

The background features a large, expressive blue brushstroke that forms a roughly circular shape. Overlaid on this is a thin, dark blue circular line. The text is centered within this circle.

Koncertni cikel SiBRASS

2020

## KONCERTNI CIKEL SiBRASS 2020

### KONCERT 1

#### EVFONIJ IN KLAVIR

Nedelja, 27. september 2020 ob 11.00

Slovenska filharmonija

Dvorana Slavka Osterca

### KONCERT 2

#### TROBILNI TRIO

Nedelja, 11. oktober 2020 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

### KONCERT 3

#### KONCERT NOVE GENERACIJE

Nedelja, 29. november 2020 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

### KONCERT 4

#### TROBILNI KVINTET

Nedelja, 20. december 2020 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

## SiBRASS 2020 CONCERT CYCLE

### CONCERT 1

#### EUPHONIUM AND PIANO

Sunday, 27 September 2020, at 11.00 a.m.

Slovenian Philharmonic

Slavko Osterc Hall

### CONCERT 2

#### THE BRASS TRIO

Sunday, 11 October 2020, at 11.00 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

### CONCERT 3

#### THE NEW GENERATION

Sunday, 29 November 2020, at 11.00 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

### CONCERT 4

#### BRASS QUINTET

Sunday, 20 December 2020, at 11.00 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

Društvo SiBRASS tudi v negotovem letu 2020 nadaljuje in nadgrajuje cikel koncertov, v katerem predstavlja najrazličnejša glasbena dela in zasedbe s poudarkom na trobilih.

S podporo Oddelka za kulturo Mestne občine Ljubljana in ostalih podpornikov smo v društvu lahko zasnovali štiriletni programski okvir koncertnega cikla, za kar na tem mestu vsem izrekamo iskreno zahvalo.

Vsak koncert posamezne sezone bo izpostavil določeno izvajalsko zasedbo, kot so trobilni kvinteti, manjše in raznolike komorne zasedbe, ki vključujejo vsaj en trobilni instrument, večji trobilni ansambli, dueti trobilnega instrumenta in klavirja ter komorne zasedbe mlajših generacij trobilcev. Za izbor predstavnikov mlajše generacije smo zastavili in izpeljali razpis, v katerem je sodelovala obsežna strokovna komisija v sestavi odličnih pedagogov z vseh slovenskih institucij na srednji in univerzitetni stopnji glasbenega izobraževanja. Člani komisije so bili: Boštjan Lipovšek, Jure Gradišnik, Matjaž Jevšnikar, Andrej Karba, Nejc Merc, Boris Dvoršak, Dejan Podbregar, Jure Krajnc, Damir Tkavc, Miran Šumečnik, Mirko Orlač in Rok Vilhar. Veseli nas številčno obetaven odziv mladih in pa predvsem to, da so bile vse prijave umetniško izredno prepričljive, zaradi česar je bilo delo komisije izredno naporno.

Tokrat se nam bodo predstavili hornist Sebastijan Buda v duetu s pianistom Urbanom Staničem ter kvartet rogov FourCor, ki ga poleg Bude sestavljajo še Blaž Ogrič, Petar Kšenek in Gašper Okorn. Na preostalih koncertih bodo nastopili evfonist Nejc Merc v duetu s pianistom Davorinom Morijem, hornist Andrej Žust, ki bo tokrat nastopil v triu z orkestrskima kolegoma, trobentačem Gabórijem Tarkövijem in pozavnistom Jesperjem Buskom Sørensenom, ter izjemno obetaven sestav diplomantov ljubljanske Akademije za glasbo – Trobilni kvintet Schaka.

Koncertni cikel SiBRASS v letošnjem letu obsega štiri komorne koncerte, medtem ko smo program za večji trobilni ansambel zaradi vsem znanih epidemioloških razmer raje predstavili na poznejši čas.

Za vse koncerte bomo o možnostih obiska v živo sproti obveščali preko spletne strani [www.sibrass.com](http://www.sibrass.com) in pa na facebook strani društva SiBRASS, hkrati pa se bomo potrudili, da bodo vsi koncerti na ogled tudi v živo preko spleta.

Ob koncu vas vabim, da z donacijo na transakcijski račun društva Sibrass (SI56 0201 0026 0623 446, odprt pri NLB) podprete naše delo. Vsakršen prispevek bo dobrodošla pomoč pri organizaciji koncertnih dogodkov še naprej, za kar sem vam iskreno zahvaljujemo.

Franc Kosem, predsednik društva SiBRASS

Even in this uncertain year of 2020, the SiBRASS Association is continuing and enhancing its concert cycle, which will present diverse works of music and ensembles with an emphasis on brass.

With the support of the Department for Culture of the Municipality of Ljubljana and other supporters, the SiBRASS Association has devised a four-year plan regarding the concert cycle programme, for which the Association would like to express its sincere appreciation.

During this period, each concert of a certain season will feature a specific type of ensemble, such as brass quintets, small and diverse chamber ensembles including at least one brass instrument, larger brass ensembles, duets comprising a brass instrument and piano, and ensembles of the young generation of chamber musicians. In order to select the representatives of the young generation, SiBRASS prepared and carried out a call for tenders in which an extensive expert committee participated, comprising excellent teachers from all institutions for music education at the secondary and higher education levels. The committee comprised the following members: Boštjan Lipovšek, Jure Gradišnik, Matjaž Jevšnikar, Andrej Karba, Nejc Merc, Boris Dvoršak, Dejan Podbregar, Jure Krajnc, Damir Tkavc, Miran Šumečnik, Mirko Orlač, and Rok Vilhar. We were delighted to see numerous young musicians apply, and especially to have received their artistically appealing applications, which made the task of the committee quite demanding.

This event will feature French hornist Sebastijan Buda in duet with pianist Urban Stanič and the French horn quartet FourCor, comprising Sebastijan Buda, Blaž Ogrič, Petar Kšenek, and Gašper Okorn. Other concerts will feature euphonist Nejc Merc in duet with pianist Davorin Mori; French hornist Andrej Žust, who will perform in a trio together with his colleagues from the orchestra: trumpeter Gabór Tarkövi and trombonist Jesper Busk Sørensen; and the Schaka Brass Quintet, an extremely promising ensemble of Ljubljana Academy of Music graduates.

This year's SiBRASS concert cycle consists of four chamber concerts, while the planned programme for large brass ensemble has been postponed due to current circumstances.

With regard to all concerts, SiBRASS will keep its audience updated as to the possibility of attending such events in person via its website [www.sibrass.com](http://www.sibrass.com) as well as through the SiBRASS Association's Facebook page. Furthermore, we will strive to ensure that it will be possible to view all concerts live on the internet.

Last but not least, I would like to invite you to support our work by sending a donation to the SiBRASS Association's bank account: No. SI56 0201 0026 0623 446 (NLB bank). Each and every donation would be greatly appreciated and help us organise future concerts, for which we offer our sincere gratitude.

Franc Kosem, President of the SiBRASS Association

## Koncert I

### Evfonij in klavir

Nedelja, 27. september 2020 ob 11.00

Slovenska filharmonija, Dvorana Slavka Osterca

### Program

Roland Szentpáli

KONCERTANTNA SIMFONIJA

I. Introduction

II. Passepied

III. From Nóra

IV. Play

Georg Philipp Telemann

SONATA ZA FAGOT IN CONTINUO v f-molu, TWV 41 :f1

Triste

Allegro

Andante

Vivace

Robert Kamplet

SKRIVNOST

BLIZU

Gioachino Rossini

LARGO AL FACTOTUM (Cavatina iz Seviljskega brivca)

### Izvajalca

Nejc Merc, evfonij

Davorin Mori, klavir

Cikel se začenja s koncertom evfonista Nejca Merca in pianista Davorina Morija, ki bosta 27. septembra 2020 predstavila glasbo za evfonij in klavir. Od sredine 19. stoletja dalje se je v različnih orkestrskih oziroma instrumentalnih zasedbah postopoma povečevala vloga danes uveljavljenih trobil, pri čemer velja izpostaviti predvsem rogove, pozavne in trobente. K temu je pripomogel tudi sistem ventilov, ki sta ga v začetku 19. stoletja iznašla Heinrich Stölzel in Friedrich Blühmel in je spodbudil razvoj novih trobil. Ferdinand Sommer je pod vplivom Adolpha Saxa in njegovih saksovih rogov leta 1843 izumil evfonij – aerofon: nizko, konično trobilo s štirimi ventili (triije pokončni in eden stranski, obstajajo pa tudi različki s tremi oziroma petimi), ki ga zaznamuje poln, mehak zvok. Čeprav so glasbilo na Veliki londonski razstavi leta 1851 poimenovali *sommerofon*, ga je mojster iz Weimarja imenoval *euphonion*. Ime izvira iz grške besede *euphonos*, pri čemer *eu* pomeni sladek oziroma dober, *phonos* pa zveneti. Grško sestavljenko bi torej lahko dobesedno prevedli kot »sladko-zveneč« oziroma »dobro-zveneč«. Glasbilo danes sodi v družino tub, kjer zaseda tenorski glas, sinonim za evfonij pa je tenorska tuba.

Uvodni koncert začenja *Koncertantna simfonija Rolanda Szentpálja*. Madžarski tubist, skladatelj in nasploh mojster nizko zvenečih trobil je delo zložil leta 2015 po naročilu Beograjskega filharmoničnega orkestra in ga še istega leta kot solist krstno izvedel na štiri zgodovinska glasbila: serpent, cimbasso oz. basovski rog, ofikleido in saksov rog. To melodično domiselno skladbo z virtuoznim predznakom in spontano razvijajočim se glasbenim tokom, ki bo tokrat zazvenela v različici za evfonij in klavir, sestavljajo štiri stavki (*Introdukcija, Passepied, Od Nóre, Igra*), ki so v prvi vrsti namenjeni solistovemu razkazovanju obvladovanja glasbil(a). Skladatelj je delo posvetil prijatelju in še enemu velikemu mojstru evfonija Stevenu Meadu, sicer staremu znancu slovenskih glasbenih odrov, in francoskim kolegom, ki igrajo saksove rogove ter druga podobna francoska glasbila.

Skoraj tri stoletja starejša je *Sonata za fagot in continuo v f-molu, TWV 41:f1 Georga Philippa Telemanna*, o katerem je znani hamburški teoretik Johann Mattheson nekoč zapisal takole: »Lullyja hvalijo, Corelli hvaliti pusti se nemalo, le Telemann pa se povzdiguje nad vso hvalo«. Eden najplodovitejših skladateljev vseh časov, ki naj bi po nekaterih novejših študijah zložil kar 3000 del, je samo med letoma 1725 in 1740 ustvaril kar triinštirideset različnih, zaokroženih glasbenih publikacij. Za življenja je veljal za najpomembnejšega nemškega skladatelja, še posebej cenjena so (bila) njegova komorna dela. Mnoga izmed njih so se žal porazgubila med drugo svetovno vojno, kar pa ne velja za *Sonato za fagot in continuo v f-molu*, ki je najverjetneje nastala okoli leta 1728, v času, ko je Telemann služboval kot kantor na Latinski šoli Johanneum v Hamburgu. Izdal jo je v glasbenem mesečniku *Der getreue Musik-Meister* (»Zanesljivi učitelj glasbe«), prvem tovrstnem glasilu v zgodovini, v katerem je sicer objavljala dela za najrazličnejše zasedbe in v vseh tedaj priljubljenih slogih. *Sonata za fagot in continuo v f-molu* je zložil po zgledu italijanske cerkvene sonate (*sonata da chiesa*), pri čemer si stavki (*Triste, Allegro, Andante, Vivace*) sledijo po načelu počasi-hitro-počasi-hitro.

