canada Calgary Organ Competition (2002) and the Mendelssohn-Wettbewerb (2003). He gives recitals in Slovenia, Germany, Austria, Italy, the Netherlands, Spain and the USA. He regularly performs with the Slovenian Philharmonic Orchestra and – as a harpsichordist and continuo player – with the Slovene Philharmonic String Chamber Orchestra. Tomaž Sevšek is a founding member of the early music ensemble Musica Cubicularis and Institute Harmonia Antiqua Labacensis. He has been head of the Slovenian Organ Society since 2004. His interest lies in a broad spectrum of music, from the late renaissance to the musical avant-garde of the 21st century.

TONČI BILIĆ

je cenjen hrvaški dirigent, ki je uspešen na različnih glasbenih področjih. Leta 1993 je diplomiral na Akademiji za glasbo v Zagrebu v razredu Pavla Dešplja. Bil je štipendist sklada Lovro in Lilly Matačić in je prejemnik nagrade rektorja zagrebške univerze. Od leta 1994 do 1997 je delal kot dirigent v operi Hrvaškega narodnega gledališča v Rjeki. Od leta 1997 je bil stalni dirigent in nato leta 2005 postal šef dirigent Zbora Hrvaškega Radia in Televizije in pripravil številne koncertne nastope in posnetke. Pod njegovim vodstvom se je zbor razvil v izredno kvaliteten ansambel. Bilić je tudi umetniški vodja uglednega ciklusa Sfumato Zbora HRT-ja. V tem okviru je pripravil prvi hrvaški nastop mnogih ključnih kompozicij iz a cappella repertoarja.

Od leta 1999 se redno pojavlja s simfoničnim orkestrom HRT-ja in kot reden gost drugih hrvaških ansamblom: Zagrebške filharmonije, Dubrovniškega simfoničnega orkestra, Hrvaškega komornega orkestra, orkestrom zagrebške in reške opere ter drugih. Njegova številna mednarodna gostovanja vključujejo tudi sodelovanje z Zborom nizozemskega radia in Nizozemskim komornim zborom (za katere je prejel tudi posebno priznanje Erica Ericsona), orkestrom Musica Aeterna iz Bratislave, Les Sacqueboutiers de Toulouse in simfoničnim orkestrom Danubia iz Budimpešte. Nastopil je tudi na številnih festivalih. V sezoni 2010/2011 bo na povabilo dirigiral

orkester Dunajskega koncertnega združenja v Musikvereinu na Dunaju, Filharmonijo Witold Lutosławskiego w Wrocławiu, Simfonični orkester Dohnányi v Budimpešti in Godalni orkester Dušan Skovran v Beogradu.

Redno snema tudi za radio, televizijo in filmsko produkcijo.



Tonči Bilić is a highly respected Croatian conductor, known for his vigorous activity in many different areas of music. Bilić received his master's degree in 1993 at the Zagreb Music Academy in the class of Pavle Dešpalj. He won the Zagreb University President's Prize, and was a Lovro and Lilly Matačić Foundation scholar. From 1994 to 1997 he worked as conductor in the opera company of the Croatian National Theatre in Rijeka. From 1997 he was the permanent conductor and since 2005 has been the chief conductor of the Croatian Radio Television Choir, with many concert appearances and recordings. Under his leadership, it has developed into a very high quality ensemble. Bilić is the artistic director of the highly-reputed Croatian RTV Choir Sfumato cycle. Within this context he produced the first Croatian performance of many of the key compositions from the a cappella repertoire. Since 1999 he has appeared regularly with the Croatian RTV Symphony Orchestra and has been a frequent guest of Croatian ensembles such as the Zagreb Philharmonic, the Dubrovnik Symphony Orchestra, the Croatian Chamber Orchestra, the Orchestras of the Zagreb and Rijeka operas, et cetera. His many international guest appearances among others include the Choir of the Netherlands Radio and the Netherlands

Chamber Choir (which won him the special commendation of Eric Ericson), the Bratislava orchestra Musica Aeterna, Les Sacqueboutiers de Toulouse, and the Budapest Danubia Symphony Orchestra.

He has performed at numerous festivals. In the season 2010/11 he is invited to conduct the Wiener Konzertverein Orchestra in the Musikverein, the Witold Lutosławsky Philharmonia in Wrocław, the Dohnányi Symphony Orchestra in Budapest and the Dušan Skovran String Orchestra in Belgrade. He regularly records for radio, television and film production.

