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SLOVENSKI GLASBENI DNEVI

38 let Glasbe

SLOVENIAN MUSIC DAYS

38 years of Music

17.–23. 4. 2024

Ljubljana, Maribor



Program finančno omogočata / The programme is supported by:



Mestna občina
Ljubljana



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Programski odbor 38. Slovenskih glasbenih dnevo
Programme Committee of the 38th Slovenian Music Days

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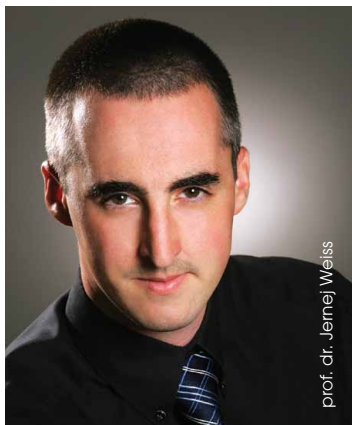
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prof. dr. Jernej Weiss

38. Slovenski glasbeni dnevi svojo pozornost namenjajo glasbeni interpretaciji. Vsakdo, ki se ukvarja z glasbo, se tako ali drugače srečuje z vprašanji glasbene interpretacije. Skladatelj presoja, kaj so njegove zamisli postale v rokah izvajalca; izvajalec gradi svojo vizijo o izvajanjem delu; glasbeni zgodovinar ugotavlja, katere izmed interpretacij so zgodovinsko bolj, katere manj avtentične; poslušalec zaznava različne interpretacije iste kompozicije; nekatere ga navdušijo, spet druge odklanja.

Seveda je vsaka, še tako do potankosti vnaprej strukturirana glasbena izvedba edinstvena, saj bolj ali manj temelji na subjektivnih odločitvah izvajalca. Pri tem gre skoraj vedno za preplet tako umetniškega koncepta, ki je v svoji enkratnosti neponovljiv, kot tudi v večji ali manjši meri prisotnega znanstvenoraziskovalnega pristopa h glasbeni materiji oz. samemu interpretativnemu dejanju. Šele analiza ene oz. druge, neločljivo povezane prakse zmore prodreti v globine vsakokratne izvedbe in tako bolj celostno predstaviti raznolike ravni interpretativnega izraza. Glasbeno interpretacijo torej pogojujejo različna izhodišča, ki v povezavi s skladateljevimi ustvarjalnimi intencami, značilnostmi glasbenega stavka, raznovrstnimi izvedbenimi posebnostmi (med njimi akustiko zgodovinskih prostorov, različnimi uglasitvami inštrumentov, pevskimi tehnikami itd.) v kombinaciji z vsakokratnimi estetskimi kriteriji oz. recepcijskimi pričakovanji poslušalca določajo odločitve poustvarjalca v prostoru in času.

Predmet zanimanja tokratnega Mednarodnega muzikološkega simpozija bodo prav raznolikosti in specifične posameznih interpretativnih praks v povezavi z nekaterimi novejšimi umetniškimi in znanstvenoraziskovalnimi spoznanji s področja glasbene interpretacije. Simpozij, ki bo potekal 18. aprila v Viteški dvorani Križank, kot vselej zaznamuje pestra mednarodna zasedba

predavateljev z nekaterih najprestižnejših evropskih univerz. Kot uvodna govorca bosta nastopila Barbara Lüneburg, profesorica z Zasebne univerze Antona Brucknerja v Linzu, ki v dolgoletni karieri violinistke in raziskovalke že vrsto let proučuje tako umetniške kot znanstvene vidike glasbene interpretacije, ter profesor Clemens Hellsberg, dolgoletni član in nekdanji predstojnik Dunajskih filharmonikov, avtor znamenite monografije o zgodovini Dunajskih filharmonikov (*Demokratie der Könige*), ki bo v svojem referatu med drugim spregovoril o nekaterih najpomembnejših dirigentih, ki so skupaj z orkestrom oblikovali nekatere nepozabne interpretacije.

Hkrati želimo k razmišljanju o tej vselej nadvse aktualni tematiki spodbuditi tudi študente različnih glasbenih smeri, za katere bo v okviru Slovenskih glasbenih dnevov tokrat prvič organiziran Mednarodni študentski simpozij. Ta bo 19. aprila potekal v prostorih Akademije za glasbo v Ljubljani, njegov namen pa je mlajši generaciji glasbenih ustvarjalcev, poustvarjalcev, glasbenih pedagogov in muzikologov omogočiti izmenjavo različnih pogledov kot tudi povsem praktičnih izkušenj s področja glasbene interpretacije.

Sicer pa tudi tokratne Slovenske glasbene dneve zaznamuje nadvse raznolik koncertni program s poudarkom na številnih krstnih izvedbah in novitetah slovenskih del. Programski odbor je sprejel odločitev, da na koncertih nekaterih osrednjih slovenskih glasbenih ustanov tokrat priložnost za dokazovanje dobi predvsem mlajša generacija nadarjenih slovenskih interpretov. Otvoritveni koncertni večer Slovenskih glasbenih dnevov, na katerem bo nastopil Orkester Slovenske filharmonije pod dirigentskim vodstvom Davorina Morija, v ospredje postavlja tri na mednarodnem glasbenem prizorišču uveljavljene slovenske skladatelje. Na njem bo mogoče prisluhniti skladbi za orkester in orgle *Strastra* Alda Kumarja v interpretaciji enega najvidnejših slovenskih organistov Tomaža Sevška ter novitetama: *Koncertu za violino in orkester* Tomaža Sveteta, posvečenem skladateljevi hčerki, izvrstni violinistki Laliti Svete, ki bo koncert tudi praizvedla, ter *Koncertu za dva klavirja in orkester* akademika Uroša Rojka, v izvedbi pianistk Nine Prešiček Laznik in Lovorke Nemeš Dular.

S tokrat kar 17 krstnimi izvedbami izstopata tradicionalni prireditvi Društva slovenskih skladateljev: v interpretativnem smislu vselej navdihujoča Noč slovenskih skladateljev in Koncertni atelje, na katerem bo mogoče prisluhniti izkušenemu Duu Claripiano, v katerem že tri desetletja z raznovrstnimi interpretacijami navdušujeta pianistka Tatjana Kaučič in klarinetist Dušan Sodja. Prav omenjeni prireditvi v največji meri prispevata, da je bilo na Slovenskih glasbenih dnevih v minulih štirih de-

setletjih izvedenih že več kot 350 novih slovenskih del, s čimer ti nedvomno opravljajo ključno vlogo pospeševalca sodobne slovenske skladateljske ustvarjalnosti.

Redkeje slišanim komornim delom skladateljev, ki jih povezuje mariborsko glasbeno delovanje (med njimi Viktorja Parme, čigar 100. obletnice smrti se bomo spomnili v zaključku leta), bo mogoče prisluhniti na koncertu 20. aprila. V prostorih mariborske Minoritske cerkve bodo v skladbah za godalni kvartet svoj razkošni interpretativni talent prikazali člani Godalnega kvarteta kolektiva *Carpe artem*, ki vse od leta 2012 prireja redne koncertne cikle v koprodukciji s SNG Maribor.

Sledi vselej dobro obiskani koncert slovenskega samospeva v organizaciji Glasbene matice Ljubljana, na katerem bodo v Viteški dvorani Križank zazveneli samospevi skladatelja Mirka Poliča. V zgodovino slovenske glasbe se je zapisal kot nadvse vsestranska glasbena osebnost, med drugim je s posebnim vizionarstvom in posluhom za sodobno slovensko operno ustvarjalnost skoraj dve desetletji vodil ljubljansko operno hišo. Doslej domala povsem prezrt je bil njegov opus samospevov, katerega del je od začetka letošnjega leta interpretom na voljo v posebni Matičini ediciji. Ob mladih pevskih solistih, sopranistki Aleksandri Radovanović in tenoristu Gregorju Ravniku, ga bo poustvaril Poličev pravnik, pianist Igor Vičentič.

Sklepni koncert je tokrat zaupan Simfoničnemu orkestru RTV Slovenija pod dirigentskim vodstvom izkušenega interpreta sodobne slovenske glasbe Stevena Loya. Ob dveh koncertnih izvedbah skladb *Kljubovalnost čudovitih otrok* Svetlane Maraš in *Tako tiho* Larise Vrhunc, ki ju navdihuje prvinska radovednost otroškega muziciranja, bosta zazveneli še *Sinfonietta* večkrat nagrajenega skladatelja, akademika Božidarja Kosa in eden osrednjih opusov slovenske koncertne literature, *Koncert za violino in orkester* Janeza Matičiča. Tega je pred več kot štirimi desetletji s Simfoniki RTV Slovenija prazvedel Igor Ozim, tokratna izvedba pa je zaupana mednarodno uveljavljeni interpretki, violinistki Lani Trotovšek.

Tako tudi tokratni praznik slovenske glasbe v svoji že 38. izdaji s številnimi novitetami, krstnimi izvedbami in drugimi, napol pozabljenimi opusi iz slovenske skladateljske zakladnice z razgrnitvijo nekaterih znanstvenih in umetniških vidikov glasbene interpretacije ponuja pester nabor koncertnega in simpozijskega dogajanja. Vabljeni torej, da se nam pridružite in s tem podprete novejša slovenska glasbenoustvarjalna in poustvarjalna prizadevanja.