**Robert Kamplet** poučuje glasbeni stavek in solfeggio na Konservatoriju za glasbo in balet Maribor. Na ljubljanski Akademiji za glasbo je z odliko diplomiral v razredu profesorja Daneta Škerla, magistriral pa pri profesorju Marku Mihevcu. Njegova dela izvajajo na koncertih in glasbenih festivalih, kot so Festival Lent, Svetovni glasbeni dnevi v Belgiji, glasbeni festival v Leobnu, ter v Vokalnem abonmaju Slovenske filharmonije. Kampletov opus, ki šteje okoli 150 del, sestavlja pretežno komorna glasba. Karakterni skladbi za violino in klavir z naslovoma *Skrivnost* in *Blizu* je zložil leta 2017. 16. marca tega leta sta ju na Noči slovenskih skladateljev DSS v Viteški dvorani ljubljanskih Križank krstno izvedla violinist Matej Haas in pianistka Beata Ilona Barcza. Zamaknjeni prvi skladbi (*Skrivnost*), za katero se zdi, da violina lebdi nad repetitivnimi, ostinatnimi vzorci v klavirski podlagi, sledi kontrasten, impulziven in na trenutke celo odrezav glasbeni stavek (*Blizu*), ki ohranja dokaj poudarjen ritmični element. Kot meni skladatelj, sta bili »skladbi bistveni pri preporodu njegovega ustvarjanja ob prehodu v drugo, zrelejše ustvarjalno obdobje. V skladbah, ki se lahko izvajata skupaj ali posamezno, glasba izraža skrivnostne misli ob impulzni gradaciji zvoka.«

Uvodni koncert cikla SiBRASS zaokrožuje še eno glasbeno delo starejšega datuma, in sicer bravurozna Figarova cavatina iz opere *Seviljski brivec* **Gioachina Rossinija**, ki bo tokrat zazvenela v adaptaciji za evfonij in klavir. Rossini je v glasbeno preobleko mojstrsko odel libreto, ki ga je Cesare Sterbini spisal na podlagi istoimenske francoske komedije Pierra Beaumarchaisa. Najbrž najbolj znamenita točka opere je Figarova cavatina iz prvega dejanja *Largo al factotum*, v kateri se samozavestni junak v hitrem in učinkovitem blebetu loti naštevanja tako svojih uspehov kot tudi nadlog.

## **Nejc Merc, evfonij**

Nejc Merc je po končani umetniški gimnaziji na Konservatoriju za glasbo in balet Maribor nadaljeval šolanje na Akademiji za glasbo Univerze v Ljubljani, kjer je leta 2014 z odliko in s posebno pohvalo »summa cum laude« končal magistrski študij v razredu profesorja Darka Roškerja. Na državnih in mednarodnih tekmovanjih je dosegel izjemne rezultate in prejel številna priznanja, v Sloveniji je prejel tudi študentsko Prešernovo nagrado. Svoje znanje je izpopolnjeval pri svetovno priznanih profesorjih, kot so Øystein Baadsvik, Steven Mead, Thomas Rüedi, Roger Bobo in James Gourlay. Redno sodeluje z Orkestrom Slovenske filharmonije, občasno pa tudi s Simfoničnim orkestrom RTV Slovenija, Brass bandom Slovenija, Trobilnim ansamblom Slovenske filharmonije idr. Od leta 2013 je zaposlen na Konservatoriju za glasbo in balet Maribor, kjer vodi pihalni orkester GŠ Center, od leta 2017 pa je tudi asistent na Akademiji za glasbo Univerze v Ljubljani.

## **Davorin Mori, klavir**

Davorin Mori je študiral klavir in dirigiranje na Koroškem deželnem konservatoriju v Celovcu pri Alexeiju Kornienku ter klavir na Univerzi Mozarteum v Salzburgu v razredu Claudiusa Tanskega. Trenutno študira dirigiranje na Univerzi za glasbo in upodabljajočo umetnost na Dunaju, v razredu Johanna Wildnerja. V času študija je prejel več nagrad na državnih in mednarodnih pianističnih tekmovanjih v Sloveniji, Italiji in Srbiji. Je tudi dobitnik diplome dr. Romana Klasinca za umetniške dosežke. Kot dirigent ali solist je nastopal z Orkestrom Slovenske filharmonije, dunajskim zborom Philharmonia Chor Wien, orkestrom Symphonieorchester des KONSE iz Celovca, zasedbo Tonkünstler-Orchester Niederösterreich idr. V Sloveniji, Evropi in na Kitajskem pogosto nastopa tudi kot partner različnih komornih zasedb. V duhu in ideji, povzetih po Arnoldu Schönbergu, ki je leta 1918 na Dunaju ustanovil društvo za zasebne glasbene koncerte, je Davorin Mori sto let pozneje na noge postavil orkester Camerata Sinfonica Austria, ki v komorni zasedbi izvaja velika simfonična dela Gustava Mahlerja, Antonína Dvoráka in drugih skladateljev. Leta 2019 je bil asistent zborovodje Dunajske državne opere.



## Koncert 2

### Trobilni trio

Nedelja, 11. oktober 2020 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

### Program

Johann Sebastian Bach (prireديل Heribert Breuer)

SUITA ZA TROBILNI TRIO

Leonard Bernstein

ELEGIJA ZA MIPPYJA II za pozavno solo

Nina Šenk

...da kehrte die Ruhe ein... (krstna izvedba, naročilo Društva SiBRASS)

Vincent Persichetti

PARABOLA XIV za trobento solo

Francis Poulenc

SONATA ZA ROG, TROBENTO IN POZAVNO

Allegro moderato / Andante / Rondeau



Jean-François Michel

SUITA ZA TROBENTO, ROG IN POZAVNO

Vitalij Bujanovski

ŠPANIJA za rog solo

Vaclav Nelhybel

TRIO ZA TROBENTO, ROG IN POZAVNO

Frigyes Hidas

TRIGA

### Izvajalci

Gábor Tarkövi, trobenta

Andrej Žust, rog

Jesper Busk Sørensen, pozavna

Drugi koncert letošnjega cikla bo v znamenju treh izjemnih glasbenikov, članov Berlinskega filharmoničnega orkestra: poleg »našega« Andreja Žusta (rog) bosta nastopila še madžarski trobentar Gábor Tarkövi in danski pozavnist Jesper Busk Sørensen. Spored sestavlja niz krajših, a zato izjemno raznovrstnih glasbenih točk za trobilni trio ali solistično glasbilo, ki segajo vse od baročne glasbe do najnovejših kompozicij, nastalih prav za tokratni koncertni dogodek. Po uvodni točki – *Suiti za trobilni trio*, ki jo je po glasbi **Johanna Sebastiana Bacha** za trobento, rog in pozavno spisal nemški dirigent in aranžer Heribert Breuer, bo sledila *Elegija za Mippyja II* za pozavno solo **Leonarda Bernsteina**. Skladatelj je to kratko, celo šaljivo skladbo, v kateri je kot zanimivo izrazno sredstvo predpisal udarjanje z nogo ob tla, posvetil Mippyju – psu svojega brata.

Prvič izvedeno pa bo delo *...da kehrte die Ruhe ein...*, ki ga je ena vodilnih slovenskih skladateljic mlajše generacije in v širšem mednarodnem merilu uveljavljena **Nina Šenk** ustvarila po naročilu Društva SiBRASS prav za tokratni koncert. O delu je zapisala takole: »'*...da kehrte die Ruhe ein...*' je bila napisana v času, ko je bila razglašena epidemija, življenje na ulicah Ljubljane se je ustavilo in utihnil je mestni vrvež, živahen, vedno prisoten zvok, ki se ga morda najbolj zaveš ravno, ko ga ni več. Ljubljana je utihnila, prav tako pa so moje ideje postale občutljivejše, malce tudi prestrašene in krhke. Paleta občutij in zvokov, ki so se porajala v meni in okoli mene v tihi Ljubljani, sem poskušala zajeti v skladbi s prevedenim naslovom '*...in potem je prišel mir...*'. Nemški naslov sem izbrala iz dveh razlogov, prvič zato, ker je skladba napisana za prav poseben trio, ki deluje v Berlinu in drugič zato, ker so me občutki negotovosti spomnili na čas študija v Nemčiji, kjer sem se občasno tudi soočala s strahovi pred prihodnostjo.«

Prvo polovico koncerta zaokrožujeta *Parabola XIV za trobento solo, op. 127* **Vincenta Persichettija** in *Sonata za rog, trobento in pozavno* **Francisa Poulenca**. Persichetti je bil ena izmed najpomembnejših glasbenih osebnosti 20. stoletja v Združenih državah Amerike. Pomembna sta tako njegov skladateljski prispevek kot tudi pedagoški angažma; vrsto let je poučeval kompozicijo na sloviti Juilliard School in med njegovi študenti so bili tudi Philip Glass, Lowell Liebermann in Robert Witt. V svoja glasbena dela, teh je več kot 160, je pogosto vključeval nove ideje in tako izoblikoval povsem samosvoj glasbeni izraz. *Parabola XIV za solo trobento* – kratka, a hkrati izvajalsko precej zahtevna skladba – je štirinajsta iz niza petindvajsetih parabol za različna glasbila oziroma zasedbe. V njih je skladatelj pogosto citiral odlomke iz svojih drugih del ali pa so jih navdihnili pripetljaji iz njegovega osebnega življenja.

**Poulenc** je *Sonata za rog, trobento in pozavno* zložil leta 1922 in jo dobri dve desetletji pozneje nekoliko predelal. Posvetil jo je Raymonde Linossier, svoji prijateljici iz otroštva. Gre za lahkotno skladbo igrivega značaja, ki v treh stavkih prikljiče sejemske vzdušje. Oba zunanja stavka sta živahnejša in v njiju prevladuje plesni karakter, med tem ko je osrednji *Andante* zasanjana uspavanka.

Drugi del koncerta začenja *Suita za trobento, rog in pozavno* **Jeana-Françoisa Michela**, švicarskega glasbenika, ki je svojo uspešno kariero začel kot odličen trobentar, v zadnjem času pa se vse bolj uveljavlja tudi kot skladatelj raznolikih komornih del in glasbe za pihalne orkestre. V svojem glasbenem izrazu ne posega po radikalnejših sredstvih, ampak je njegova glasba pogosto ilustrativna in kot taka učinkovita.