VASKO ATANASOVSKI

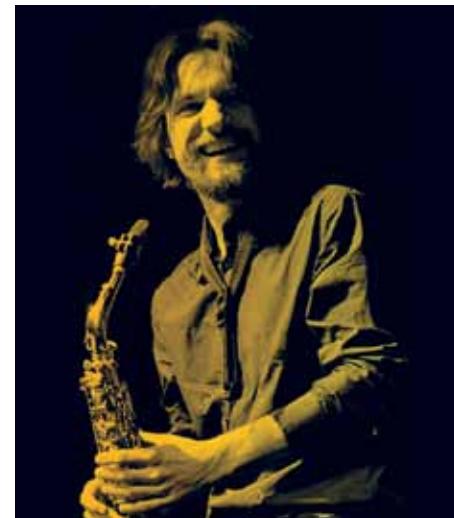
je eden najkreativnejših slovenskih skladateljev in glasbenikov. Deluje na mnogih glasbenih področjih in v različnih žanrih. Izdal je že 10 albumov, ki se vsi brez izjeme uvrščajo na domači glasbeni piedestal. Za svoje delo je prejel številne pohvale s strani publike in kritikov tako doma kot v tujini. Redno koncertira na pomembnih festivalih in prireditvah po Evropi, igral pa je tudi že v New Yorku, Indiji in na Kitajskem. Njegova dela izvajajo mednarodno priznani solisti, ansamblji, zbori in orkestri. Od leta 1997 se posveča predvsem svojemu avtorskemu delu; tako je ustavnovitelj ali soustanovitelj številnih glasbenih zasedb in tudi skladatelj za komorne, orkestralne in zborovske sestave ter za lutkovne, plesne in gledališke predstave.

Izbrani koncerti in festivali: Townhall (New York, NY), 'SallyCan't Dance Festival' (Beijing, China), Evropski teden kulture v Indiji (New Delhi, Bombay...), Alpentoeene (CH), Xong festival (A, I, CH), Cankarjev dom, Druga godba, Glasbeni september, Porgy&Bess Wien, Jazz & Wine festival (I), Skopsko leto (MK), Rasa (HOL), Henry le Boeuf Hall - Balkantraffik (B), Euro Jazz Festival (Athens), RingRing (YU), Mediawave (H), NoJazz Fest (CRO), Linzfest (A), Crossroads (I), MIDEM (Cannes, F)...

Izbrana diskografija: - Bohemia (dvojni album) Vasko Atanasovski 2009, "V živo iz stare elektrarne – Mljask", Celinka 2008", Atanasovski Golob Levačić Trio – Attic Dance", JBR 2007, Ljubljana, Slovenija, "Vasko Atanasovski Adrabsa Quartet – Altdorf Live" 49'22", samozaložba 2005

Izbrana glasbena sodelovanja: Marc Ribot (USA), Michel Godard (F), Living Colour (USA), Simone Zanchini (Ita), Greg Cohen (USA), Tamara Obrovac (Cro), Roberto Bartoli (Ita),

Tamara Obrovac (Cro), Roberto Bartoli (Ita), Zoltan Lantos (H), Bratko Bibič, Xu Fengxia (China), Wilbert de Joode (HOL), Krunoslav Levačić (Cro), Ewald Oberleitner (A), Karmina Šilec & Carmina Slovenica, Zlatko Kaučič, Žiga Golob, Dragan Dautovski (Mk), Damir Imamović (BIH)... ter režiserji in koreografi: Miha Golob, Vito Taufer, Brane Potočan, Jernej Lorenci, Mojca Horvat, Jasna Knez, Matevž Gregorič, Peter Boštjančič.



Saxophonist and flutist **Vasko Atanasovski** is one of the most creative and versatile Slovenian composers and musicians, well known for his cross-genre collaborations with world famous jazz, rock, classical, traditional musicians and his masterful approach to all styles of music. Up to this date he has released 10 highly acclaimed albums, received numerous awards as well as earned audience and critics' compliments for his performances and compositions home and abroad. He is a regular guest on the European festival and concert circuit and has also performed in India, China and New York. His original compositions have also found a way into the world of theatre, dance and puppet shows, repertoires of eminent soloists, orchestras, ensembles and choirs.