The focus of the 38th Slovenian Music Days is musical interpretation. Everyone involved in music is in one way or another faced with questions of musical interpretation. Composers assess what their ideas have become in the hands of performers; performers build their own vision of the works they perform; music historians decide which interpretations are historically more authentic and which are less so; listeners hear different interpretations of the same composition and find themselves liking some and not liking others.

Every musical interpretation, no matter how carefully constructed, is, of course, unique, since it is based to a greater or lesser extent on the subjective choices of the performer. These choices almost always represent a blend of artistic concept, which is unrepeatable in its uniqueness, and a scholarly or scientific approach to the musical subject-matter or the act of interpretation itself, which is present to a varying degree. Only analysis of one or other of the practices, inseparably linked as they are, can penetrate into the depths of each performance and offer a more comprehensive presentation of the different levels of interpretative expression. Musical interpretation, then, is conditioned by the different starting points that, in connection with the composer's creative intentions, the characteristics of the composition, various performance-related specifics (including the acoustics of historical spaces, different tunings of instruments, different vocal techniques, and so on), combined with the aesthetic criteria or receptive expectations of the audience, determine the performer's choices in space and time.

The focus of interest at this year's international symposium will be the diversities and specificities of individual interpretative practices, in connection with some recent artistic developments and research findings in the field of musical interpretation. The symposium, which takes place on 18 April in the Knights' Hall of the Križanke complex, will, as ever, feature an international line-up of speakers from some of Europe's most prestigious universities. The keynote speakers will be Barbara Lüneburg of the Anton Bruckner Private University in Linz, who over the course of her long career as violinist and researcher has spent many years studying both the artistic and scientific aspects of musical interpretation, and Clemens Hellsberg, for many years a member of the Vienna Philharmonic and the orchestra's former director, the author of a well-known book on the history of the Wiener Philharmoniker (Demokratie der Könige or Democracy of the Kings), whose paper will discuss, among other things, some of the most important conductors who, together with the orchestra, have been responsible for creating unforgettable interpretations.

We also wish to encourage reflection on this always relevant topic among students of various musical disciplines, for whom this year we have organised the first international student symposium as part of the Slovenian Music Days. This will take place on 19 April at the Academy of Music in Ljubljana. Its aim is to offer the younger generation of composers, performers, music pedagogues and musicologists the opportunity to exchange views and compare practical experiences in the field of musical interpretation.

This edition of the Slovenian Music Days also features a highly varied concert programme, in which the emphasis is on premiere performances of new works by Slovene composers. The programme committee has decided that this year the opportunity to shine at the concerts of some of Slovenia's most important musical institutions will go, above all, to the younger generation of talented Slovene performers. The opening concert evening of the Slovenian Music Days, at which the Slovenian Philharmonic Orchestra will perform under conductor Davorin Mori, places three internationally established Slovene composers in the foreground, with a programme consisting of *Strastra*, a work for orchestra and organ by Aldo Kumar interpreted by Tomaž Sevšek, one of Slovenia's most prominent organists, and two new works: Tomaž Svete's Concerto for Violin and Orchestra, dedicated to his daughter, the outstanding violinist Lalita Svete, who will give the work its premiere performance; and the Concerto for Two Pianos and Orchestra by Uroš Rojko, performed by the pianists Nina Prešiček Laznik and Lovorka Nemeš Dular.

The two traditional events organised by the Society of Slovene Composers stand out this year with 17 premiere performances between them. *Night of Slovene Composers* always provides thrilling interpretations, while this year's *Concert Atelier* features the experienced Duo Claripiano, consisting of pianist Tatjana Kaučič and clarinetist Dušan Sodja, who have been delighting audiences with a wide range of interpretations over the course of three decades. It is largely thanks to these two events that more than 350 new Slovene works have been performed in the context of the Slovenian Music Days over the past four decades – a figure that leaves no doubt about the importance of their role as promoters of contemporary Slovene compositional creativity.

On 20 April we will have the opportunity to hear some rarely performed chamber works by composers who are linked by their musical activities in Maribor (among them Viktor Parma, the centenary of whose death we mark at the end of this year). Members of the String Quartet of the *Carpe Artem* col-

lective, which has been organising regular concert cycles in conjunction with the Slovene National Theatre in Maribor since 2012, will show off their sumptuous interpretative talent in compositions for string quartet in Minorite Church in Maribor.

This will be followed by the always well-attended concert of Slovene art songs organised by the Glasbena Matica in Ljubljana. Taking place in the Knights' Hall of the Križanke complex, this year's concert is entirely dedicated to the art songs of composer Mirko Polič, a man who occupies a singular place in Slovene music history as a supremely versatile musical figure, notable, among other things, for his visionary approach to contemporary Slovene opera, a genre to which he devoted particular attention during his almost two decades as director of Ljubljana's opera house. His art songs, on the other hand, have been almost entirely overlooked until now. Some of these songs are now available to interpreters in a special new edition published at the start of this year. This concert will feature two young singers – the soprano Aleksandra Radovanović and the tenor Gregor Ravnik – accompanied by Polič's great-grandson, the pianist Igor Vičentič.

The closing concert is this year entrusted to the RTV Slovenia Symphony Orchestra conducted by Steven Loy, an experienced interpreter of contemporary Slovene music. As well as concert performances of Svetlana Maraš's *Defiance of Glorious Childre* and Larisa Vrhunc's *So Quiet*, both inspired by the elemental curiosity of children's music-making, the programme will include the *Sinfonietta* by multi-award-winning composer Božidar Kos and one of the central works of Slovene concerto literature, Janez Matičič's *Concerto for Violin and Orchestra*. The latter was given its premiere performance more than four decades ago by the RTV Slovenia Symphony Orchestra and violinist Igor Ozim. This time the soloist will be one of the Slovenia's most internationally acclaimed violinists Lana Trotovshek.

Once again, this *Fête de la Musique*, now in its 38th edition, offers a wide variety of concert and symposium events, including numerous new compositions, premiere performances and half-forgotten works from the treasury of Slovene music, while at the same time shedding light on some of the scientific and artistic aspects of musical interpretation. You are cordially invited to join us and, in this way, support the recent compositional and interpretative endeavours of Slovene composers and performers.

Jernej Weiss

Sreda, 17. april 2024, ob 19.30
 Wednesday, 17 April 2024, at 7.30 pm
 Dvorana Marjana Kozine, Slovenska filharmonija
 Marjan Kozina Hall, Slovenian Philharmonic

Otvoritev 38. Slovenskih glasbenih dnevov Opening of the 38th Slovenian Music Days



Davorin Mori, dirigent / conductor

Dirigent / Conductor: **DAVORIN MORI**

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Solisti / Soloists:

LALITA SVETE

violina / violin

LOVORKA NEMEŠ DULAR

klavir / piano

NINA PREŠIČEK LAZNIK

klavir / piano

TOMAŽ SEVŠEK

orgle / harpsichord

Program / Programme:**Aldo Kumar:** Strastra**Tomaž Svete:** Koncert za violino in orkester / *Concerto for Violin and Orchestra**

* * *

Uroš Rojko: Odtekanje časa VII - Koncert za dva klavirja in orkester / *Runing out of Time VII - Concerto for Two Pianos and Orchestra**** krstna izvedba / *premiere performance*** noviteta / *new work*

.....

Glasba kot umetniško delo obstaja v dveh pojavnih oblikah: kot glasbeni zapis na papirju, ki določa njeno identiteto, in v zvočni upodobitvi, ki osmisli njen pomen. Glasbena partitura je potemtakem nemi prikaz dela, ki potrebuje tolmača, posrednika in prevajalca, da jo zvočno preoblikuje. Izvajalca, torej, ki glasbeno delo oživi ter gradi most med skladateljevimi intencijami in poslušalcem.

Glasba kot interpretativna umetnost, ki je osrednja tema 38. Slovenskih glasbenih dnevo, je kompleksen in raznolik umetniški proces, ki zahteva uravnoteženost med tehnično brezhibnostjo in ekspresivno poglobljenostjo interpretata: zvestoba skladateljevemu zapisu je zato le podlaga, na kateri gradi svojo vizijo o izvajanem delu ter mu vliva edinstvenost, neponovljivost in osebno noto.

Otvoritveni koncert prihajajočega praznika glasbe osvetljuje slovensko glasbeno tvornost 21. stoletja, v soj žarometov pa postavi tri velika imena povojne generacije skladateljev. Prejemniki Kozinove nagrade **Aldo Kumar**, **Tomaž Svete** in **Uroš Rojko** so ustvarjalci t. i. mlade avantgarde, nadaljevalke naprednih tehnik in metod, ki so z desetletji izoblikovali lastne glasbene govornice, spoštljive, a samosvoje v odnosu do tradicije.

Bogati in žanrsko pestri opus Alda Kumarja pritegne z značilno komunikativnostjo glasbenega izraza, ki se kaže v skladateljevi priljubljenosti na domačih in tujih odrih. Med najodmevnejše se je zapisalo gostovanje v Sankt Peterburgu, kjer je Orkester Slovenske filharmonije izvedel njegovo kompozicijo za orgle

in orkester *Strastra*. Zvočno barvno sliko, ki zažari v energiji oranžne topline, bomo slišali v interpretaciji enega najvidnejših slovenskih organistov **Tomaža Sevška**.