**Vitalij Bujanovski** je bil izvrsten ruski hornist in pedagog, ki je bil pod dirigentskim vodstvom Jevgenija Mravinskega dolgoletni prvi hornist Leningrajske filharmonije. *Španija*, skladba, prežeta z ritmično-melodičnim koloritom te iberske države, je sicer del zbirke skladb za solo rog, ki jo je Bujanovski podnaslovil »štiri improvizacije na impresije s popotovanj in ruska pesem«. Koncert bosta sklenila scherzozno radoživ, mestoma muhast *Trio za trobento, rog in pozavno*, ki ga je ameriški skladatelj čeških korenin Václav Nelhýbel posvetil nemškemu trobentarju Helmutu Hungerju, in *Triga*, fanfarno, svečano delo Frigyesa Hidasza.

## **Gábor Tarkövi, trobenta**

Gábor Tarkövi prihaja iz glasbene družine. Svojo prvo lekcijo iz igranja na trobento je prejel pri devetih letih od svojega očeta Istvána. Že v rani mladosti ga je navdušila glasba lokalnih trobilnih zasedb. Po končanem šolanju na Konservatoriju Richterja Jánosa v Gyoru je najprej študiral pri Györgyju Geigerju na Pedagoški fakulteti Franza Liszta v Budimpešti, nato pa še na Akademiji za glasbo Franza Liszta v Budimpešti. Po končanem študiju se je zaposlil pri Württemberškem filharmoničnem orkestru (*Württembergische Philharmonie Reutlingen*), nato pa je kot prvi trobentač igral še v Berlinskem simfoničnem orkestru, Simfoničnem orkestru Bavarskega radia in Berlinskem filharmoničnem orkestru (2004–2019). Od leta 2018 je profesor na Univerzi umetnosti v Berlinu, kjer poučuje trobento. Kot komorni glasbenik igra v različnih zasedbah, kot so Austrian Brass Connection, ansambel Pro Brass, trobilni kvintet Wien-Berlin Brass Quintet in Trobilni trio Berlinske filharmonije. V solistični vlogi je nastopil z mnogimi najuglednejšimi nemškimi orkestri ter z orkestri China National Symphony Orchestra, New Japan Philharmonic in London Symphony Orchestra. Gábor Tarkövi ima tudi ekskluzivno pogodbo s švicarsko založbo Tudor Classics, za katero je posnel štiri zgoščenke, ki so bile kritiško odlično sprejete.

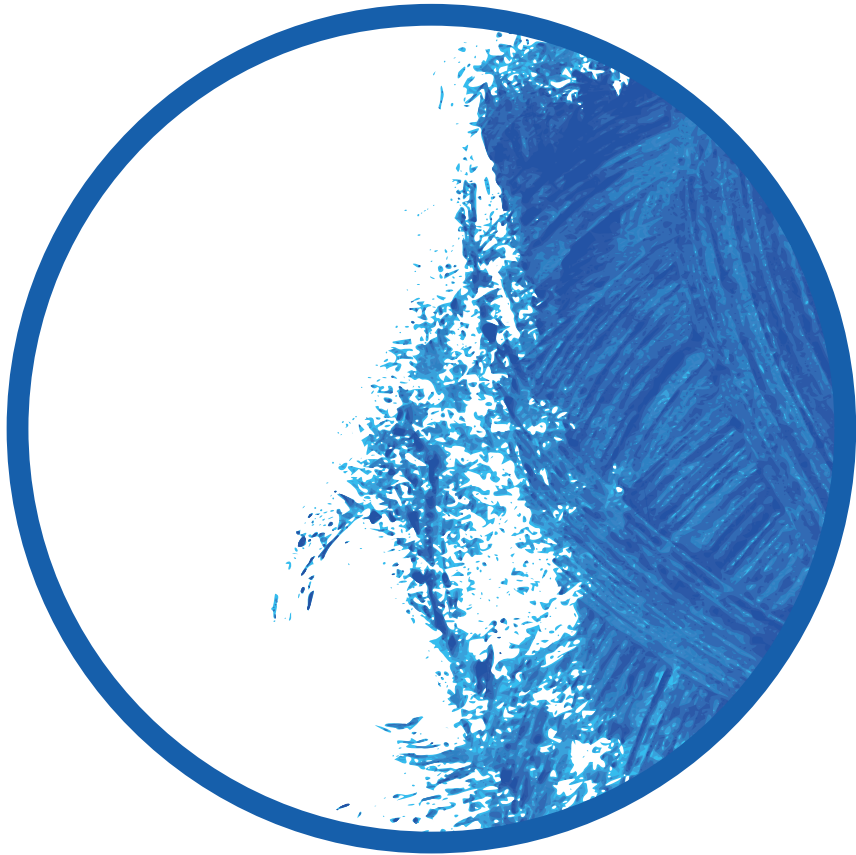
## **Jesper Busk Sørensen, pozavna**

Jesper Busk Sørensen je svojo glasbeno pot začel z evfonijem, a ga je nato zamenjal za pozavno, saj so ga prevzeli toplina, bogastvo in raznovrstnost njenega zvoka. Po njegovem mnenju je pozavna eno najmočnejših, a hkrati eno najbolj blagozvočnih glasbil v orkestrski zasedbi. Študiral je na Kraljevi glasbeni akademiji v Århusu, pri uglednih profesorjih, kot so Niels-Ole Bo Johansen, Rolf Sandmark in Jesper Juul. Leta 2002 se je zaposlil kot drugi pozavnist – zatem pa kot prvi – v Århuškem simfoničnem orkestru. Poleg tega se je dodatno izobraževal na Severozahodni univerzi v Evanstonu (Northwestern University in Evanston), v Illinoisu (ZDA), pod mentorstvom Michaela Mulcahya, pozavnista Čikaškega simfoničnega orkestra. Sørensen je tudi član danskega pozavnističnega kvarteta Basunkvartet, s katerim je krstno izvedel kar nekaj sodobnih skladb. Od leta 2009 je član Berlinskega filharmoničnega orkestra. Obožuje potovanja, zelo ga zanimata tudi arhitektura in oblikovanje.

## **Andrej Žust, rog**

Andrej Žust je v rodnem Logatcu končal nižjo glasbeno šolo pri profesorju Janezu Polancu ter šolanje nadaljeval na Srednji glasbeni in baletni šoli v Ljubljani pri profesorju Metodu Tomacu. Študiral je na Akademiji za glasbo v Ljubljani pri profesorjih Jožetu Faloutu in Boštjanu Lipovšku. Svoje znanje je izpopolnjeval pri priznanih hornistih, kot so Hermann Baumann, Radovan Vlatković, Frøydís Ree Wekre in drugi. V obdobju 2009–2011 je bil štipendist prestižne Akademije Karajan Berlinskih filharmonikov. Kot solist je trikrat zmagal na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG (1996, 1999, 2001), na zadnjem je dosegel vseh sto točk. Je tudi prejemnik Prešernove nagrade Univerze v Ljubljani. Vrsto let je bil solo hornist Orkestra Slovenske filharmonije, sodeloval je

s Simfoničnim orkestrom RTV Slovenija in orkestrom SNG Opera in balet Ljubljana, od leta 2011 je član Berlinskega filharmoničnega orkestra. Andrej Žust je tudi zelo aktiven komorni glasbenik, redno koncertira na mednarodnih festivalih po vsem svetu. Kot solist se je predstavil z Orkestrom Slovenske filharmonije, orkestrom Berlinski baročni solisti, Ruskim državnim orkestrom, Komornim orkestrom Mito, Komornim godalnim orkestrom Slovenske filharmonije, Zadarskim komornim orkestrom, orkestrom SNG Maribor, orkestrom IBI idr. Izvaja tako skladbe železnega repertoarja kot novitete domačih in tujih skladateljev.



## Koncert 3

### Koncert nove generacije

Nedelja, 29. november 2020 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

### Program

Tilen Slakan  
HORNESS

Sergej Prokofjev  
TOCCATA ZA KLAVIR v d-molu, op. 11

Jane Vignery  
SONATA ZA ROG IN KLAVIR, op. 7

Oliver Messiaen  
APPEL INTERSTELLAIRE

Jean Francaix  
KANON V OKTAVI



Kerry Turner  
TRIJE STAVKI ZA KVARTET ROGOV, op. 48

Eugène Bozza  
SUITA ZA ŠTIRI ROGOVE

Preludij

Lov

Stara pesem

Ples

Koral

Fanfare

Werner Pirchner  
BORN FOR HORN

Rok Golob  
TSUNAMI WARNING

Traditional (priredil Joshua Davis)  
WALTZING MATILDA

## Izvajalci

Sebastijan Buda, rog  
Urban Stanič, klavir

## Kvartet rogov FourCor

Sebastijan Buda  
Blaž Ogrič  
Petar Kšenek  
Gašper Okorn

Tretji koncert cikla SiBRASS v središče postavlja rog; program v prvem delu namreč ponuja glasbo za rog in klavir, v drugem pa dela za kvartet rogov. Nastopili bodo hornist Sebastijan Buda (zmagovalec letošnjega izbora za slovenskega predstavnika na tekmovanju Evrovizijski mladi glasbeniki), pianist Urban Stanič in trije hornisti, ki sestavljajo kvartet FourCor: Blaž Ogrič, Petar Kšenek in Gašper Okorn.

Koncert začenja *Horness* za rog in klavir (2017), melodično razgibana skladba s heroičnim predznakom **Tilna Slakana**. Čeprav sodi v najmlajšo generacijo slovenskih glasbenih ustvarjalcev, je Slakan že ustvaril raznolik in dokaj obsežen opus. V njem je posegel na mnoga ustvarjalna področja, tudi na operno, vseeno pa prevladujejo orkestrske in komorne stvaritve. Leta 1912, kar je več kot stoletje prej, oziroma v svojem študijskem obdobju je **Sergej Prokofjev** zložil *Toccato za klavir v d-molu, op. 11*. Sprva si jo je zamislil kot enega od stavkov svoje *Klavirske sonate št. 2 v d-molu, op. 14*, a si je pozneje premislil in delo izdal kot samostojno koncertno skladbo. Čeprav kratka, je ta skladba, posuta z mnogimi ritmičnimi poudarki, izvajalsko zelo zahtevna in od pianista terja izjemno motoriko ter brezhibno obvladovanje tehnike. Nekoliko mlajša je med drugo svetovno vojno nastala *Sonata za rog in klavir, op. 7* **Jane Vignery**. Belgijska skladateljica je večji del svojega življenja poučevala harmonijo v Gentu, pred tem pa je študirala kompozicijo v Parizu pri Nadii Boulanger in Paulu Dukasu. Še zlasti slednji je močneje vplival na njen glasbeni izraz. *Sonata za rog in klavir* tako prežemata za francoske skladatelje značilna mehkoča in impresionistična zvočnost, v njej pa oddaljeno odmeva tudi Dukasova



znana skladba za rog solo **Olivierja Messiaena**, ki je virtuozen šesti stavek izjemno obsežne dvanajst-delne skladbe *Iz kanjonov do zvezd...*, v katerem ne manjka drznih, sodobnejših zvočnih izrazil. Skladbo, ki so jo navdihnili ptiči in pokrajina v zvezni državi Utah, zlasti Kanjon Bryce, je Messiaen zložil leta 1971 po naročilu Alice Tully, in sicer v počastitev 200-letnice sprejetja Deklaracije neodvisnosti ZDA. Prvo polovico koncerta zaključuje *Kanon v oktavi* **Jeana Francaixa**, ki je izrazito kratka, a iskriva skladba, ki jo najmočneje zaznamuje poudarjen in sinkopiran ritem.