Selected music collaborations: Marc Ribot (USA), Michel Godard (F), Living Colour (USA), Simone Zanchini (Ita), Greg Cohen (USA), Tamara Obrovac (Cro), Roberto Bartoli (Ita),

Zoltan Lantos (H), Bratko Bibič, Xu Fengxia (China), Wilbert de Joode (HOL), Krunoslav Levačić (Cro), Ewald Oberleitner (A), Karmina Šilec & Carmina Slovenica, Zlatko Kaučič, Žiga Golob (SLO), Dragan Dautovski (Mk), Damir Imamović (BIH)... And with choreographers and directors: Vito Taufer, Brane Potočan, Jernej Lorenci, Mojca Horvat, Jasna Knez, Matevž Gregorič, Miha Golob, Peter Bostjancic... Selected concerts & festivals: Townhall (New York, NY), 'SallyCan't Dance Festival' (Beijing, China), European Week of Culture in India (New Delhi, Bombay...), Alpentoeene (CH), Xong festival (A, I, CH), Cankarjev dom (SLO), Druga godba (SLO), Glasbeni September (SLO), Porgy&Bess Vienna, Jazz & Wine festival (I), Skopsko leto (MK), Rasa (HOL), Henry le Boeuf Hall - Balkantraffik (B), Euro Jazz Festival (Athens), RingRing (YU), Mediawave (H), NoJazz Fest (CRO), Linzfest (A), Crossroads (I), MIDEM (Cannes, F)..

Selected discography: "Vasko Atanasovski Visions Ensemble – Bohemia" published by the author 2009, 2xCD, "Mljask - Live at the Old Power Station" Celinka 2008, Ljubljana, "Atanasovski Golob Levacic Trio – Attic dance" JBR 2007, Ljubljana, Slovenia, "Vasko Atanasovski Adrabsa Quartet – Altdorf LIVE" published by the author 2005, "Vasko Atanasovski Adrabsa Ensemble - Tanatos Eros" Goga 2005, Novo mesto, Slovenia, "Vasko Atanasovski Adrabsa Ensemble - Eros Tanatos EP 2004" published by the author 2004, "Vasko Atanasovski – Suite de passion / Suita pasijonska" Goga 2003, Novo mesto, Slovenia, "Vasko Atanasovski Quartet – Heat Flower / Vročinska roža" October 2002 Extrplatte Musikproduktions Vienna, Austria, "Vasko Atanasovski SOLO - Akupunktura" published by the author 2001.

Press Clips: »Masterful blending of folk motifs with creative original music, lively, roguish tunes with tranquil, heartbreaking laments. I licked all my fingers!«

Dušan Jesih, Radio Slovenia

As we can hear from the enormous response of Swiss festival audience, the band enraptures not only with exotic rhythms and general cheerfulness, but also with virtuosity that gives known phrases totally different extensions.

If we so far knew author as a great saxophonist on crossing of jazz and ethno music, now we

will appreciate more also his contemplative side in which he is approaching to aesthetics of European jazz as mostly cherished in Northern countries and also a serious composer of minimalistic miniatures."

Jure Potokar – Delo

VASKO ATANASOVSKI TRIO

Vasko Atanasovski – saksofon, flavta, vokal

Dejan Lapanja – električna kitara

Marjan Stanič – bobni, tolkala

Priznani in raznorodni skladatelj in glasbenik Vasko Atanasovski tokrat predstavlja svojo strastno glasbo v triu. Poznamo ga že iz mnogih uspešnih jazzovskih albumov, prav tako iz gledaliških, orkestrskih in zborovskih projektov, kakor tudi zaradi njegovih interpretacij renesančne glasbe. Zasedbo sestavlja še virtuoz na bobnih in tolkalih Marjan Stanič in izjemni, akademsko izobraženi kitarist Dejan Lapanja. Odlčna glasbenika z Atanasovskim sodelujeta že dalj časa. Repertoar zasedbe zajema skladbe Atanasovskega iz različnih albumov in nove skladbe in pesmi, ki so nastale v zadnjem času. Virtuozi instrumentalisti se večše gibljejo med različnimi glasbenimi stilmi, kot so klezmer, gypsy swing in chocbek polka.



Vasko Atanasovski trio are:

Vasko Atanasovski – saxophone, flute, vocals

Dejan Lapanja – el. guitar

Marjan Stanič – drums, percussion instruments

This time the accredited and versatile composer and musician Vasko Atanasovski will present

his passionate music in a trio. He is well known for his numerous successful jazz albums, his theatre, orchestra and choir projects, as well as interpretations of Renaissance music. The ensemble also includes a virtuoso drummer and percussionist Marjan Stanič and academically trained guitarist Dejan Lapanja. The repertoire includes compositions from various Vasko Atanasovski albums, as well as recent compositions and songs. All three virtuoso instrumentalists move skilfully between different musical styles, such as klezmer, gypsy swing and polka chocbek.