Vsestranski je tudi opus Tomaža Sveteta, prvaka slovenske operne ustvarjalnosti, čigar izjemna glasbena kreativnost se zrcali v močno poudarjeni ekspresivnosti, bogati glasbeni teksturi, kompleksnosti harmonskega stavka in čustveni poglobljenosti. V izvedbi mednarodno priznane violinistke **Lalite Svete** bo krstno zazvenel *Koncert za violino in orkester*, ki je interpretki tudi posvečen.

Izviren in globoko premišljen je tudi razvejeni opus **Uroša Rojka**, čigar tehtne, arhitektonsko grajene kompozicije so podčrtane z nezmotljivo individualnostjo. Noviteta *Odtokanje časa VII*, še ena v nizu skladateljevih istoimenskih skladb, ki črpajo iz minljivosti življenja, je ustvarjena za novi glasbi zavezani pianistki **Lovorko Nemeš Dular** in **Nino Prešiček Laznik**.

Music exists as an artistic work in two forms: as musical notation on paper, which defines its identity; and as its rendering in sound, which gives it meaning. A musical score is thus a mute representation of a work that requires an interpreter, a mediator and a translator to transform it into sound. A performer, in other words, who gives life to a musical work and builds a bridge between the composer's intentions and the listener.

Music as interpretative art, which is the main theme of the 38th Slovenian Music Days, is a complex and heterogeneous artistic process that requires a balance between the technical mastery and the expressive depth of the interpreter: fidelity to the composer's score is merely the base on which the interpreter builds their own vision of the work they are performing, rendering it unique, unrepeatably and personal.

*The opening concert of the upcoming festival of music shines a light on 21st century Slovene musical creativity while at the same time placing the spotlight on three major names from the post-war generation of composers. Kozina Prize recipients **Aldo Kumar**, **Tomaž Svete** and **Uroš Rojko** are composers of the so-called young avant-garde, representing a continuation of progressive techniques and methods, who over the course of decades have evolved their own musical languages that are respectful of tradition but at the same time original.*

Aldo Kumar's rich and varied oeuvre is distinguished by a characteristic communicativeness of musical expression that

is reflected in the composer's popularity at home and abroad. His greatest triumphs include a performance of his composition *Strastra* for organ and orchestra by the Slovenian Philharmonic Orchestra in St Petersburg. The colourful sonic palette of this work, glowing with the energy of orange warmth, will be interpreted by one of Slovenia's most prominent organists, **Tomaz Sevsek**.

Another composer with a many-faceted oeuvre is *Tomaž Svete*, a leading figure in Slovene opera, whose extraordinary musical creativity is reflected in heightened expressiveness, a rich musical texture, harmonic complexity and emotional depth. International violinist **Lalita Svete** will give the premiere performance of his *Concerto* for Violin and Orchestra, a work of which she is also the dedicatee.

The varied oeuvre of *Uroš Rojko*, whose weighty, architectonically constructed compositions are shot through with unerring individuality, is also original and profoundly thoughtful. His new work *Running Out of Time VII*, the latest in a series of compositions with the same name that draw inspiration from the transience of life, was written for two pianists with a strong commitment to new music: **Lovorka Nemeš Dular** and **Nina Prešiček Laznik**.

Vstopnice / Tickets: 12 €, 15 €, 18 €



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2024.

Slovenian Philharmonic Orchestra is the resident orchestra of Ljubljana Festival 2024.

Četrtek, 18. april 2024, ob 8.15
Thursday, 18 April 2024, at 8.15 am
Viteška dvorana / *Knights' Hall*, Kržanke



MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

**GLASBENA INTERPRETACIJA: MED UMETNIŠKIM
IN ZNANSTVENIM
MUSICAL INTERPRETATION: BETWEEN THE
ARTISTIC AND THE SCIENTIFIC**

Vodja Mednarodnega muzikološkega simpozija
Head of the International Musicological Symposium:
Jernej Weiss

Predavatelji / Speakers:**8.15 / 8.15 am**

Pozdravni nagovor / *Welcome speech:*

Jernej Weiss, vodja Mednarodnega muzikološkega simpozija
Head of the International Musicological Symposium

8.30-10.00 / 8.30-10.00 am

Vabljeni predavanji / *Keynote lectures:*

Barbara Lüneburg (Linz): Veljavnost v procesih umetniškega raziskovanja v glasbi / *Validity in Artistic Research Processes in Music* (via ZOOM)

Clemens Hellsberg (Dunaj / Vienna): Uresničitev vizije: zgodovina, struktura in dirigenti Dunajskih filharmonikov / *Verwirklichung einer Vision: Geschichte, Struktur und Dirigenten der Wiener Philharmoniker*

10.00-11.15 / 10.00-11.15 am

Vodja / *Chairman*: **Luba Kyanovska**

Helmut Loos (Leipzig): Dirigent: pravica in učinek / *Der Dirigent. Anspruch und Wirkung*

Hartmut Krones (Dunaj / Vienna): Nauk o izvajanju dunajske šole kot historična izvajalska praksa / *Die Aufführungslehre der Wiener Schule als historische Aufführungspraxis*

Lidiya Melnik (Lvov / Lviv): Nekoliko drugačna »dunajska šola«: Eduard Steuermann in njegovi Lvovski učenci (L. Münzer, J. Gimpel, A. Hermelin) / *Die etwas andere »Wiener Schule«: Eduard Steuermann und seine Lemberger Schüler* (L. Münzer, J. Gimpel, A. Hermelin)

11.15-12.30 / 11.15-12.30 pm

Vodja / *Chairman*: **Hartmut Krones**

Bianca Schumann (Dunaj / Vienna): »Naslednjo soboto bo v operi zelo zanimiva predstava!« Prispevek k raziskavam historične uprizoritvene prakse / *»Nächsten Samstag ist in der Oper eine sehr interessante Vorstellung!« Ein Beitrag zur historischen Aufführungsforschung*

Viktor Velek (Ostrava): Glasbena interpretacija – specifične dela z besedilnimi izjavami / *Musical Interpretation: The Specifics of Working with Textual Statements*

Luba Kyanovska (Lvov / Lviv): Ukrajinska operna pevka Solomia Krušelnicka v procesu umetniške emancipacije poznega 19. in zgodnjega 20. stoletja / *Die Ukrainische Opernsängerin*

Solomia Kruschelnytska im Prozess der künstlerischen Emanzipation des späten 19. und frühen 20. Jahrhunderts

14.30-13.30 / 2.30-3.30 pm

Vodja / Chairman: **Viktor Velek**

Lucija Konfic, Vjera Katalinić (Zagreb): Vittorio Radeaglia in njegova *Sérénade aux étoiles* na tekmovanju Modern Composers` Series / *Vittorio Radeaglia and His Serenade aux Etoiles in the Modern Composers` Series Competition*

Wolfgang Marx (Dublin): Umetna inteligenca in glasbena interpretacija / *AI and Musical Interpretation*

15.30-16.45 / 3.30-4.45 pm

Vodja / Chairman: **Jernej Weiss**

Darja Koter (Ljubljana): Poskus analize vplivov na umetniško interpretacijo dirigenta – Lovro Matačić in Drago Mario Šijanec na slovenskih glasbenih odrih / *An Attempt to Analyse the Influences on the Artistic Interpretation of a Conductor – Lovro Matačić and Drago Mario Šijanec on Slovenian Music Stages*

Jera H. Petriček (Dunaj / Vienna): Dirigentka Gertrud Herliczka / *Conductor Gertrud Herliczka*

Niall O'Loughlin (Loughborough): Novejša slovenska glasba in njeni interpreti / *Recent Slovene Music and Its Interpreters*

17.00-17.50 / 5.00-5.50 pm

Vodja / Chairman: **Niall O'Loughlin**

Domen Marinčič (Ljubljana-Hamburg): Interpretacija v različnih snemalnih okoljih / *Interpretation in Different Recording Environments*

Tjaša Ribizel Popič (Ljubljana): Metaanaliza slovenske muzikološke literature 21. stoletja / *A Meta-Analysis of Slovenian Musicological Texts of the 21st Century*

Mednarodni muzikološki simpozij bo potekal v angleškem in nemškem jeziku. / *The International Musicological Symposium will be held in English and German.*

Vstop prost / Free entrance

Četrtek, 18. april 2024, ob 19.30
Thursday, 18 April 2024, at 7.30 pm
Dvorana Slavka Osterca, Slovenska filharmonija
Slavko Osterc Hall, Slovenian Philharmonic



Izidor Erazem Grafenauer, kitara / guitar

NOČ SLOVENSKIH SKLADATELJEV *NIGHT OF SLOVENE COMPOSERS*

Marta Sesar, flavta / *flute*

Gea Pantner Volfand, viola

Maja Rome, viola

Igor Mitrović, violončelo / *cello*

Miha Haas, klavir / *piano*

Izidor Erazem Grafenauer, kitara / *guitar*

Tim Jurkovič, kitara / *guitar*

Urška Križnik Zupan, harfa / *harp*

Tajda Krajnc, citre / *zither*

Program / Programme:

Aleksandra Bajde: Ekspozicija za violo in violončelo
*Viola and Cello Exposition**

Tomaz Bajželj: Novo delo za harfo / *New work for Harp**

Vladimir Batista: Subtilna materija za flavto, violo, violončelo in klavir / *Subtle Matter for Flute, Viola, Cello, and Piano**

Imer Traja Brizani: Trio v D-molu, op. 1 – Nocturno za flavto, violončelo in klavir / *Trio in D minor, Op. 1 – Nocturne for Flute, Cello and Piano**