Drugi del koncerta je v celoti namenjen glasbi za kvartet rogov in ga uvajajo *Trije stavki za kvartet rogov*, op. 48 **Kerryja Turnerja**. Skladatelj jih je leta 2003 zložil za Ameriški kvartet rogov in predstavljajo pripravo na njegove obsežnejše in izvajalsko zahtevnejše kvartete mlajšega datuma. Eno izmed najpomembnejših del za kvartet rogov, ki je prav gotovo del železnega repertoarja tovrstne zasedbe, je *Suita za štiri rogove* **Eugènea Bozzaja**. Zvočno vznemirljivo skladbo sestavlja šest stavkov, v katerih se je francoski skladatelj zazrl v preteklost: *Preludij, Lov, Stara pesem, Ples, Koral* in *Fanfare*. **Werner Pirchner** je bil ekscentričen avstrijski skladatelj in džezovski glasbenik, čigar ustvarjanje lahko umestimo na presečišče klasične, umetnostne glasbe in zabavnejših žanrov. Njegova glasbena dela pogosto prežemajo prvine džeza in sodobnejši kompozicijski prijemi, pa tudi improvizacija in vzgibi iz narave oziroma okolice. Še posebej zadnje velja za skladbo v šestih delih *Born for Horn* («Rojen za rog»). Koncert bosta sklenili leta 2005 nastala skladba s pomenljivim naslovom *Tsunami Warning* **Roka Goloba** in znana, priljubljena avstralska balada *Waltzing Matilda* («Plešoča Matilda»), ki jo je za kvartet rogov priredil Joshua Davis.

## **Sebastijan Buda, rog**

Hornist Sebastijan Buda, zmagovalec letošnjega izbora za slovenskega predstavnika na tekmovanju Evrovizijski mladi glasbeniki, je zaključil nižjo glasbeno šolo v Sežani, v razredu profesorja Simona Perčiča. Na Konservatoriju za glasbo in balet Ljubljana je dve leti študiral rog pri profesorju Jožetu Rošerju, sedaj pa je študent na Akademiji za glasbo v Ljubljani, v razredu profesorja Boštjana Lipovška. V letih 2011, 2014 in 2017 je prejel zlato nagrado na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG. Na mednarodnem tekmovanju Svirél, kjer je bil uvrščen med finaliste v letih 2013, 2015 in 2017, je prejel pet zlatih nagrad. Leta 2014 je prejel prvo nagrado na 6. mednarodnem tekmovanju Giovani musicisti v Trevisu (Italija), leta 2015 pa na International Woodwinds & Brass Competition v Varaždinu. Bil je tudi finalist in dobitnik tretje nagrade na 7. mednarodnem tekmovanju AudiMozart v Roveretu (Italija). V letih 2015 in 2016 je kot solist igral z državnimi simfoničnimi orkestri na glasbenih festivalih za mlade glasbenike v Armeniji in Litvi, kot solist je nastopil tudi s Simfoničnim orkestrom RTV Slovenija, Simfoničnim orkestrom Domžale – Kamnik in orkestrom NOVA filharmonija. Redno nastopa kot član trobilnega kvinteta TrobiNOVA, Simfoničnega orkestra Akademije za glasbo, Pihalnega orkestra Komen in Slovenskega baročnega orkestra. Kalil se je na več mojstrskih tečajih po Sloveniji in v tujini, pri hornistih, kot so Radovan Vlatković, Dale Clevenger, Luca Benucci, Will Sanders, Johannes Hinterholzer, Eric Terwilliger in drugi.

## **Urban Stanič, klavir**

Pianist Urban Stanič je zmagovalec slovenskega izbora za tekmovanje Evrovizijski mladi glasbeniki 2014 in prejemnik druge nagrade na finalnem tekmovanju v Kölnu. Trenutno študira na Akademiji za glasbo v Ljubljani, v razredu zaslužne profesorice Dubravke Tomšič Srebotnjak, pred tem se je kalil pod mentorstvom profesorice Lorene Mihelač, Lilijane Žerajić in Lidije Malahotky Haas. V zadnjih letih je imel več odmevnih koncertov, med drugim je kot solist nastopil z Orkestrom Slovenske filharmonije, Simfoničnim orkestrom Akademije za glasbo v Ljubljani in Simfoničnim orkestrom RTV Slovenija. Izvedel je tudi več solističnih recitalov (Mladi virtuozi, Imago Sloveniae, Piano FVG, International Holland Music Sessions idr.). Je prejemnik Škerjančeve nagrade, ki jo podeljuje Konservatorij za glasbo in balet Ljubljana, in študentske Prešernove nagrade Akademije za glasbo Univerze v Ljubljani. Na mednarodnem tekmovanju pianistov v Povolettu v Italiji je štirikrat zaporedoma osvojil prvo nagrado in prvo mesto. Na zagrebškem mednarodnem tekmovanju Zlatko Grgošević 2014 je osvojil prvo nagrado, absolutno prvo mesto in posebno nagrado za izvedbo sonate iz obdobja klasicizma. Na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG je v letih 2013, 2016 in 2019 prejel zlato plaketo, osvojil prvo mesto in posebno nagrado za najboljšo izvedbo Scarlattijeve sonate, obvezne skladbe ter skladbe slovenskega skladatelja. Izpopolnjuje se na seminarjih pri profesorjih, kot so Natalia Trull, Andreas Frölich in Konstantin Bogino. Po mnenju kritikov je Urban Stanič »pianist, na kakršnega smo doma čakali že dolgo«.

## **Kvartet rogov FourCor**

Kvartet rogov FourCor je bil ustanovljen leta 2018 na pobudo študentov Akademije za glasbo v Ljubljani. Sestavljajo ga Sebastijan Buda, Petar Kšenek, Blaž Ogrič in Gašper Okorn, ki so se v kvartet zbrali v želji po skupnem muziciranju in poustvarjanju komorne glasbe. Mladi glasbeniki so vsak zase že dodobra uveljavljeni tako v domačem kot v mednarodnem prostoru. Kvartet je aprila 2019 pod mentorstvom profesorja Boštjana Lipovška uspešno opravil avdicijo za solo z orkestrom in je oktobra lani s Simfoničnim orkestrom Akademije za glasbo v Gallusovi dvorani Cankarjevega doma izvedel Koncert za štiri rogove Carla Heinricha Hüblerja.

V Zagrebu rojeni hornist Petar Kšenek je vsestransko nadarjen glasbenik. Leta 2017 je osvojil prvo nagrado na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG in zmagal na Mednarodnem tekmovanju iz solfeggia v Sloveniji. Kot solist, orkestrski ali komorni glasbenik sodeluje z mnogimi zasedbami, med drugim z Godalnim kvartetom Rucner, Zagrebško filharmonijo, Orkestrom Slovenske filharmonije in Simfoničnim orkestrom RTV Slovenija. Trenutno v sklopu študentske izmenjave Erasmus+ študira v razredu profesorja Mahirja Kalmika na Visoki šoli za glasbo v Mainzu. Hrvaški skladatelj Tomislav Uhlík je zanj napisal skladbo Petrov čarobni rog, ki jo je Kšenek kot otrok izvedel s tamburaškim orkestrom.

Blaž Ogrič je dobitnik Škerjančeve nagrade Konservatorija za glasbo in balet Ljubljana za izjemne uspehe pri umetniškem uveljavljanju šole. Z mednarodnim Mladinskim orkestrom Gustava Mahlerja, v katerem igra prvi rog, se je udeležil štirih turnej. Sodeloval je z dirigenti, kot so sir Neville Marriner, Daniel Harding, Christoph Eschenbach idr. Redno sodeluje z najuglednejšimi domačimi orkestri. Od leta 2015 študira na ljubljanski Akademiji za glasbo, v razredu profesorja Boštjana Lipovška. Leta 2015 je na mednarodnem tekmovanju v Varaždinu osvojil prvo mesto v najvišji kategoriji.

Kvartet FourCor zaokrožuje Gašper Okorn. Tudi on študira rog v razredu profesorja Boštjana Lipovška. Udeležuje se seminarjev uveljavljenih glasbenikov, kot so Raimund Zell, Szabolcs Zempléni, Boštjan Lipovšek, Johannes Hinterholzer, Dale Clevenger, Stefan de Leval Jezierski, Pálma Szilágyi, Nilo Caracristi idr. Leta 2016 je na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG s kvartetom rogov osvojil zlato plaketo, leto pozneje pa na istem tekmovanju kot posameznik še drugo mesto, 97 točk in tudi zlato plaketo. Poleg ljubezni do klasične glasbe in jazza ga zanima tudi sodobna glasba, ki jo izvaja v projektnih ansamblih Akademije za glasbo.

## Koncert 4

### Trobilni kvintet

Nedelja, 20. december 2020 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

### Program

Viktor Ewald

TROBILNI KVINTET ŠT. 1 v b-molu, op. 5

Moderato

Adagio – Allegro vivace – Adagio

Allegro moderato

Andrej Misson

MEDITACIJA NA GALLUSOV ECCE QUOMODO MORITUR IUSTUS

Jani Golob

BRASSY

Intro

Balade

Grotesque

Final

Michael Kamen

KVINTET

Joseph Horowitz

SUITA ZA KONCERTNO DVORANO

Soubrette Song

Trick Cyclists

Adagio Team

Soft Shoe Shuffle

'Les Girls'

## Izvajalci

### Trobilni kvintet Schaka

Matej Kravcar, trobenta

Dominik Rus, trobenta

Blaž Ogrič, rog

Tine Plahutnik, pozavna

Rok Grubelnik, tuba

Sklepni koncert letošnjega cikla SiBRASS bo v znamenju glasbe za najstarejšo uveljavljeno zasedbo s področja trobil – trobilni kvintet. Nastopili bodo člani trobilnega kvinteta Schaka: trobentarja Matej Kravcar in Dominik Rus, hornist Blaž Ogrič, pozavnist Tine Plahutnik in tubist Rok Grubelnik. Spored sestavlja pet del, od katerih sta vsaj dve – uvodni *Kvintet št. 1 v b-molu, op. 5* **Viktorja Evalda** in sklepna *Suita za koncertno dvorano* **Josepha Horovitza** – del repertoarnega kanona za tovrstno zasedbo. Ruski skladatelj Viktor Evald je vrsto let veljal za očeta žanra sodobnega trobilnega kvinteta. Čeprav so muzikologi pred kratkim odkrili, da je dela za zasedbo petih trobil različnih registrov že približno šestdeset let pred njim ustvarjal manj znani francoski skladatelj in glasbenik Jean-Francois Bellon, to ne zmanjšuje dragocene vrednosti Evaldovega prispevka k repertoarju kvinteta za trobila. Zložil je štiri kvintete, v katerih je želel poudariti tako virtuoznost posameznih trobil kot tudi zvočne možnosti, ki jih ponuja zasedba, sestavljena iz različnih glasbil iz družine trobil. V času nastanka štirih kvintetov – ob koncu 19. in v začetku 20. stoletja – je zaradi raznolikih praks v evropskih deželah trobilni kvintet lahko sestavljalo več različnih inštrumentov: po dve trobenti, korneta ali krilna rogova, en francoski ali altovski rog ter dve nizki glasbili, pri čemer sta bila to sprva največkrat tenorski rog oziroma tenor in tuba, pozneje pa je tenor zamenjala pozavna. Zasedba kvinteta trobil se je sredi minulega stoletja standardizirala in danes v njej najdemo dve trobenti, rog, pozavno in tubo. Z romantičnim glasbenim idiomom prežet *Trobilni kvintet št. 1 v b-molu, op. 5* je nastal leta 1890. Oblikovan je po klasičnih vzorih, trije stavki pa si sledijo po tradicionalnem načelu hitro-počasi-hitro. Dolgo časa je veljal za Evaldovo edino tovrstno delo, saj je bil za skladateljevega življenja edini izdan. Čeprav je danes označen z zaporedno številko 1, je Evald dve leti prej zložil svoj prvenec za tovrstno zasedbo (danes označen pod zaporedno številko 4), ki pa je v tistem času veljal za neizvedljivega in ga je bil tako prisiljen predelati v godalni kvartet, izdan kot op. 1.