WONJI KIM OZIM

je bila rojena v korejskem Seulu in pričela z igranjem violine pri petih letih. Študirala je pri prof. Chang-Suku Liju, kasneje pa v Švici pri prof. Maxu Rostalu in prof. Igorju Ozimu. Leta 1994 je kot solistka z odliko izdelala diplomo na Visoki šoli za glasbo in gledališče v Bernu. Prav tako se je udeleževala mojstrskih tečajev pri Donaldu Weilersteinu, Sylvii Rosenberg in Yfrahu Neamanu. Je dobitnica številnih državnih in mednarodnih nagrad, kot solistka je nastopala s Simfoničnim orkestrom iz Seoula, Sinfonio iz Berna, Komornim orkestrom iz Zuricha, Madžarskim nacionalnim komornim orkestrom in Moskovskim radijskim simfoničnim orkestrom. (dirigent: V. Fedosejev). Od leta 1996 je poučevala kot asistentka prof. Igorja Ozima na Visoki šoli za glasbo na Dunaju in Visoki šoli za glasbo in gledališče v Bernu, zdaj pa poučuje na Mozarteumu v Salzburgu, Avstrija.



Wonji Kim Ozim, native of Seoul, Korea, started to play the violin at the age of five, and she studied with Prof. Chong-Suk Li and later in Switzerland with prof. Max Rostal and prof. Igor Ozim. 1994 she received her soloist-diploma at the »Hochschule für Musik und Theater in Bern« with distinction. She also took part in master courses with Donald Weilerstein, Sylvia Rosenberg and Yfrah Neaman. Since winning several national and international prizes, she has appeared as a soloist with Seoul Symphony Orchestra, Berner Sinfonie Orchester, Zürcher Kammerorchester, Hungarian National Chamber Orchestra and the Moscow Radio Symphony Orchestra (conductor: V. Fedosejev). Since 1996 she has taught as an assistant of Prof. Igor Ozim at the »Hochschule für Musik in Vienna« and »Hochschule für Musik und Theater« in Bern and is now teaching at the University Mozarteum in Salzburg/Austria.

ZBOR HRVAŠKE RADIOTELEVIZIJE

V štiridesetih letih prejšnjega stoletja je bil z nadaljevanjem tradicije Zagrebških madrigalistov ustanovljen Zbor Hrvatske radiotelevizije, ki se je sčasoma razvil v prvi profesionalni zbor na Hrvaskem. V zadnjih sedemdesetih letih je njegovo umetniško identiteto izoblikovala vrsta uglednih glasbenikov in to pot, po Igorju Kuljeriu, enemu največjih hrvatskih skladateljev in dirigentov, danes nadaljuje glavni dirigent Tonći Bilić.

Širok repertoar zpora zajema a capella ter vokalno-instrumentalne skladbe, ki segajo od zgodnje renesanse do najnovejših glasbenih del, posebna pozornost pa je namenjena predvsem ohranjanju hrvatske glasbene dedičbine. Svoj ugled si je zbor ustvaril z rednimi nastopi po Hrvaski, kot tudi mnogimi izvrstnimi koncerti v tujini, npr. v Rimu, Moskvi, Salzburgu, Milanu, Parizu, Benetkah in Berlinu. Sodeloval je tudi z vrsto uglednih hrvatskih dirigentov (z Lovrom pl. Matačićem, Milanom Horvatom, Pavlom Dešpaljem, Nikšem Barezom itd.), številnih tujih gostov (s Claudiom Abbadom, Lorinom Maazelom, Igorjem Markevičem, Valerijem Poljanskim) ter mnogimi solisti svetovnega slovesa.