Igor Dekleva: Rondo capriccioso za klavir / *Rondo capriccioso for Piano**

Bojan Glavina: Trije prizori za flavto, violo in klavir
*Three Scenes for Flute, Viola and Piano**

Tomaz Habe: Nostalgija sozvočja za kitaro, harfo in citre
*Nostalgia of Harmony for Guitar, Harp and Zither**

Uršula Jašovec: Neskončnost za kitaro in harfo / *Infinity for Guitar and Harp**

Matija Marčina: Brazilske barve za kitaro / *Brazilian Colors for Guitar**

Urška Orešič Šantavec: Novo delo za flavto, violo in klavir
*New Work for Flute, Viola and Piano**

Črt Sojar Voglar: Duo za harfo in kitaro / *Duo for Harp and Guitar**

Tomaz Svete: Amabile za kitaro, harfo in citre / *Amabile for Guitar, Harp and Zither**

David Veber: Kvartet za flavto, violo, violončelo in klavir
*Quartet for Flute, Viola, Cello and Piano**

Žarko Živković: Tango milonguero za kitaro / *Tango milonguero for Guitar**

* krstna izvedba / *premiere performance*

Eden vodilnih promotorjev slovenske glasbe je zagotovo Društvo slovenskih skladateljev – strokovno združenje, ki ohranja kakovost in ugled slovenske glasbe doma in po svetu. Društvo, ki že pogleduje proti častitljivemu, 80. jubileju delovanja, uresničuje svoje poslanstvo tudi s koncertno dejavnostjo. Vanjo med drugim sodi celovečerni koncertni cikel sodobne klasične glasbe, tradicionalna **Noč slovenskih skladateljev**, ena od stalnih spremljevalk Slovenskih glasbenih dnevov. Nepretrgana koncertno-ustvarjalna dejavnost, ki se čez leto zvrsti na različnih glasbenih odrih po Sloveniji, je namenjena izključno slovenskim

krstnim izvedbam. Kot tak je dogodek vedno znova pisana mešanica raznolikih oblikovnih in kompozicijsko-tehničnih rešitev ter estetskih premis aktualnih slovenskih ustvarjalcev.

Slovenski glasbeni dnevi bodo tokrat postregli s štirinajstimi novostmi, napisanimi za pester nabor inštrumentov v različnih zasedbah. Novitete za solistične inštrumente so izpod peres prekaljenih avtorjev **Igorja Dekleve** in **Žarka Živkovića**, ki ostajata zvesta svojima izvornima glasbiloma klavirju oziroma kitari. Medtem ko je kitara navdihnila tudi jazzu zavezanega **Mitjo Marčina**, pa je **Tomaž Bajželj** svoje novo delo posvetil romantični harfi.

Viola in violončelo se družita v noviteti nekonvencionalne, na Dunaju živeče **Aleksandre Bajde**, vsestranska **Uršula Jašovec** in izrazno samosvoj **Črt Sojar Voglar** pa pomembno bogatita sicer razmeroma skromen repertoar za duo kitare in harfe. Kompozicije za trio zasedbe so prispevali iz romske tradicije izhajajoči **Imer Traja Brizani**, neposredni in subtilni **Bojan Glavina** ter žanrsko raznolika **Urška Orešič Šantavec**, ki so iskali nove zvočne rešitve v tradicionalnih instrumentalnih kombinacijah flavte, klavirja in viole oziroma violončela. Drugačna zvočna svežina se obeta pri **Tomažu Svetetu** in tradiciji zavezanemu **Tomažu Habetu**, ki v svojih dveh novostih družita tri brenkala: kitaro, harfo in na koncertnih odrih vedno pogostejše citre.

Noč slovenskih skladateljev, ki nastaja pod umetniškim vodstvom Črta Sojarja Voglarja, bo krstno predstavila še dva instrumentalna kvarteta (flavta, viola, violončelo in klavir), pod katera sta se podpisala v svetu jazzu in improvizacije domači **Vladimir Batista** ter **David Veber**, nagrajenec Mednarodnega skladateljskega tekmovanja New Note 2013.

Interpretacije novitet so zaupane odličnim slovenskim glasbenikom mlajše in srednje generacije, med katerimi so mnogi tudi mednarodno uveljavljeni solisti.

*Without question one of the principal promoters of Slovene music is the Society of Slovene Composers, a professional association dedicated to maintaining the quality and reputation of Slovene music both in Slovenia and around the world. The Society, now approaching the 80th anniversary of its foundation, a venerable milestone, also pursues its mission through the organisation of concerts. These include an evening of contemporary classical music, the now traditional **Night of Slovene Composers**, that always accompanies the Slovenian Music Days. An ongoing cycle of concerts and performances that has been held in various venues around Slovenia over the years, it is exclusively devoted to premiere performances of works by Slovene*

composers. The event is always a colourful blend of different formal, compositional and technical solutions that showcases the aesthetic principles inspiring current Slovene composers.

This edition of the Slovenian Music Days will include fourteen new works for a varied range of instruments in different combinations. New pieces for solo instruments are contributed by the veteran composers **Igor Dekleva** and **Žarko Živković**, both of whom remain faithful to their original instruments – respectively piano and guitar. The guitar is also the inspiration for jazz devotee **Matija Marčina**, while **Tomaž Bajželj**'s new work is dedicated to the romantic harp.

Viola and cello combine in a new composition from the unconventional, Vienna-based composer **Aleksandra Bajde**, while the versatile **Uršula Jašovec** and the expressively original **Črt Sojar Voglar** make a significant contribution to the otherwise relatively scant repertoire for guitar and harp duo. Compositions for trio are contributed by **Imer Traja Brizani**, who comes from the Roma musical tradition, the direct and subtle **Bojan Glavina**, and the genre-fluid **Urška Orešič Šantavec**. All three composers have sought new sonic solutions in the traditional instrumental combinations of flute, piano and viola / cello. Fresh sounds of a different kind are promised by **Tomaž Sveče** and the traditionally inspired **Tomaž Habe**, both of whom combine three plucked string instruments in their new works: guitar, harp and zither – the last of these an increasingly common presence on concert platforms.

The Night of Slovene Composers, under the artistic direction of Črt Sojar Voglar, will also include the premiere performances of two instrumental quartets (flute, viola, cello and piano), one by **Vladimir Batista**, a composer who is at home in the world of jazz and improvisation, and the other by **David Veber**, a prizewinner at the New Note International Composers' Competition in 2013.

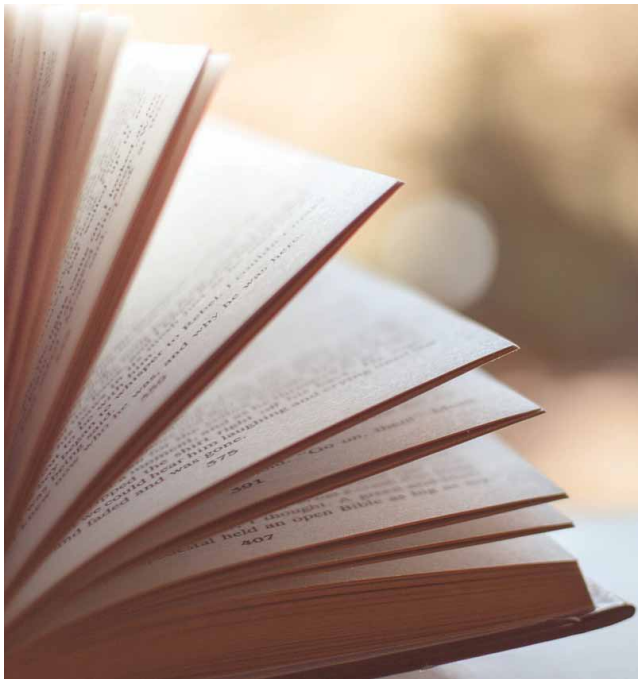
The interpretations of these new works are entrusted to outstanding Slovene musicians from the younger and middle generations, including many internationally acclaimed soloists.