V raznolikem opusu skladatelja, profesorja na Akademiji za glasbo, zborovodje in organista **Andreja Missona**, ki letos praznuje okroglih 60 let, prevladujeta vokalna in komorna glasba, pomembno mesto pa zavzema tudi glasba z duhovno vsebino. Pri komponiranju ga vodi načelo »*piši malo in preišljeno ter bodi povsem zvest svojemu zvoku*«, navdihujeta ga tudi metafizika in transcendentalnost duhovnega sveta. Prav zato ne preseneča, da je skladatelj našel navdih tudi v glasbeni umetnosti Jacobusa Handla Gallusa. O njem je pred leti zapisal takole: »*Gallus je bil izjemni kranjski skladatelj. V*

njegovi glasbi najdemo mnogi sodobni skladatelji navdih. Sam tudi, in to že večkrat. Predvsem čutim, da bi njegovo glasbo morali izvajati tudi z glasbili (*ricercar*), ansambli in orkestrom.« Jedro Meditacije na Gallusov *Ecce quomodo moritur iustus* seveda predstavlja znameniti motet za postni čas z naslovom *Glejte, kako umira pravični*, za katerega se zdi, da je napisan (tudi) kot nalašč za trobilno zasedbo. Misson je izvorno štiriglasje razširil v petglasni stavek, pri tem nekoliko oplemenitil harmonijo ter jedru, ki ga predstavlja motet, dodal uvod in codo. Melodično navdahnjeno delo z naslovom *Brassy*, v katerem je skladatelj **Jani Golob** prednost pred sodobnejšo zvočno izraznostjo podelil spevnim in v prvi vrsti razumljivim glasbenim idejam, je svoj krst doživel 16. marca 2015, ko ga je v Studiu 14 Radia Slovenija izvedel Trobilni kvintet SiBRASS. Skladatelj je delo zložil za tedaj jubilejne 30. Slovenske glasbene dneve in o njem kratko in jedrnato zapisal takole: »Je ciklična štiristavčna skladba, nastala na pobudo prvega trobentača Franca Kosma. Kot pove že naslov, naj bi bila skladba prijazna do izvajalcev in jim omogočala sproščeno muziciranje.« Naslovi štirih karakterno različnih stavkov so: *Intro*, *Balade*, *Grotesque* in *Final*.

Ameriški skladatelj, aranžer in dirigent **Michael Kamen** je bil v prvi vrsti raznovrstna glasbena osebnost. Njegov opus sestavljajo pretežno aranžmaji popularne glasbe in filmske partiture, le redka pa so dela, ki jih lahko umestimo na področje umetnostne, resne klasične glasbe. Med zadnja prav gotovo sodi *Kvintet*, ki ga je Kamen zložil za slovito trobilno zasedbo Canadian Brass. Kratko, emocionalno in s toplino avtorjevih filmskih partitur prežeto skladbo zaznamuje bogata melodična invencija, ki glasbenikom ponuja obilo možnosti za muziciranje. Glasbeni tok se razrašča iz uvodnega pastoralnega motiva roga, ki tekom skladbe skoraj prelivajoče se odzvanja tudi v preostalih glasbilih.

Spored zaokroža *Suita za koncertno dvorano* **Josepha Horovitza**. Leta 1964 jo je pri njem naročil legendarni tubist Roger Bobo, to priljubljeno delo pa je kmalu zatem našlo svoje mesto v stalnem repertoarju takrat vodilnega tovrstnega sestava, znamenitega Trobilnega ansambla Philipa Jonesa. Suito sestavlja pet kratkih stavkov, ki ponazarjajo različne prvine burlesknega gledališča, glasbenih prizorišč, cirkusa in kabareta, ki so bili priljubljeni na prehodu v 20. stoletje. Naslovi stavkov so: *Soubrette Song* (»Subretina pesem«), *Trick Cyclists* (»Kolesarji cirkusanti«), *Adagio Team* (»Adagio moštvo«), *Soft Shoe Shuffle* (»Ples mehkih čevljev«) in *Les Girls* (»Dekleta«).

## **Trobilni kvintet Schaka**

Schaka kvintet je zasedba petih mladih glasbenikov iz različnih krajev Slovenije, diplomantov Akademije za glasbo v Ljubljani, ki jih vodi glasba, združuje veselje do skupnega muziciranja in povezuje iskreno prijateljstvo. V zasedbi igrajo trobentarja Matej Kravcar in Dominik Rus, hornist Blaž Ogrič, pozavnist Tine Plahutnik in tubist Rok Grubelnik. Kot trobilni kvintet so pričel delovati v študijskem letu 2017/2018 pod mentorstvom docenta Franca Kosma, svoje znanje pa so izpopolnjevali tudi pri drugih priznanih mojstrih trobilskega sveta, kot so Leonhard Paul (Mnozil Brass), Chris Coletti (Canadian Brass) in Marco Pierobon (Gomalan Brass). Na Tekmovanju mladih glasbenikov Republike Slovenije TEMSIG 2019 so bili nagrajeni z zlato plaketo. Glasbenike odlikujejo profesionalnost, zanesljivost in fleksibilnost, trudijo se poustvarjati program, zanimiv najširšemu krogu občinstva, s svojim veseljem do skupnega muziciranja in pozitivno energijo pa znajo poslušalcem vedno znova pričarati prijetno vzdušje.





*Nejc Merc, evfonij /euphonium*



*Davorin Mori, klavir /piano*



*Gábor Tarkövi - trobenta /trumpet  
Andrej Žust - rog /French horn  
Jesper Busk Sørensen - pozavna /trombone*



*Sebastijan Buda, rog /French horn*



*Urban Stanič, klavir /piano*



Kvartet rogov FourCor /The FourCor Horn Quartet



Trobilni kvintet Schaka /The Schaka Brass Quintet

## **Concert I**

### **Euphonium and Piano**

Sunday, 27 September 2020, at 11.00 a.m.

Slovenian Philharmonic, Slavko Osterc Hall

### **Programme:**

Roland Szentpáli

SYMPHONY CONCERTANTE

I. Introduction

II. Passepied

III. From Nóra

IV. Play

Georg Philipp Telemann

SONATA FOR BASSOON AND CONTINUO in F Minor, TWV 41:f1

Triste

Allegro

Andante

Vivace

Robert Kamplet

SKRIVNOST (Eng.: "Secret")

BLIZU (Eng.: "Close")

Gioachino Rossini

LARGO AL FACTOTUM (Cavatina from The Barber of Seville)

### **Performing:**

Nejc Merc, euphonium

Davorin Mori, piano

## CONCERT I – Nejc Merc and Davorin Mori

The cycle will open on 27 September 2020 with a concert by the euphonist Nejc Merc and pianist Davorin Mori, presenting music for euphonium and piano. Since the mid 19th century the role of the now well-established brass instruments has gradually increased in various orchestra and instrumental ensembles, especially with regard to French horn, trombone, and trumpet. This was facilitated in particular by the system of valves invented at the beginning of the 19th century by Heinrich Stölzel and Friedrich Blühmel; this also stimulated the development of new brass instruments. One of these was the euphonium – aerophone, which was invented in 1843 by Ferdinand Sommer of Weimar under the influence of Adolph Sax and his saxhorns. The euphonium is a low brass instrument of conical bore with four valves (three upright valves and one side valve, while other versions have three or five valves), known for its full, soft sound. Although it was called the *sommerophone* at the 1851 London Great Exhibition, its inventor called it the *euphonion*. The word derives from the Ancient Greek word *euphonos*, in which *eu* means “sweet” or “good”, and *phonos* means “to sound”. Hence, the Greek combination could be translated literally as “sweet-voiced” or “well-sounding”. Nowadays, the instrument belongs in the tuba family, which is characterised by a tenor pitch; a synonym for the euphonium is the tenor tuba.

The initial concert will open with *Symphony Concertante* by **Roland Szentpáli**, presented in a version for euphonium and piano. This Hungarian tuba virtuoso, composer, and general master of low brass instruments composed this piece in 2015, having been commissioned by the Belgrade Philharmonic Orchestra, and premiered it the same year as a soloist on four historical instruments: serpent, cimbasso or bass horn, ophicleide, and saxhorn. This melodically inventive composition, with a virtuosic character and spontaneously unravelling musical flow, comprises four movements (*Introduction*, *Passepied*, *From Nóra*, and *Play*), whose primary purpose is to allow the soloist to demonstrate his mastery of the instrument(s). The composer dedicated the piece to his friend Steven Mead, yet another great master of the euphonium, who is an old acquaintance of Slovene musical stages, and to his French colleagues who play saxhorns and other similar French instruments.

Nearly three centuries older is the *Sonata for Bassoon and Continuo in F Minor, TWV 41:f1* by **Georg Philipp Telemann**, regarding whom Johann Mattheson, a famous music theorist from Hamburg, once wrote the following: “*Lully is praised, Corelli will let himself be praised greatly, only Telemann rises above all praise.*” One of the most prolific composers of all time, who according to some of the latest studies composed as many as 3,000 works, Telemann created 43 different complete musical works between 1725 and 1740 alone. During his lifetime he was deemed the most important German composer, with his chamber music pieces in particular being held in high regard. Unfortunately, many of them were lost during the Second World War, but not the *Sonata for Bassoon and Continuo in F Minor*, which was probably created around 1728, during the period when Telemann served as cantor



at the Johanneum Latin School in Hamburg. He published this composition in the monthly journal *Der getreue Musik-Meister*, i.e. *The Reliable Music Teacher*, the first journal of this kind in history, in which Telemann published his compositions for various ensembles and in all styles popular at that time. His *Sonata for Bassoon and Continuo in F Minor* was modelled on the Italian church sonata (*sonata da chiesa*), with its movements (*Triste, Allegro, Andante, Vivace*) following one another according to the following principle: slow-fast-slow-fast.