Med vrhunce umetniških dosežkov Zbora HRT sodijo Spokorniški psalmi in Koncert za zbor Alfreda Schnittkeja, Rautavaaranova Vigilia, Papandopulova Trpljenje našega

gospoda Jezusa Kristusa in Hrvatska maša, Monteverdijevi Madrigali Guerrieri et Amorosi in Vespro della Beata Vergine, Bachova Trpljenje po Mateju in Trpljenje po Janezu, Haydnova Stvaritev sveta, Händelov Mesija, Trpljenje po Luki Pendereckoga, Trois poemes d' Henri Michaux Witolda Lutoslawskega (delo naročeno in komponirano za Zbor Radiotelevizije Zagreb, današnji Zbor HRT-ja), Svatba Stravinskega, Kuljerićev Hrvatski glagoljaški revijem in opera Živalska farma ter Triptihon Ivana Brkanovića. Zbor je prejel Diplomo Milke Trnine za izredne umetniške dosege v letu 2004 za izvedbo Hrvatske maše Borisa Papandopula pod taktilko Tončja Bilića. Zbor je prav tako prejel dve prestižni hrvatski diskografski nagradi Porin leta 2005 za album leta v kategoriji klasične glasbe in leta 2007 za najboljšo kompozicijo napisano za solo ali manjšo zasedbo.

Od leta 1998 se je Zbor HRT-ja z glavnim dirigentom Tončijem Bilićem usmeril v a cappella petje in petje z instrumentalno spremljavo. Tako je nastal ciklus Sfumato, ki želi publiku približati dela hrvatske glasbene dedičine, mojstrovine kot tudi redkeje izvedene skladbe klasične literature ter najnovejše stvaritve zborne glasbe na Hrvaskem in v svetu. Ciklus ima tudi likovno dimenzijo, ki je razvidna iz podnaslova Duhovni zvoki, barve in oblike, in se uresničuje v sodelovanju z Muzejem Mimara.



Continuing the fine tradition of the Zagreb Madrigalists, the Croatian Radio Television Choir was founded in the 1940s in time it turned into the first professional choir in Croatia. During the last seventy years, its artistic identity has been given shape by a run of distinguished musicians, whose path, after Igor Kuljerić,

one of the greatest Croatian composers and conductors, has been continued by today's chief conductor, Tonči Bilić.

The choir's very large repertoire includes a cappella compositions and vocal and instrumental works in a range from the early Renaissance to the most recent pieces, particular attention being devoted to the Croatian music heritage.

It has received excellent reviews for concerts in Rome, Moscow, Salzburg, Milan, Paris, Venice, Berlin and numerous appearances in Croatia. The ensemble has worked with distinguished Croatian conductors such as Lovro von Matačić, Milan Horvat, Pavle Dešpalj and Nikša Bareza, as well as with international guests such as Claudio Abbado, Lorin Maazel, Igor Markevič, Valery Polyan斯基 and many world-celebrated soloists.

The Croatian RTV Choir has earned high reputation with its performances of Schnittke's *Psalms of Repentance* and *Concerto for mixed chorus, Rautavaara's Vigilia; Passion of Our Lord Jesus Christ and A Croatian Mass* of Boris Papandopulo, Monteverdi's *Madrigali Guerrieri et Amorosi* and *Vespro della Beata Vergine, Bach's St Matthew Passion and St John Passion*, Haydn's *Creation*, Händel's *Messiah*, the St Luke's *Passion* of Penderecki, *Trois poemes d' Henri Michaux* of Witold Lutosławski (a work commissioned by and composed for the Radio Television Zagreb Choir, today the Croatian Radio Television Choir), *Wedding* of Stravinsky, Kuljerić's *Croatian Glagolitic Requiem* and his opera *Animal Farm*, and the *Triptych* of Ivan Brkanović.

The Croatian Radio Television Choir is the recipient of the 2004 Milka Trnina Diploma for outstanding artistic achievement for the performance of Boris Papandopulo's *Croatian Mass* conducted by Tonči Bilić. The Choir has twice received the prestigious Croatian discographic award *Porin* in 2005 for *Album of the Year in the classical music category* and in 2007 for best composition written for solo voice or small ensemble.

Since 1998, the CRT Choir and its chief conductor Tonči Bilić have been focusing on a cappella singing and pieces with small instrumental accompaniment. Thus was created the *Sfumato cycle* – which over the last decade has been presenting classical and contemporary masterpieces together with less familiar compositions and recent creations of choral music to the Croatian audience.

The concert series, with its curious sub-title, *Spiritual Sounds, Hues and Forms* is produced in collaboration with the Mimara Museum and includes an interesting combination of music and visual arts.