Brezplačne vstopnice / Free tickets

V sodelovanju z
In cooperation with:



Petek, 19. april 2024, ob 9.00
Friday, 19 April 2024, at 9.00 am
Akademija za glasbo, Univerza v Ljubljani
Academy of Music, University of Ljubljana



MEDNARODNI ŠTUDENSKI SIMPOZIJ *INTERNATIONAL STUDENT SYMPOSIUM*

**GLASBENA INTERPRETACIJA: MED UMETNIŠKIM
IN ZNANSTVENIM**
***MUSICAL INTERPRETATION: BETWEEN THE
ARTISTIC AND THE SCIENTIFIC***

Vodja Mednarodnega študentskega simpozija
Head of the International Student Symposium:
Tjaša Ribizel Popič

Predavatelji / Speakers:

9.00-9.10 / 9.00-9.10 am

Pozdravna nagovora / Welcome speeches:

Tjaša Ribizel Popič, vodja Mednarodnega študentskega simpozija / *Head of the International Student Symposium*

Karolina Šantl Zupan, prodekanja za znanstveno in umetniško dejavnost Akademije za glasbo Univerze v Ljubljani
Vice-dean for scientific and research-artistic activity at the Academy of Music of University of Ljubljana

9.10-10.30 / 9.10-10.30 am

Vodja / Chairman: **Tjaša Ribizel Popič**

Timotej Kosovinc Zupančič (Dunaj / Vienna): Tekstura, instrumentacija in zvočni učinek: analiza Vivacea v *Simfoniji v D-duru (Hoboken I:61)* Josepha Haydna / *Texture, Instrumentation and Sound Effect: Analysing the Vivace Movement of the Symphony in D (Hoboken I:61) by Joseph Haydn*

Jakob Barbo (Ljubljana): Izbira tempa Mozartovih del – prebijanje čez minsko polje zgodovinskih virov / *Selecting the Tempo of Mozart's Works – Traversing the Minefield of Historical Sources*

Urban Stanič (Ljubljana-Dunaj / Vienna) : Upoštevanje historičnega konteksta pri izvedbi in interpretaciji klavirskih koncertov W. A. / *Mozarta Taking Into Account the Historical Context When Performing and Interpreting W. A. Mozart's Piano Concertos*

10.30-12.15 / 10.30-12.15 pm

Vodja / Chairman: **Vito Žuraj**

Lan Podletnik Ašič, Alex Hren, Aleksandra Naumovski Potisk, Eva Ostanek (Ljubljana): Izvedbe novih študentskih kompozicij z Ensemble Modern / *Performances of New Student Compositions with Ensemble Modern*

Cong Wei (Hong Kong): Živi glasovi in elektroakustična glasba / *Live Voices and Electro-Acoustic Music*

Simon Kravos, Inuarua Flute Quartet (Katarina Kastelec, Lara Oblak, Nuša Dolinšek, Alja Boštjančič) (Ljubljana): Rojstvo skladbe / *The Birth of a Composition*

14.00-15.30 / 2.00-3.30 pm

Vodja / Chairman: **Jakob Barbo**

Pavle Krstič (Salzburg): Izvajalčeva analiza ritma v Chopinovi glasbi: znanstveni pristop v umetniškem procesu

A Performer's Analysis of Rhythm in the Music of Chopin: A Scientific Approach to the Artistic Process

Cornelia Picej (Gradec / Graz): Nov pogled na že obravnavane formalne vidike sedme sonate Aleksandra N. Skrjabina (1872–1915) / *Adding Another Layer to the Already Established Formal Aspects of the Seventh Sonata of the Alexander Scriabin (1872–1915)*

Tin Cugelj (Bern): Onkraj amaterizma: multisenzorični pristop k historični izvajalski praksi / *Beyond Amateurism: A Multisensory Approach to Historical Performance Practice*

15.45-17.30 / 3.45-5.30 pm

Vodja / *Chairman:* **Tjaša Ribizel Popič**

Tisa Mrhar (Ljubljana): Posnetek koncerta Akademskega pevskega zbora pred kulturnim molkom / *Recording of a Concert by the Academic Choir Before the Cultural Silence*

Maj Brinovec (Ljubljana): Skladatelj in poustvarjalec: nezdružljiva polarnost sodobne koncertne dejavnosti / *Composer and Performer: The Irreconcilable Polarity of Contemporary Concert Activities*

Naja Mohorič (Ljubljana): Pomen harmonsko-oblikovne analize objavljenih skladb za solo harfo Iva Petriča in Alojza Srebotnjaka v povezavi z lastnimi interpretacijskimi izkušnjami pri klasifikaciji za pedagoško rabo / *The Importance of Harmonic Structure Analysis of the Published Compositions for Solo Harp by Ivo Petrič and Alojz Srebotnjak in Connection with Personal Interpretative Experiences in the Context of Classification for Pedagogical Use*

Marija Podnar (Dunaj / Vienna): Asimetrična drža instrumentalistov pri igranju: zdravstvene težave, preventiva in fizioterapija / *Asymmetric Playing Postures of Instrumentalists: Health Issues, Prevention and Physiotherapy*

Mednarodni študentski simpozij bo potekal v angleškem jeziku.
The International Student Symposium will be held in English.

Vstop prost / Free entrance

V sodelovanju z
In cooperation with:



Petek, 19. april 2024, ob 19.30
Friday, 19 April 2024, at 7.30 pm
Dvorana Slavka Osterca, Slovenska filharmonija
Slavko Osterc Hall, Slovenian Philharmonic



KONCERTNI ATELJE DRUŠTVA SLOVENSkih SKLADATELJEV CONCERT ATELIER OF THE SOCIETY OF SLOVENE COMPOSERS

DUO CLARIPIANO CLARIPIANO DUO

Dušan Sodja, klarinet / *clarinet*

Tatjana Kaučič, klavir / *piano*

19.00 / 7.00 pm

Predkoncertni pogovor z avtorji in izvajalci.

Pre-concert conversation with composers and performers.

Moderatorica / Moderator: **Nina Šenk**

Program / Programme:

Nenad Firšt: Souvenir 99 za klarinet in klavir / *for Clarinet and Piano**

Uroš Krek: Sonatina za klarinet in klavir / *for Clarinet and Piano*

Lojze Lebič: Spomin: Sonata za klarinet in klavir / *Reminiscence: Sonate for Clarinet and Piano.*

Einojuhani Rautavaara: Sonetto za klarinet in klavir / *for Clarinet and Piano*

Corrado Rojac: Indaco e rame za klarinet in klavir / *for Clarinet and Piano**

Tadeja Vulc: Drobcici za klarinet in klavir / *Fragments for Clarinet and Piano**

* krstna izvedba / *premiere performance*

Nepogrešljivo središče sodobne glasbene ustvarjalnosti je tudi komorni cikel **Koncertni atelje**, najstarejši koncertni dogodek Društva slovenskih skladateljev, ki je vstopil v svojo 58. sezono delovanja. Konceptualno nekoliko drugačen od idejno sicer sorodne Noči slovenskih skladateljev je oblikovan kot preplet domačih novitet s slovensko in tujo sodobnostjo, s poudarkom na manj znanih in redkeje slišanih kompozicijah. Napovedani program črpa iz zakladnice komornih opusov nekaterih največjih klasikov slovenske glasbe 20. stoletja, ki jih uravnoteženo dopolnjujejo tri krstne izvedbe. Poustvarjalni izziv, ki ga Koncertni atelje iz sezone v sezono ponuja izvajalcem, bosta tokrat sprejela Dušan Sodja in Tatjana Kaučič – **Duo Claripiano**, ambasador slovenske glasbene sedanosti, poznan po muzikalno vznemirljivih in občutljivo intimnih interpretacijah.

V svoji bogati, 30-letni karieri sta glasbenika stkala dragocene vezi z mnogimi slovenskimi glasbeniki. Dolgoletna prijateljca sta bila na primer s klasični popolnosti zavezanim **Urošem Krekom**, v izrazu osebnim in v glasbeni izpovedi iskrenim skladateljem, ki je ostal zvest estetskemu temelju skladateljske poetike in tehnični dovršenosti. *Sonatina*, ki jo bomo slišali, je iz leta 1984.

Interpreta redno sodelujeta tudi z **Lojzetom Lebičem**, čigar ugled in prepoznavnost odmevata daleč v mednarodni prostor. Skladatelj osebne, med zvočno silovitostjo in meditativno

zadržanostjo razpete glasbene govornice je glasbenikoma leta 2017 posvetil kompozicijo *Spomin* – predelavo *Sonate* iz leta 1960, ki v novi preobleki odzvanja kot »spomin« na avtorjevo ustvarjalno preteklost.

Uspešnemu instrumentalnemu dvojcu so skladatelji še danes močno naklonjeni. Nova dela so tokrat ustvarili **Nenad Firšt**, ki z neposrednostjo izraza in sodobnim tehničnim sredstvom navkljub ohranja stik s poslušalstvom; **Tadeja Vulc**, ki je enako prepričljiva na polju vokalne kot instrumentalne glasbe; in Tržačan **Corrado Rojac**, v prvi vrsti koncertni harmonikar, a tudi sodobni sintaksi zapisani ustvarjalec.

V prevladujoče domače obarvan spored je domiselno vtkan še *Sonetto za klarinet in klavir* (1969) v svetu enega najbolj uveljavljenih finskih skladateljev **Einojuhania Rautavaare**, avtorja bogatega in razvejanega opusa, ki je rad poudarjal svojo mistično in romantično ustvarjalno plat.

*Now in its 58th season, the chamber music cycle **Concert Atelier** is the oldest concert series organised by the Society of Slovene Composers and another essential nexus of contemporary musical creativity in Slovenia. Conceptually slightly different from sister event Night of Slovene Composers, it offers a blend of brand-new Slovene works and contemporary classical music from Slovenia and other countries, with an emphasis on less well known and rarely heard compositions. The latest programme draws on the treasury of chamber works by some of the most important names in 20th century Slovenian music, balancing them with three premiere performances. The challenge that the Concert Atelier presents to performers season after season has this time been accepted by Dušan Sodja and Tatjana Kaučič, otherwise known as **Claripiano Duo**, ambassadors of contemporary Slovene music who are known for their musically exciting and sensitively intimate performances. Over the course of their rich, 30-year career, the two musicians have woven precious ties with many Slovene musicians. These include a long friendship with **Uroš Krek**, a composer committed to classical perfection and distinguished by his personal and sincere musical expression, who has remained faithful to the aesthetic foundations of compositional poetics and technical mastery. We will hear his *Sonatina* from 1984.*

*The duo also collaborate regularly with **Lojze Lebič**, a composer with a far-reaching international reputation whose distinctly personal musical language runs the gamut from violent*

impetuosity to meditative restraint. In 2017 he dedicated the composition Memory to them – a reworking of his Sonata from 1960, which resounds in its new guise like a »memory« of the composer's creative past.