**Robert Kamplet** is a teacher of composition and solfeggio at the Maribor Conservatory of Music and Ballet. He graduated *summa cum laude* from the Academy of Music of the University of Ljubljana under Prof. Dane Škerl and obtained his Master's Degree under the mentorship of Prof. Marko Mihevc. His works are performed at concerts and musical festivals, such as the Lent Festival in Maribor, Slovenia, the World Music Days in Belgium, the Leoben Music Festival, and the Vocal Series of the Slovenian Philharmonic. Kamplet's opus, comprising approximately 150 works, mainly consists of chamber music. *Skrivnost* (Secret) and *Blizu* (Close), his characteristic pieces for violin and piano, were composed in 2017. On 16 March 2020, they were premiered at an event entitled "The Night of Slovene Composers" organised by the Society of Slovene Composers at the Knights' Hall of the Križanke venue in Ljubljana by violinist Matej Haas and pianist Beata Ilona Barcza. The dreamy first composition (Secret), with regard to which it seems as if the violin floats above the repetitive, ostinato patterns in the piano base, is followed by a contrastive, impulsive, and at times even abrupt movement (Close), which maintains a somewhat rhythmically emphasised element. In the composer's opinion, "*the compositions were essential in the renaissance of his creativity upon the transition to his second, more mature creative period. The music of the compositions, which can be performed together or separately, expresses hidden thoughts through an impulsive gradation of sound.*"

The opening concert of the SiBRASS cycle will finish with another composition of an older date, i.e. the bravura Figaro's Cavatina from *The Barber of Seville*, an opera by **Gioachino Rossini**, adapted for euphonium and piano. Rossini masterfully transformed a libretto created by Cesare Sterbini on the basis of the eponymous French comedy by Pierre Beaumarchais into a musical composition. Perhaps the most famous part of the opera is Figaro's Cavatina from Act One, entitled *Largo al factotum*, in which the self-confident character lists his successes as well as his burdens in a rapid yet effective patter.

### **Nejc Merc, euphonium**

After graduating from the at the Maribor Conservatory of Music and Ballet, Nejc Merc continued his education at the Academy of Music of the University of Ljubljana and in 2014 was awarded, summa cum laude, a Master's Degree under Prof. Darko Rožker. He has had great success and been awarded numerous recognitions at national and international competitions. In Slovenia, he has been awarded the Prešeren Award for students. He further upgraded his knowledge under world-renowned professors such as Øystein Baadsvik, Steven Mead, Thomas Rüedi, Roger Bobo, and James Gourlay. He cooperates on a regular basis with the Slovenian Philharmonic Orchestra; he also collaborates with other groups, e.g. the RTV Slo-venia Symphony Orchestra, Brass Band Slovenia, the Slovenian Philharmonic Brass Ensemble, etc. Since 2013, Merc has been employed at the Maribor Conservatory of Music and Ballet, where he is the leader of the GŠ Center Wind Orchestra, and since 2017 he has been employed as a teaching assistant at the Academy of Music of the University of Ljubljana.

### **Davorin Mori, piano**

Davorin Mori studied piano and conducting at the Carinthian State Conservatorium in Klagenfurt under Alexei Kornienko and piano at the Mozarteum University Salzburg under Claudius Tanski. Currently, he is a student of conducting at the University of Music and Performing Arts Vienna under Johannes Wildner. As a pianist, he has won competitions in Italy, Slovenia, and Serbia. He has been awarded the Dr Roman Klasinc Award for artistic achievement. As conductor or soloist, he has performed with the Slovenian Philharmonic Orchestra, the Viennese choir Philharmonia Chor Wien, the Symphonieorchester des KONSE, the Tonkünstlerorchester Niederösterreich, etc. He often performs with various chamber music ensembles in Italy, Slovenia, and China. In the spirit of Arnold Schönberg, who in 1918 established a society for private musical events, Davorin Mori founded, one hundred years later, the Camerata Sinfonica Austria, a chamber orchestra that performs great symphonic compositions by Gustav Mahler, Antonín Dvořák, and other composers. In 2019 he worked as Assistant Choir Director for the choir academy of the Vienna State Opera.

## Concert 2

### The Brass Trio

Sunday, 11 October 2020, at 11.00 a.m.  
Slovenian Philharmonic, Marjan Kozina Hall

#### Programme:

Johann Sebastian Bach (adapted by Heribert Breuer)  
SUITE FOR BRASS TRIO

Leonard Bernstein  
ELEGY FOR MIPPY II for solo trombone

Nina Šenk  
...da kehrte die Ruhe ein... (Eng.: "...and then came peace..."; premiere, commissioned by the SiBRASS Association)

Vincent Persichetti  
PARABLE XIV for trumpet solo

Francis Poulenc  
SONATA FOR HORN, TRUMPET, AND TROMBONE  
Allegro moderato / Andante / Rondeau



Jean-François Michel  
SUITE FOR TRUMPET, HORN, AND TROMBONE

Vitaly Buyanovsky  
ESPAÑA for solo French horn

Vaclav Nelhybel  
TRIO FOR TRUMPET, HORN, AND TROMBONE

Frigyes Hidas  
TRIGA

#### Performing:

Gábor Tarkövi, trumpet  
Andrej Žust, French horn  
Jesper Busk Sørensen, trombone

## CONCERT 2 – The Brass Trio

The second concert of this year's cycle will feature three exceptional musicians, all members of the Berlin Philharmonic: in addition to "our own" Andrej Žust (French horn, Slovenia), Gábor Tarkövi (trumpet, Hungary) and Jesper Busk Sørensen (trombone, Denmark) will be performing. The programme includes a series of short, yet diverse musical pieces for brass trio or solo, encompassing everything from baroque music to the latest compositions, which were specifically created for tonight's event. The opening work – *Suite for Brass Trio*, an adaptation of **Johann Sebastian Bach's** piece arranged for trumpet, French horn, and trombone by the German composer and arranger Heribert Breuer, will be followed by **Elegy for Mippy II** for solo trombone by **Leonard Bernstein**. The composer dedicated this short and humorous work, in which he applied the expressive element of a foot stamping on the floor, to Mippy – his brother's dog.

The concert will premiere the composition *...da kehrte die Ruhe ein...* by **Nina Šenk**, one of the leading composers of the younger generation in Slovenia, who is well established internationally. She created this piece for tonight's concert upon the commission of the SiBRASS Association and her perspective thereon is as follows: "*...da kehrte die Ruhe ein...* was written during the period of the current epidemic, when life on the streets of Ljubljana came to a halt and the clamour of the city died down – those lively, ever present sounds that one becomes aware of only when they disappear. Ljubljana became enveloped in silence; however, my ideas became more sensitive if only also a little frightened and fragile. In the composition, whose name translates as '*...and then came peace...*', I attempted to gather the entire range of feelings and sounds that arose inside of and around me in the silence of Ljubljana. I chose a German title for two reasons: first, because the composition was written for a very special trio based in Berlin, and second, because the feeling of insecurity reminded me of my time studying in Germany, where I was occasionally faced with apprehension as regards the future."

The first half of the concert will round off with *Parable XIV for solo trumpet, Op. 127* by **Vincent Persichetti** and *Sonata for Horn, Trumpet, and Trombone* by Francis Poulenc. In the 20th century Persichetti was one of the most prominent personas in the field of music in the United States. He is important as a composer and teacher – for a number of years he taught composition at the famous Julliard School, his students included Philip Glass, Lowell Liebermann, and Robert Witt. He wrote more than 160 compositions, in which he often integrated new ideas and thus created his unique musical expression. *Parable XIV for solo trumpet, Op. 127*, a short yet demanding composition, is number fourteen in his series of twenty-five parables for various instruments and ensembles. Therein, the composer often quoted passages from his other works or drew inspiration from incidents from his personal life.

**Poulenc** composed *Sonata for Horn, Trumpet, and Trombone* in 1922 and further adapted it some two decades later. He dedicated it to his childhood friend Raymonde Linossier. Through three movements, this light and playful composition brings about a fair-like atmosphere. The first and third movements are vivacious with a predominant dance character, while the central *Andante* is a dreamy lullaby.

The second part of the concert opens with *Suite for Trumpet, Horn, and Trombone* by **Jean-François Michel**, a Swiss musician who began his career as an excellent trumpet player, but has lately become increasingly established as the composer of wide-ranging chamber music works and music for wind orchestras. He does not employ radical means in his musical expression, but rather his music is often illustrative – and effective as such.

**Vitaly Buyanovsky** was an excellent Russian French horn player, music teacher, and – under Yevgeniy Mravinsky – the long-standing principal French horn in the Leningrad Philharmonic. His *España*, a composition imbued with the rhythmic and melodic colours of this Iberian country, pertains to a series of compositions for solo French horn that Buyanovsky subtitled “*four improvisations on impressions from travels and a Russian song*”.

The concert will close with *Trio for Trumpet, Horn, and Trombone* by **Václav Nelhýbel**, an American composer of Czech origin; this scherzo composition, moody at times, was dedicated to the German trumpet player Helmut Hunger. The second work in the closing part is *Triga*, a fanfare, solemn composition by **Frigyes Hidas**.

### **Gábor Tarkövi, trumpet**

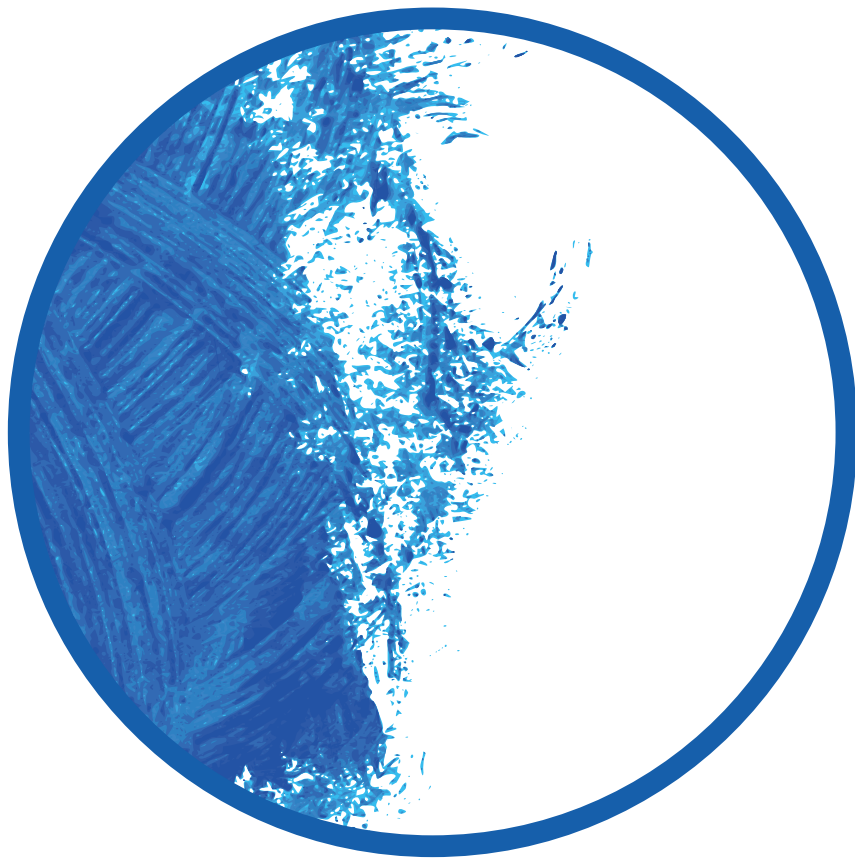
Gábor Tarkövi comes from a family of musicians. At the age of nine he received his very first trumpet lesson from his father, István Tarkövi, and even in his early childhood developed a fondness for the music of local brass ensembles. After graduating from the Richter János Conservatory in Győr, he first enrolled in a programme under György Geiger at the Franz Liszt Teacher Training College in Budapest, and then continued his studies at the Budapest Franz Liszt Academy of Music. After graduation, he took a position at the Württemberg Philharmonic Orchestra (Württembergische Philharmonie Reutlingen), and then as principal trumpet performed with the Berlin Symphony Orchestra, the Bayern Radio Symphony Orchestra, and the Berlin Philharmonic Orchestra (2004-2019). Since 2018 Gábor Tarkövi has been Professor for Trumpet at the Berlin University of the Arts. Furthermore, he plays chamber music in various ensembles: the Austrian Brass Connection, Pro Brass, the Wien-Berlin Brass Quintet, and the Berlin Philharmonic Brass Trio. He is a renowned soloist, having performed concerts with many of the most eminent German and foreign orchestras, e.g. the China National Symphony Orchestra, the New Japan Philharmonic, and the London Symphony Orchestra. Under an exclusive contract with the Swiss Tudor Classics label, Gábor Tarkövi has released four CDs, which have won critical acclaim.