ZEN HU

je bila rojena v mestu Chengdu na Kitajskem. Mama jo je pri šestih letih učila igranja klavirja, leto kasneje pa oče igranja violine. Pri rosnih trinajstih letih je osvojila prvo nagrado na violinском tekmovanju Sichuan in bila v naslednjem letu nagrajena na Kitajskem državnem violinском tekmovanju. Po zaključku pri profesorju Hu Wei Min na Glasbenem konservatoriju Sichuan, je svoj študij nadaljevala pri Ani Chumachenco na münchenskem konservatoriju, kjer je tudi magistrirala.

Lord Yehudi Menuhin jo je povabil na prestižno Menuhin akademijo v Gstaadu (Švica) – tukaj in v tujini je redno nastopala s Camerato Lysy. Kmalu za tem jo je prvi dirigent Münchenskega simponičnega orkestra, Sergui Celibidache, povabil k sodelovanju, kot najmlajšo in prvo članico kitajskega porekla v tem odličnem orkestru. Od takrat se redno pojavlja kot solistka Komornega orkestra münchenskih filharmonikov in z visoko priznanim nemškim ansamblom trolbil »Blechschenen«.

V tem času je Zen Hu kot solistka prav tako nastopala v številnih evropskih državah, tako Severni kot Južni Ameriki in Aziji. Delovala je kot članica Godalnega kvarteta Gothoni in različnih komornih glasbenih skupin. Sodelovala je na številnih mednarodnih festivalih v Italiji (Chiavari, Trasimeno), Španiji (Ibiza Summer), Franciji (Biarritz), na Finskem (Rauma), v Nemčiji (Aschau), Avstriji (Lockenhaus, »toujours Mozart« na Dunaju in v Salzburgu), na Nizozemskem (Eindhoven), Češkem (festival Praška pomlad), Poljskem (Varšava), v ZDA (New York), na Kitajskem (Šanghaj, Peking), Japonskem (Tokio) in v Čilu (Valparaiso).

Posnela je več zgoščenk, med njimi najdemo zelo priznani posnetek »China Connection« za založbo Channel Classics, v sodelovanju z violinistom Ningom Fengom. Nastopila je tudi za številne mednarodne televizijske in radijske hiše.

Koncertira kot solistka in članica različnih komornih glasbenih skupin.



Spain (Ibiza Summer), France (Biarritz), Finland (Rauma), Germany (Aschau), Austria (Lockenhaus, »toujours Mozart« in Vienna and Salzburg), the Netherlands (Eindhoven), Czech Republic (Prague Spring), Poland (Warszawa), USA (New York), China (Shanghai, Beijing), Japan (Tokyo) and Chile (Valparaiso). She has already recorded several CDs, including a highly acclaimed recording for Channel Classics called 'China Connection' in duo with violinist Ning Feng, and has performed for various international TV and radio broadcasting companies. Zen Hu performs in concerts both as a soloist and as a member of various chamber music groups.

Zen Hu was born in Chengdu, China. At the age of 6 she started to take piano lessons with her mother and a year later violin studies with her father. At the age of 13 she won the first prize at the Sichuan Violin Competition and in the following year she was a prize winner at the National Chinese Violin Competition.

After finishing her studies with professor Hu Wei Min at the Sichuan Music Conservatory, she continued to study with Ana Chumachenko at the Munich Conservatory in Germany, where she graduated with a master's degree.

Lord Yehudi Menuhin invited her to the famous Menuhin Academy in Gstaad (Switzerland), where she performed and toured regularly with Camerata Lysy.

Shortly afterwards, the chief conductor of Munich Philharmonic Orchestra, Sergiu Celibidache, invited her to become the youngest and at the same time the first Chinese member of this fine orchestra. Since then, she has appeared regularly as a soloist with the Chamber Orchestra of the Munich Philharmonic as well as with the highly acclaimed German brass ensemble 'Blechschenen'.

Meanwhile, Zen Hu performed in numerous European countries, both Americas, and in Asia as a soloist, as a member of the Gothoni String Quartet and of various chamber music groups.. She also participated at several international festivals in Italy (Chiavari, Trasimeno),

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Posebna zahvala gre **Johnu Tabernerju** in **Timothyju Calninu** za njegov trud in podporo Festivalu Maribor.

We are delighted, honoured and grateful to have **Janet Holmes à Court** and **Jan Minchin** as our Festival Patrons, who continue to generously support our work and finally help to make the festival happen. A special Thanks goes to **John Taberner** and **Timothy Calnin** for giving good advice and supporting the Maribor Festival.

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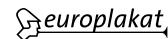
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