*The successful instrumental duo are still very much in favour with composers today. New works have been written for them on this occasion by **Nenad Firšt**, who, despite his use of modern techniques, successfully maintains contact with the audience through the directness of his expression; **Tadeja Vulc**, equally convincing with vocal music and instrumental compositions; and, from Trieste, **Corrado Rojac**, primarily known as a concert accordionist but also a composer well versed in contemporary syntax.*

*Imaginatively woven into a predominantly Slovene programme is Sonetto for Clarinet and Piano (1969) by one of Finland's most significant composers, **Einojuhani Rautavaara**, the creator of a rich and varied oeuvre in which he liked to emphasise his mystical and romantic sides.*

Brezplačne vstopnice / Free tickets

V sodelovanju z
In cooperation with:

DSS 
Društvo
slovenskih
skladateljev

Society
of Slovene
Composers


KONCERTNI ATELJE
DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS



Sobota, 20. april 2024, ob 19.00
 Saturday, 20 April 2024, at 7.00 pm
 Minoritska cerkev – Kulturna četrt Minoriti
 Minorite Church – Cultural Quarter Minoriti, Maribor



GODALNI KVARTET KOLEKTIVA CARPE ARTEM STRING QUARTET OF THE CARPE ARTEM COLLECTIVE

Veronika Vilar Brecej, violina / violin

Miladin Batalović, violina / violin

Nejc Mikolič, viola

Nikolaj Sajko, violončelo / cello

Program / Programme:

Hugo Wolf: Italijanska serenada / Italian Serenade

Viktor Parma: Godalni kvartet v A-duru / String Quartet in A major

Tomaž Svete: I Cantici dei Angeli

Dominik Jakšič: Godalni kvartet št. 3 / *String Quartet No. 3**

* krstna izvedba / *premiere performance*

.....

Komorni cikel butičnih koncertov *Carpe artem* Društva za komorno glasbo Amadeus je bil za popolnitev manka na področju komorne glasbe osnovan leta 2012 v Mariboru, da bi povečal dostopnost komorne glasbe strokovni in širši javnosti, širil občinstvo komorne glasbe in krepil njegovo zanimanje tudi za sodobne stvaritve. Ciklu se vsako leto pridruži **Godalni kvartet kolektiva Carpe artem**, katerega člani so v mednarodnem okolju uveljavljeni instrumentalisti.

Glasbena oblika godalni kvartet, že poltretje stoletje hrbtenica komorne glasbe, je do danes ohranila življenjsko moč in vpliv na skladatelje, glasbenike in poslušalce. Intimen, a hkrati kompleksen zvok strun, stkan v harmonično enovitost, ustvarja edinstveno glasbeno izkušnjo tako za interprete kot glasbene sladokusce. Kot najbolj popolna in žlahtna oblika komornega muziciranja pa je zvrst pri nas v polnosti vendarle zaživela šele v minulem stoletju; specifičnega razvoja slovenske glasbe, v kateri je bila zaradi ustvarjalnih in izvedbenih (z)možnosti v ospredju vokalna oziroma zborovska tradicija, ni bilo mogoče prehitovati. Prve komorne kompozicije so tako začele nastajati šele proti koncu 19. stoletja.

Med prve tehtne prispevke na področju komorne glasbe pri nas zagotovo sodi *Godalni kvartet* (1922) **Viktorja Parme**, sicer očeta slovenske opere. Četudi gre za skladateljev edini izlet na polje tradicionalne večstavčnosti in z njo sonatne forme, velja za eno avtorjevih najpomembnejših in najtehtnejših stvaritev.

Operni umetnosti predan je tudi **Tomaž Svete**, kar pa ne omejuje skladateljeve širine: prav komorne zasedbe so platforma njegovega eksperimentiranja z instrumentalnimi tehnikami in glasbeno sintakso. To velja tudi za enostavno skladbo iz leta 2004 *I Cantici dei Angeli*, ki se v raznolikih zvočnih poljih razgrinja od eterične prosojnosti do napete dramatičnosti.

Številne nove skladbe, v katerih se zrcali širok diapazon različnih estetskih nazorov, dokazujejo, da je zvok šestnajstih strun še vedno zelo aktualen. Prihajajoči koncert napoveduje krstno izvedbo *Godalnega kvarteta št. 3 Dominika Jakšiča*, skladatelja najmlajše generacije domačih ustvarjalcev.

Slovensko obarvani program zaokroža še en avtor naših korenin: genialni pisec samospeva **Hugo Wolf**, čigar *Italijanska serenada* je delo privlačne zvočne barvitosti in lahkotnega značaja ter priljubljena popestritev komornih repertoarjev.

*The Carpe Artem cycle of boutique chamber concerts organised by the Amadeus Chamber Music Society was created in Maribor in 2012 to fill a gap in the existing chamber music scene. It aims to increase the accessibility of chamber music, grow its audience and boost interest in contemporary chamber compositions. The cycle is joined each year by the **String Quartet of the Carpe Artem Collective**, whose members are internationally acclaimed instrumentalists.*

The string quartet – for two and a half centuries the backbone of chamber music – has retained its vital power and influence over composers, musicians and listeners to the present day. The intimate yet complex sound of strings, woven into a harmonious unity, creates a unique musical experience for performers and music lovers alike. The most perfect and noble form of chamber music making, it did not fully establish itself as a genre in this country until the last century. The specific development of music in Slovenia, where the vocal and choral tradition was always firmly in the foreground, reflecting existing creative abilities and performance possibilities, could not be hurried. The first chamber compositions did not begin to appear until towards the end of the 19th century.

*Among the first significant contributions to the Slovenian chamber repertoire was the String Quartet (1922) by **Viktor Parma**, otherwise known as the father of Slovene opera. Although this was the composer's only excursion into the field of traditional multi-movement works and sonata form, it is seen as one of his most important and substantial achievements.*

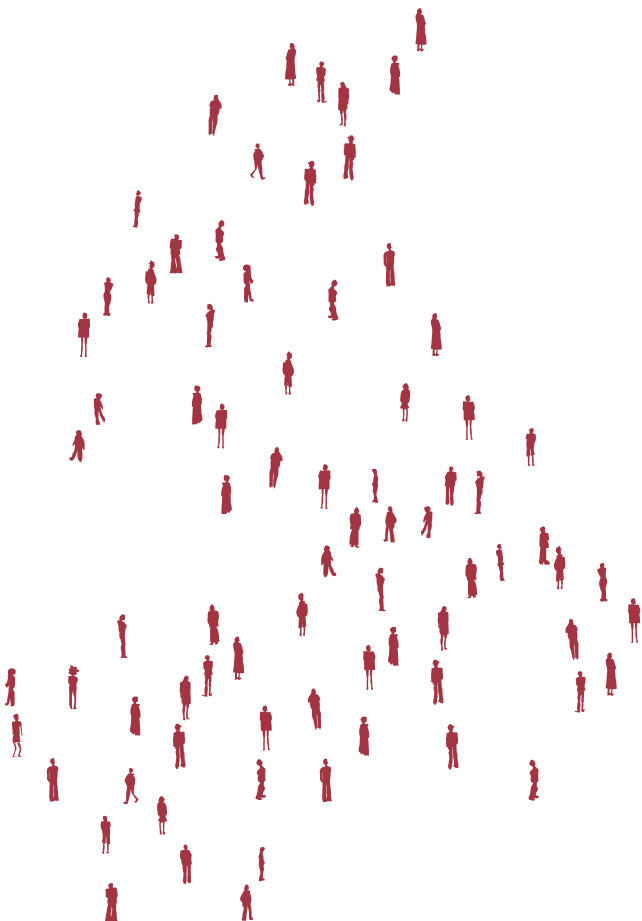
***Tomaz Svele** is another composer with a particular dedication to the art of opera, although this in no way limits the breadth of his vision: chamber ensembles are, in fact, his preferred platform for experiments with instrumental techniques and musical syntax. This is also the case with his single-movement composition *I cantici dei angeli* (2004), which traverses diverse soundscapes from ethereal translucence to tense drama.*

Numerous new compositions reflecting a broad range of aesthetic perspectives prove that the sound of sixteen strings is still extremely relevant. The upcoming concert includes the

*premiere performance of String Quartet No. 3 by **Dominik Jakšič**, a member of the latest generation of Slovene composers.*

*The largely Slovene programme is rounded off by another composer with Slovenian roots: the brilliant Lieder composer **Hugo Wolf**, whose Italian Serenade, a work of colourful tonality and light-hearted ebullience, has become a popular part of the chamber repertoire.*

Vstopnice / Tickets: 10 €



Ponedeljek, 22. april 2024, ob 19.30
 Monday, 22 April 2024, at 7.30 pm
 Viteška dvorana / Knights' Hall, Križanke



Aleksandra Radovanović, sopran / soprano

CIKLUS SAMOSPEVOV THE ART SONG CYCLE

Aleksandra Radovanović, sopran / soprano

Gregor Ravnik, tenor

Igor Vičentić, klavir / piano

Program / Programme:

Mirko Polič:

Če na poljane / *If to the Fields* (Josip Murn – Aleksandrov)

Kakor šum zefirov / *Like the Whisper of Zephyrs*
 (Silvin Sardenko)

Jaz nimam več palm / *I Have No More Palms* (Dragotin Kette)

Uspavanka / *Lullaby* (Vida Jeraj)

Meni se hoče / *I Feel Like It* (Oton Župančič)

Naš maček / *Our Cat* (Simon Jenko)

Tiho prihaja mrak / *Quietly the Dusk Comes*
(Oton Župančič)

Ej mačice / *Hey, Catkins* (Oton Župančič)

In že se je nagnil dan / *And Already the Day Bowed*
(Roman Romanov)

Romanca / *Romance* (Gregor Koritnik – Griša)

Čez noč / *Overnight* (Oton Župančič)

Tiha in temna / *Quiet and Dark* (Cvetko Golar)

Talcem / *Homage to the Hostages* (Karel Destovnik –
Kajuh)

Mene ni požela kosa / *I Wasn't Mown Down by the Scythe*
(Alojz Gradnik)

Lasta – armenska patriotska romansa (Gevork Dodokhian,
prevod v srbsčino Milenko Paunović) / *Swallow – Arme-
nian Patriotic Romance* (Gevork Dodokhian, translated
into Serbian by Milenko Paunović)

Arija Manice ter duet Manice in Lovra iz opere *Deseti brat*
Aria of Manica and Duet of Manica and Lovro from opera
The Tenth Brother

.....