### **Jesper Busk Sørensen, trombone**

Jesper Busk Sørensen's first instrument was the euphonium, but he later decided to take up the trombone because he loved its warmth, opulence, and versatile tone. In his words, the trombone is one of the most powerful yet mellowest instruments in an orchestra. He studied with Niels-Ole Bo Johansen, Rolf Sandmark, and Jesper Juul at the Royal Music Academy in Århus. His first professional engagement was in 2002 as second trombone – later becoming first – of the Århus Symfoniorkester. In addition, he undertook further training with the Chicago Symphony Orchestra trombonist Michael Mulcahy at Northwestern University in Evanston, Illinois, USA. As a chamber musician, Sørensen is a member of the Danske Basunkvartet (Danish Trombone Quartet), which has premiered several contemporary works. Since 2009, he has been a member of the Berlin Philharmonic Ensemble. He enjoys traveling and has a special interest in architecture and design.

## **Andrej Žust, French horn**

Andrej Žust was born in Logatec, Slovenia, where he finished music school studying the French horn under Prof. Janez Polanc. He continued his education at the Ljubljana Music and Ballet Conservatory under Prof. Metod Tomac and subsequently graduated from the Academy of Music of the University of Ljubljana under Profs. Jože Falout and Boštjan Lipovšek. He improved his knowledge and skills through lessons with renowned French horn players such as Hermann Baumann, Radovan Vlatković, Frøydis Ree Wekre, etc. Between 2009 and 2011 he received a scholarship from the prestigious Karajan Academy of the Berlin Philharmonic Orchestra. As soloist, he won three first prizes at the Competition of Young Slovene Musicians (TEMSIG), i.e. in 1996, 1999, and 2001 – at the last of which he received a perfect score. He also received the Prešeren Award of the University of Ljubljana. For a number of years, he played solo horn in the Slovenian Philharmonic Orchestra, cooperated with the RTV Slovenia Symphony Orchestra, and the Ljubljana National Opera and Ballet Orchestra. Since 2011 he has been a member of the Berlin Philharmonic Orchestra. Furthermore, Andrej Žust is a very active chamber musician and regularly performs at international festivals throughout the world. As soloist, he has performed with the Slovenian Philharmonic Orchestra, the Berlin Baroque Soloists orchestra, the Russian National Orchestra, the Mito Chamber Orchestra, the Slovenian Philharmonic String Chamber Orchestra, the Zadar Chamber Orchestra, the Maribor National Theatre Orchestra, the IBI Orchestra, etc. He performs works from the canonical repertoire as well as new compositions by Slovene and foreign composers.





## Concert 3

### The New Generation

Sunday, 29 November 2020, at 11.00 a.m.

Slovenian Philharmonic, Marjan Kozina Hall

#### Programme:

Tilen Slakan

HORNESS

Sergej Prokofjev

TOCCATA IN D MINOR, OP. 11

Jane Vignery

SONATA FOR HORN AND PIANO, OP. 7

Oliver Messiaen

APPEL INTERSTELLAIRE

Jean Francaix

CANON IN OCTAVE



Kerry Turner

THREE MOVEMENTS FOR  
FOUR HORNS, Op. 48

Eugène Bozza

SUITE FOR FOUR HORNS

Prelude

The hunt

Old Songs

Dance

Choir

Fanfare

Werner Pirchner  
BORN FOR HORN

Rok Golob  
TSUNAMI WARNING

Traditional (adapted by Joshua Davis)  
WALTZING MATILDA

### Performing:

Sebastijan Buda, French horn  
Urban Stanič, piano

### FourCor Horn Quartet:

Sebastijan Buda  
Blaž Ogrič  
Petar Kšenek  
Gašper Okorn

The focus of the third concert of the SiBRASS Cycle will be the French horn; the first part features music for French horn and piano, while the second part will showcase French horn quartet compositions. The performers will be Sebastijan Buda (French horn) – selected to be the Slovene representative at the 2020 *Eurovision Young Musicians* – Urban Stanič (piano) and the other three musicians (French horn players) comprising the FourCor Quartet: Blaž Ogrič, Petar Kšenek, and Gašper Okorn.

The concert will begin with *Horness* for French horn and piano (2017), a melodically diverse composition with a heroic character, by **Tilen Slakan**. Although he pertains to the youngest generation of Slovene composers, Slakan's opus is diverse and extensive, encompassing numerous fields – even the field of opera; however, it predominantly comprises orchestral and chamber music. More than a century earlier, in 1912 to be precise, **Sergei Prokofiev** composed his *Toccata in D Minor, Op. 11*, which he had first intended to be one of the movements of his *Piano Sonata No. 2 in D Minor, Op. 14*, but he later changed his mind and published it as an independent concert composition. Although short, *Toccata* is very difficult to play, demanding of pianists flawless mastery of the technique as it requires extreme dexterity and includes numerous rhythmic stresses. The third, somewhat newer, piece is *Sonata for Horn and Piano, Op. 7*, created by the Belgian composer **Jane Vignery** during the

Second World War. For most of her life, Vignery was a professor of harmony in Gent, while before that she studied composition in Paris under Nadia Boulanger and Paul Dukas. As regards Vignery's musical expression, especially Dukas was very influential – two features of *Sonata* are its softness and impressionistic acoustics, typical of French composers, while it also includes a distant echo of *Villanele*, Dukas's famous composition for French horn and piano. Then follows the fourth composition, *Appel Interstellaire* (Eng.: "Interstellar Call") for solo French horn, by **Olivier Messiaen**. *Appel* is the virtuoso sixth movement of the twelve-movement *Des canyons aux étoiles ...* (Eng.: "From the Canyons to the Stars..."), which does not lack in bold, contemporary sound expression. Messiaen was commissioned to write *Des canyons aux étoiles...* by Alice Tully in 1971 to celebrate the bicentennial of the American Declaration of Independence. While preparing the work he visited Utah, where he was inspired by the birds and the landscape, particularly at Bryce Canyon National Park. The first part of the concert closes with **Jean Francaix's** *Canon in Octave*, a short composition full of spark featuring an emphasised and syncopated rhythm.

The second part of the concert will be dedicated entirely to music for French horn quartet and will open with **Kerry Turner's** *Three Movements for Four Horns, Op. 48*, which he composed in 2003 for the American Horn Quartet. The work was a preparation for the composer's subsequent more extensive and demanding quartets. One of the most important compositions for French horn quartets – and a typical piece in the repertoire of such ensembles – is *Suite for Four Horns* by **Eugène Bozza**. This acoustically exciting composition, which reflects its author's retrospective gaze, comprises six movements: *Prelude, The Hunt, Old Songs, Dance, Choir, and Fanfare*. **Werner Pirchner** was an eccentric Austrian composer and jazz musician whose creations can be placed at the intersection of classical artistic music and musical genres intended for entertainment. His works often include elements of jazz and somewhat more contemporary composition methods, as well as improvisation and inspiration stemming from nature and the environment. The latter is especially true as regards his six-part composition *Born for Horn*. The concert will close with the compositions *Tsunami Warning* by **Rok Golob** from 2005 and the well-known and popular Australian ballad *Waltzing Matilda*, adapted for French horn quartet by Joshua Davis.

### **Sebastijan Buda, French horn**

Sebastijan Buda, French horn player and winner of the Eurovision Young Musicians 2020 competition, finished music school in the town of Sežana under Prof. Simon Perčič. For two years he studied the French horn at the Ljubljana Music and Ballet Conservatory, under Prof. Jože Rošer. He is currently studying at the Academy of Music of the University of Ljubljana under Prof. Boštjan Lipovšek. In 2011, 2014, and 2017 he was awarded the gold prize at the Competition of Young Slovene Musicians (TEMSIG). Furthermore, he has received five gold prizes at the Svirél international competition, at which he was a finalist in 2013, 2015, and 2017. In 2014, he won first prize at the 6th

“Giovani Musicisti – Città di Treviso” International Competition in Treviso (Italy). In 2015, he was awarded first prize at the International Woodwinds & Brass Competition in Varaždin (Croatia). Furthermore, he was a finalist at the 7th international AudiMozart Competition in Rovereto (Italy). In 2015 and 2016, he performed as a soloist with national symphony orchestras at music festivals for young musicians in Armenia and Lithuania. In Slovenia he has performed as a soloist with the following ensembles: the RTV Slovenia Symphony Orchestra, the Domžale–Kamnik Symphony Orchestra, and the NOVA Philharmonic Orchestra. He is a regular member of the TrobiNOVA brass quintet, the Symphony Orchestra of the Academy of Music, the Komen Wind Orchestra, and the Slovenian Baroque Orchestra. He has participated in master classes in Slovenia and abroad with French hornists such as the following: Radovan Vlatković, Dale Clevenger, Luca Benucci, Will Sanders, Johannes Hinterholzer, Eric Terwilliger, etc.

### **Urban Stanič, piano**

Urban Stanič, pianist, was the winner of the Slovene selection for the Eurovision Young Musicians 2014 competition; in the finals in Cologne he received second prize. Currently, he is a student at the Academy of Music of the University of Ljubljana under Honorary Prof. Dubravka Tomšič Srebotnjak. Prior to that, he studied under Profs. Lorena Mihelač, Lilijana Žerajić, and Lidija Malahotky Haas. In recent years he has performed in a number of concerts that garnered a great deal of attention: as a soloist with the Slovenian Philharmonic Orchestra, the Symphony Orchestra of the Academy of Music Ljubljana, and the RTV Slovenia Symphony Orchestra; furthermore, he has presented a number of solo recitals (Young Virtuosi, Imago Sloveniae, Piano FVG, the International Holland Music Sessions, etc.). He received the Škerjanec Award bestowed by the Ljubljana Music and Ballet Conservatory for academic achievement, and the Prešeren Award of the Academy of Music of the University of Ljubljana. For four years in succession he won first prize and was the overall winner at the international competition for pianists in Povoletto (Italy). Furthermore, at the Zlatko Grgošević 2014 international competition in Zagreb he received first prize, was the overall winner, and was bestowed a special award for the performance of a classicist sonata. In 2013, 2016, and 2019 he received three gold prizes, and won three first places and special awards at the Competition of Young Slovene Musicians (TEMSIG) for the best performance of a sonata composed by Domenico Scarlatti, a compulsory composition, and a composition by a Slovene composer. He has improved his knowledge by attending seminars by professors such as Natalia Trull, Andreas Frölich, and Konstantin Bogino. Slovene critics deem Urban Stanič to be “a pianist such as Slovenia has been awaiting a long time.”