Ciklus samospevov, tradicionalni koncertni dogodek, ki ga od leta 2002 prireja Glasbena matica Ljubljana, s preišljeno oblikovanimi programi razkriva ne le neskončno bogastvo iz svetovne zakladnice, ampak ozavešča pomen, ki ga je imela oblika samospeva na razvoj slovenske glasbene umetnosti. Péta beseda je bila namreč eno najmočnejših sredstev za izražanje notranjih razpoloženj in širjenje narodno prebudnih idej 19. stoletja. Na prelomu iz 19. stoletja v 20. je vrst postopoma izgubljala čitalniškega duha in še desetletja ostala oblika, privlačna slovenskim skladateljem.

Pomemben pečat v delovanju Glasbene matice je zapustil **Mirko Polič**, dirigent in skladatelj, ki sodi med najmarkantnejše osebnosti slovenskega glasbenega življenja prve polovice 20. stoletja. S svojim delovanjem po različnih mestih od Trsta do Osijeka, Zagreba, Beograda in predvsem Ljubljane, kjer je bil dolga leta vodilna osebnost ljubljanske Opere, je pomembno prispeval tudi k razvoju tedanje jugoslovanske glasbene kulture.

Pri delu sta ga vseskozi gnala izrazita umetniška potencia in živo stremljenje k uveljavljanju izvirne slovenske glasbene tvornosti. S svojimi naprednimi nazori je znatno vplival na

modernejšo orientacijo slovenske operne in koncertne prakse dvajsetih in tridesetih let minulega stoletja ter s tem slovenskemu občinstvu približeval sodobne estetske nazore. Ustvarjal je na temeljih nove romantike, glasbeno govorico pa obogatil tudi z novejšimi harmonskimi sredstvi ter s tem sodobnejšim estetskim razumevanjem. Čeprav ga je najbolj privlačila opera, je skladal na različnih področjih ter zapustil tudi več samospევov in zborovskih skladb.

Program, v celoti posvečen Poliču, odkriva tančice pozabljenega skladatelja, čigar dediščino bodo v intimnem preletu vokala in klavirja obudili uveljavljeni interpreti: sopranistka **Aleksandra Radovanović** in pianist, skladateljev pravnik **Igor Vičentić**, življenjska in glasbena sopotnika, ki sta poskrbela za novo edicijo Poličevih samospევov, ter **Gregor Ravnik**, klasično šolani tenorist, uspešen tudi v popularnem žanru.

The Art Song Cycle is a traditional concert series organised by the Glasbena matica Ljubljana since 2002, with thoughtfully designed programmes that reveal the endless wealth of the world's treasury of art songs while simultaneously highlighting the important role played by the art song in the development of Slovene music. The sung word was, in fact, one of the most powerful means available to express inner feelings and disseminate the nationally conscious ideas of the 19th century. As the 19th century turned into the 20th, the genre gradually lost the »reading room« spirit associated with national awakening and remained a popular form with Slovene composers for many decades.

*Composer and conductor **Mirko Polič**, one of the most prominent figures in Slovene musical life in the first half of the 20th century, left an important mark on the activities of the Glasbena Matica. Active in various cities including Trieste, Osijek, Zagreb, Belgrade and, above all, Ljubljana, where he was for many years a leading figure at the Ljubljana Opera, he also made a significant contribution to the development of the Yugoslav musical culture of his day.*

A man of considerable artistic powers, he was driven by a keen desire to establish an original Slovene form of musical creativity. His progressive views helped give a more modern orientation to operatic and concert practice in the 1920s and 1930s, in this way familiarising Slovene audiences with contemporary aesthetic principles. His own compositions were based on Neo-Romantic foundations, enriched by modern harmon-

ic devices and a more contemporary aesthetic understanding. Although he was most drawn to opera, he composed in a range of genres and his oeuvre included several art songs and choral works.

The programme of this concert, entirely dedicated to Polič, lifts the veil on a forgotten composer whose works will be reawakened, in an intimate dialogue of voice and piano, by three established performers: soprano **Aleksandra Radovanović** and pianist **Igor Vičentić** (the composer's great grandson), musical and life partners who have also curated a new edition of Polič's art songs; and **Gregor Ravnik**, a classically trained tenor who is also a successful pop singer.

Vstopnice / Tickets: 12 €

V sodelovanju z
In cooperation with:



Torek, 23. april 2024, ob 19.30
 Tuesday, 23 April 2024, at 7.30 pm
 Dvorana Marjana Kozine, Slovenska filharmonija
 Marjan Kozina Hall, Slovenian Philharmonic

Zaključek 38. Slovenskih glasbenih dnevov Closing of the 38th Slovenian Music Days



Lana Trotovsšek, violina / violin

Dirigent / Conductor: **STEVEN LOY**

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Solistka / Soloist:

LANA TROTOVŠEK

violina / violin

.....

Program / Programme:

Božidar Kos: Sinfonietta za godala / *for Strings*

Svetlana Maraš: Kljubovalnost čudovitih otrok / *Defiance of Glorious Children* (koncertna izvedba / *concert version*)

Larisa Vrhunc: Tako tiho / *So quiet* (koncertna izvedba / *concert version*)

Janez Matičič: Koncert za violino in orkester / *Concerto for Violin and Orchestra*

.....

Sklepni koncert 38. Slovenskih glasbenih dnevoov bo v znamenju sodobne ustvarjalnosti. Uvedel ga bo v svetovnem merilu eden najuspešnejših slovenskih skladateljev **Božidar Kos**, večkrat nagradjeni umetnik, ki si je svetovno slavo prislužil na drugi strani Zemljine poloble ter se zapisal med vodilne glasbene osebnosti Avstralije in širšega pacifiškega območja. V njegovi glasbeni govorici tako pomenljivo odzvanja širjava oddaljenih pokrajin s pridihom kozmičnega. *Sinfonietta za godala* iz leta 1984 sodi v obdobje, ko je Kos začel evropski avantgardizem spajati z elementi balkanske folkloristike.

V osrčju sporeda sta kompoziciji glasbenic različnih skladateljskih poetik, ki sta našli ustvarjalne vzvode pri otrocih. Leta 2023 premierno izvedeni deli sta nastali v okviru umetniškoraiziskovalnega projekta B-AIR, ki raziskuje vpliv zvoka na življenje človeka od zibke do slovesa. Srbska umetnica **Svetlana Maraš**, ki ustvarja na presečišču eksperimentalne glasbe, zvočne umetnosti in novih medijev, se v skladbi *Kljubovalnost čudovitih otrok* opre na pustolovsko, sveže in brezmejno muziciranje otrok ter njihovo svobodo eksperimentiranja in improviziranja. **Larisa Vrhunc**, ena tistih slovenskih skladateljic, ki so se kot prve v zgodovini slovenske ustvarjalnosti uveljavile v tujini, pa se v kompoziciji z laskavo mednarodno oznako »priporočeno delo« *Tako tiho* ozira k najmlajšim: z mislijo na mlade poslušalce je ustvarila tiho glasbo za dojenčke in malčke ter s tem odprla še neuhojeno pot predstavljanju glasbene umetnosti najmlajšemu občinstvu.

Praznik glasbe se bo izpel s *Koncertom za violino in orkester, op. 49, Janeza Matičiča*, za klavirjem izbrušenega virtuoza, ki pa je v svet glasbe stopil z violino v roki. Koncert, prežet z dinamiko čutnosti in nadzora, je napisal v poznih sedemdesetih, v času, ko se je že dodobra navzel pariškega duha. Ob spremljavi Simfoničnega orkestra RTV Slovenija in pod taktirko maestra **Stevena Loya** ga bomo slišali v interpretaciji mlade, v Londonu živeče slovenske violinistke **Lane Trotovshek**, ki je v zadnjem desetletju ustvarila zavidljivo mednarodno solistično kariero.

The closing concert of the 38th Slovenian Music Days is dedicated to contemporary creativity. It will be opened by one of

the most globally successful Slovene composers, **Božidar Kos**, a multiple award winning artist who built his worldwide fame in the southern hemisphere and has established himself among the leading musical figures in Australia and the wider Pacific region. His musical language resonates with the vastness of distant landscapes combined with a hint of the cosmic. His *Sinfonietta for strings* (1984) dates from the period in which Kos began to fuse the music of the European avant-garde with elements of Balkan folk music.

The heart of the programme consists of two works by composers with very different approaches who have both found creative inspiration in children. Premiered in 2023, both works were created as part of the artistic research project B-AIR, which looks at how sound influences people at all stages of life, from the cradle to the grave. Serbian artist **Svetlana Maraš**, who works at the interface of experimental music, sound art and new media, drew on the adventurous, fresh and boundless musicianship of children and their freedom of experimentation and improvisation for her piece *Defiance of the Glorious Children*. **Larisa Vrhunc**, one of the first female Slovene composers in the history of Slovene creativity to achieve international recognition, focuses on the very youngest children in her composition *So Quiet*, selected as a »recommended work« at the 69th International Rostrum of Composers in the Netherlands last year. This quiet music specifically created for babies and toddlers opens up the hitherto unexplored field of presenting music to the very youngest audiences.

Our festival of music comes to end with a performance of the *Concerto for Violin and Orchestra, Op. 49*, by Janez Matičič, a virtuoso pianist who began his musical career as a violinist. This concerto, infused with the dynamics of sensuality and control, dates from the late 1970s, when the composer was already deeply imbued with the spirit of Paris. We will hear the work performed by the RTV Slovenia Symphony Orchestra under conductor **Steven Loy** and the young, London-based Slovene violinist **Lana Trofovšek**, who over the past decade has built an enviable international career as a soloist.

Vstopnice / Tickets: 12 €, 15 €, 18 €



SIMFONIČNI ORKESTER
RTV SLOVENIJA

28. marec–26. april / 28 March–26 April
Ponedeljek–petek: 10.00–16.00
Monday–Friday: 10.00 am–4.00 pm
Križevniška cerkev / Križevniška Church



ODTISI / IMPRESSIONS

Razstava del Blaža Vehovarja
Exhibition by Blaž Vehovar

Kustosinja / *Curator*: **dr. Nelida Nemec**

Otvoritev razstave / *Exhibition opening*:

Četrtek, 28. marec 2024, ob 18.00
Thursday, 28 March 2024, at 6.00 pm

.....

Leta 2019 je nastala slika v mešani tehniki na juti z naslovom *Kamnita pokrajina* v rjavo rumenih odtenkih s preiščljeno razporejenimi poudarki črne, ki zaokroža kamnite strukture in s svojim prelivanjem preusmerja gledalčev pogled: v obris bežeče

živali iz skalovja v neznano? V sled, ki nas usmerja? Ali v dotik zemlje z nebom, kjer si lahko v brezmejnem kozmosu le neznan delček, kjer smo vsi »le drobna zrna v odnosu do tiste-ga Enega, ki mu dajemo mnoga, različna imena. A v vsakem zrnu je prisotna celota vsega vesoljstva ...«? (Marko Uršič) Ali samo v preblisk, ki se slikarju **Blažu Vehovarju** strne v misel, vizijo, podobo in dejanje? Dejanje slikarja in naravovarstvenika, ki z naravo in živalmi diha isti zrak? Ena izmed slik. Mnogih, ki so v zadnjih letih nastale v skrbi za ohranitev narave. Za ohranitev živalskih vrst. Za ohranitev spoštovanja. Slike z naslovi *Bizon*, *Volkovi*, *Travnik*, *Kraška pokrajina* ... nosijo sporočila ljubezni in zaskrbljenosti.

Blaž Vehovar je učenec beneške šole, ki mu je, tako kot še nekaterim slovenskim umetnikom generacij zadnjega desetletja prejšnjega in prvega desetletja tega stoletja, stal ob strani profesor Carlo Di Raco in ga nagovoril k širokemu razmisleku o vsebinskih in formalnih izhodiščih ter postulatih; te je na poti ustvarjanja ponotranjil in nadgradil v lastno likovno izpoved, v kateri ohranja svež in prepoznaven rokopis. Pomembni so mu barva, svetloba, prostor, kompozicija, zapis roke, ki poudarja tako gib, dotik kot nanos. Na mejo med abstrahiranjem in realističnim videnjem izmišljenih naravnih okolij pogosto umešča živali, ki jim grozi izumrtje, in ustvari dramatično vzdušje, ki nagovori in se dotakne. Drami. Pušča odtise spoznanj in nago-varjanj. Odtise globoke skrbi in zavzetosti.

Blaž Vehovar ni samo subtilen in razmišljajoč opazovalec narave, temveč je po zaslugi dr. Mihe Krofija tudi aktiven borec za ohranjanje narave in živalskega sveta; je zagrizen raziskovalec zgodovinske preteklosti, ki je s svojo krutostjo, sovražnostjo in zaničevanjem človekovega dostojanstva zaznamovala življenje njegove babice, ki je preživela strahote taborišča Ravensbrück. Je spoštljiv oboževalec stvaritev umetnikov, ki so se s svojim odnosom do Človeka in Umetnosti zapisali v svetovno zgodovino: Prima Levija, Borisa Pahorja in Zorana Mušiča. Vsi trije so preživeli taborišča smrti. Mušič je s ciklom *Kamnita pokrajina* ustvaril enega izmed svojih vrhov. V rjavih odtenkih ob poudarjeno avtorski risbi je izpovedal vso bolečino telesa in pokrajine, ki jo desetletja kasneje Blaž Vehovar v tem brezmejnem prostranstvu s podoben barvno izbiro občuti kot grožnjo obstoja vrednot in ciljev, ki vsem živim bitjem omogočajo življenje. Dela na temo odnosa človeštva do sveta in narave, s posebno ljubeznijo do živali, govorijo v zrelem slikarskem jeziku, ki črpa v tradiciji beneškega slikarstva, opirajoč se na vse aktualne izvore in naslone sodobne vizualne umetnosti; govorijo o angažiranosti umetnika, ki vidi v prihodnost in nas sooča s sedanostjo.

*A mixed technique painting on jute canvas from 2019 entitled Stone Landscape in brown and yellow shades, with judiciously disposed accents in black that surround the stone structures and redirect the viewer's gaze: to the outline of an animal fleeing from the rocks into the unknown? To a trail that guides us? To the place where the earth touches the sky, where in the limitless cosmos you can be no more than an insignificant fragment, where all of us are »mere tiny grains in relation to that One to whom we give many, different names. Yet in every grain the whole of the universe is present ...« (Marko Uršič). Or simply to the flash that, for painter **Blaž Vehovar**, crystallises into thought, vision, image and action? The action of a painter and conservationist who breathes the same air as nature and animals? One painting. One of many created in recent years out of concern for the conservation of nature. For the conservation of animal species. For the conservation of respect. Paintings with titles like Bison, Wolves, Meadow or Karst Landscape that contain messages of love and concern.*

Blaž Vehovar is a pupil of the Venetian school, an artist who, like a number of other Slovene artists of the generations that emerged in the last decade of the past century and the first decade of this, benefited from the mentorship of Carlo Di Raco of the Accademia di Belle Arti in Venice, who persuaded him to reflect broadly on substantive and formal starting points and postulates. Internalising them over the course of his creative journey, he has built them into his own personal form of artistic expression, within which he maintains a fresh and distinctive signature. Colour, light, space, composition and brushwork that emphasises movement, touch and, at the same time, the application of the paint – these are all important elements of his work. His paintings frequently include endangered animals, which he places in the borderland between abstraction and a realistic vision of imagined natural environments, in this way creating a dramatic atmosphere that addresses and touches. Provokes. Leaves impressions of insights and urgings. Impressions of profound concern and commitment.

Blaž Vehovar is not only a subtle and contemplative observer of nature; thanks to wildlife researcher Miha Krofel he is also actively engaged in the fight to conserve nature and the animal world; he is a dedicated researcher of the historical past that, with its cruelty, hostility and contempt for human dignity, marked the life of his grandmother, who survived the horrors of the Ravensbrück concentration camp. He is a respectful admirer of the works of three creative individuals who have

written themselves into world history through their attitudes towards Man and Art: Primo Levi, Boris Pahor and Zoran Mušič. All three of them death camp survivors. Mušič's Stone Landscape cycle represented one of his creative peaks. In shades of brown and with a highly individual drawing style, Mušič expressed all the pain of the human body and the landscape that, decades later, Blaž Vehovar perceives in this boundless expanse, with a similar choice of colours, as a threat to the survival of the values and aims that make life possible for all living creatures. Works on the theme of humanity's relationship with the world and nature, with a special love for animals, speak in a mature artistic language that draws on the tradition of Venetian painting while also leaning on all the current sources and borrowings of contemporary visual art; they speak of the engagement of the artist who can see into the future and confronts us with the present.

Nelida Nemeč

Vstop prost / Free entrance



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Blagajna Križanke / Križanke Box Office

Tel.: + 386 (0)1 241 60 26, 241 60 28

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Tickets are available for purchase online at ljubljanafestival.si and at the Križanke Box Office, gas stations and other Eventim ticket outlets. Tickets for the concert by the String Quartet of the Carpe Artem Collective can also be purchased at the box office of the Minorite Church in Maribor. Free tickets for the Concert Atelier and Night of Slovene Composers concerts are available at the Križanke Box Office. Admission to the International Musicological Symposium and the International Student Symposium is free of charge.

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