## The FourCor Horn Quartet

The FourCor Horn Quartet was founded in 2008 upon the initiative of students at the Ljubljana Academy of Music. Its members are Sebastijan Buda, Petar Kšenek, Blaž Ogrič, and Gašper Okorn, who share the desire to play chamber music together. These young musicians are also all well-established individually in Slovenia and internationally. In April 2019, under the mentorship of Prof. Boštjan Lipovšek, the Quartet successfully auditioned to play solo with an orchestra, and in October 2019, together with the Academy of Music Symphony Orchestra, it presented Carl Heinrich Hübler's Concert for Four Horns and Orchestra in the Gallus Hall of the Cankarjev Dom venue.

Zagreb-born French hornist Petar Kšenek is a multitalented musician. In 2017, he was awarded the first prize at the Competition of Young Slovene Musicians (TEMSIG), and won the International Solfege Competition in Slovenia. As soloist, orchestra musician, or chamber musician, he has collaborated with numerous ensembles, *inter alia* with the Rucner String Quartet, the Zagreb Philharmonic Orchestra, the Slovenian Philharmonic Orchestra, and the RTV Slovenia Symphony Orchestra. Currently, he is on an Erasmus+ student exchange, studying under Professor Mahir Kalmik at the Mainz School of Music ("Hochschule für Musik Mainz"). Tomislav Uhlík, a Croatian composer, wrote the piece Petar's Magic Horn for Kšenek, which he performed as a child with a tamburica orchestra.

Blaž Ogrič has received the Škerjanec Award bestowed by the Ljubljana Music and Ballet Conservatory for exceptional achievement. He has participated in four music tours with the Gustav Mahler Jugendorchester (Eng.: the Gustav Mahler Youth Orchestra), for which he plays principal French horn. He has collaborated with composers such as Sir Neville Marriner, Daniel Harding, Christoph Eschenbach, etc. He cooperates on a regular basis with some of the most reputable Slovene orchestras. Since 2015, he has been a student at the Academy of Music in Ljubljana under Prof. Boštjan Lipovšek. In 2015, won first place in the highest category at an international competition in Varaždin, Croatia.

The final member of the FourCor Quartet is Gašper Okorn, also a student of French horn under Prof. Boštjan Lipovšek. Okorn attends seminars held by established musicians such as Raimund Zell, Szabolcs Zempléni, Boštjan Lipovšek, Johannes Hinterholzer, Dale Clevenger, Stefan de Leval Jezierski, Pálma Szilágyi, Nilo Caracristi, etc. In 2016, with a French horn quartet he received a gold plaque at the Competition of Young Slovene Musicians (TEMSIG), while in 2017, as an individual competitor, he won second place and received 97 points and a gold plaque. Aside from his passion for classical music and jazz, he is interested in contemporary music, which he performs as a participant in project-related ensembles of the Ljubljana Academy of Music.

## Concert 4

### Brass Quintet

Sunday, 20 December 2020, at 11.00 a.m.

Slovenian Philharmonic, Marjan Kozina Hall

### Programme:

Victor Ewald

BRASS QUINTET NO. 1 in B Minor, Op. 5

Moderato

Adagio – Allegro vivace – Adagio

Allegro moderato

Andrej Misson

MEDITACIJA NA GALLUSOV ECCE QUOMODO MORITUR IUSTUS

(Eng. "Meditation on Gallus's Ecce quomodo moritur iustus")

Jani Golob

BRASSY

Intro

Balade

Grotesque

Final

Michael Kamen

QUINTET

Joseph Horowitz

MUSIC HALL SUITE

Soubrette Song

Trick Cyclists

Adagio Team

Soft Shoe Shuffle

'Les Girls'

### Performing:

#### Schaka Brass Quintet

Matej Kravcar, trumpet

Dominik Rus, trumpet

Blaž Ogrič, French horn

Tine Plahutnik, trombone

Rok Grubelnik, tuba

The concluding concert of the SiBRASS 2020 Cycle will feature music written for the oldest type of brass ensemble – brass quintet. The Schaka Brass Quintet will be performing: Matej Kravcar and Dominik Rus (trumpets), Blaž Ogrič (French horn), Tine Plahutnik (trombone), and Rok Grubelnik (tuba). The programme includes five compositions, two of which are deemed to be in the canonic repertoire of such ensembles, i.e. *Brass Quintet No. 1 in B-flat Minor, Op. 5*, by **Victor Ewald**, and the closing **Music Hall Suite** by *Joseph Horowitz*.

For a number of years, the Russian composer Victor Ewald was deemed the father of the contemporary brass quintet genre. Although it has recently been discovered by musicologists that compositions for ensembles comprising five brass instruments of different register were already being created some sixty years earlier by the somewhat less known French composer and musician Jean-Francois Bellon, such does not diminish the importance of Ewald's contribution to the repertoire for brass quintet. He composed four quintets, which attempt to spotlight the virtuosity of the individual brass instruments as well as the acoustic possibilities that such an ensemble consisting of different brass instruments presents. In the period when they were being created – at the turn of the 20th century – Europe saw various brass quintet compositions: two trumpets, cornets, or flugelhorn plus one French or alto horn, plus two low brass instruments – at first the latter were typically represented by the tenor horn, also called the tenor, and the tuba; subsequently, however, the tenor was replaced by the trombone. In mid 19th century, the composition of the brass quintet became standardised and today comprises two trumpets, a French horn, a trombone, and a tuba. *Brass Quintet No. 1 in B-flat Minor, Op. 5*, which is imbued with romantic expression, was composed in 1890. It was moulded on classical principles, with three movements following one another in the order fast-slow-fast. For a long time, *Quintet* was thought to be Ewald's sole work of this type as it was the only one published during the composer's lifetime. Today it is labelled No. 1 even though two years prior to it Ewald composed his actual first work for such ensemble (the composition now labelled No. 4), which, however, was then deemed impossible to perform and Ewald had to transform it into a string quartet, which was published as Op. 1.

The diverse opus of **Andrej Misson**, composer, professor at the Academy of Music of the University of Ljubljana, conductor, and organ player, who is celebrating his 60th birthday this year, comprises mainly vocal and chamber music, while spiritual music also figures prominently. His leading principle in composing is “*write little and with deliberation and be loyal to your own sound,*” yet he also draws inspiration from metaphysics and the transcendence of the spiritual world. Therefore, it is not surprising that he finds inspiration in the music of Jacobus Handl Gallus, of whom he wrote the following: “*Gallus was an exceptional composer from Carinthia. Numerous contemporary composers, myself included, can find inspiration in him, which I have many times. Above all, I feel that his music should be performed by musical instruments (ricercar), ensembles, and orchestras.*” The core of Misson's *Medita-*

-tion on Gallus's *Ecce quomodo moritur iustus* features the famous Lenten motet *Ecce quomodo moritur iustus* (Eng.: *See how the just dies*), which seems to have been written (also) intentionally for brass ensemble. Misson extended the original four-part harmony into a five-part harmony movement, somewhat enriched the harmony, and gave the motet representing the core an introduction and coda.

The melodically inspired composition entitled *Brassy*, by **Jani Golob**, favours melodic and relatable musical ideas over contemporary acoustics. It premiered on 16 March 2015 when the SiBRASS Quintet performed it on Radio Slovenia's Studio 14. The composition was created for the occasion of the 30th Slovene Music Days; at which the composer stated the following: "*This is a cyclical four-movement composition created upon the initiative of principal trumpet Franc Kosem. As indicated by its title, it is supposed to be kind to its performers, allowing it to be played in a relaxed manner.*" Its four movements, differing in character, are entitled: *Intro, Balade, Grotesque, and Final*.

The American conductor, arranger, and composer **Michael Kamen** was primarily a very multifaceted personality in the world of music whose opus mainly comprises arrangements of popular and film music. He created only a few compositions that could be categorised among artistic and serious classical music. However, one such work is his *Quintet*, which was composed for the renowned Canadian Brass ensemble. This short and emotional composition, imbued with the warmth of his film music, features rich melodic inventiveness, thus offering musicians a plethora of performance possibilities. Its musical flow spreads and grows from the introductory pastoral motif of the French horn, which in the course of the composition is echoed also by other instruments, whose sounds almost coalesce into one another.

The final composition of the 2020 cycle is *Music Hall Suite* by **Joseph Horowitz**. This work was composed in 1964 upon being commissioned by the well-known American tuba player Roger Bobo. Soon after, it became a regular work in the repertoire of the Philip Jones Brass Ensemble, the leading brass quintet of that period. *Suite* consists of five short movements, all illustrating various aspects of the burlesque theatre, music halls, circus, and cabaret entertainment so popular at the end of the 19th century and into the 20th. The movements are entitled: *Soubrette Song, Trick Cyclists, Adagio Team, Soft Shoe Shuffle, and Les Girls*.



## **The Schaka Brass Quintet**

The Schaka Brass Quintet is an ensemble comprising five young musicians from different parts of Slovenia, all graduates of the Ljubljana Academy of Music, true friends who have been brought together by their love for making music. Matej Kravcar and Dominik Rus (trumpets), Blaž Ogrič (French horn), Tine Plahutnik (trombone), and Rok Grubelnik (tuba) became established as a brass quintet in the academic year 2017/2018 under the mentorship of docent Franc Kosem; however, they have obtained further knowledge and training with other renowned brass masters such as Leonhard Paul (Mnozil Brass), Chris Coletti (Canadian Brass), and Marco Pierobon (Gomalan Brass). At the 2019 Competition of Young Slovene Musicians (TEMSIG) they received a gold plaque. All five musicians excel as to their professional attitude, reliability, and flexibility; they always strive to present a programme that will be of interest to the broadest circle of the public and their positive energy always creates a good atmosphere for listeners.

## MEDIJSKA PODPORA:

ARS – 3. program Radia Slovenija



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## KONCERTNI CIKEL SiBRASS 2020 SO OMOGOČILI:

Mestna občina Ljubljana



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## KONCERTNI CIKEL SiBRASS 2020 SO PODPRLI:

Ustanova Imago Sloveniae – Podoba Slovenije



**IMAGO SLOVENIAE**  
**PODOBA SLOVENIJE**

Koncertni list SiBRASS 2020  
Izdalo: Društvo za trobilno komorno glasbo SiBRASS  
Zanj: Franc Kosem, programski vodja  
Avtor strokovnega besedila: Mihael Kozjek  
Jezikovni pregled in prevodi: Petra Zaranšek  
Oblikovanje: Nadja Petek  
Prelom: Nadja Petek  
Tisk: Luart d. o. o.  
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