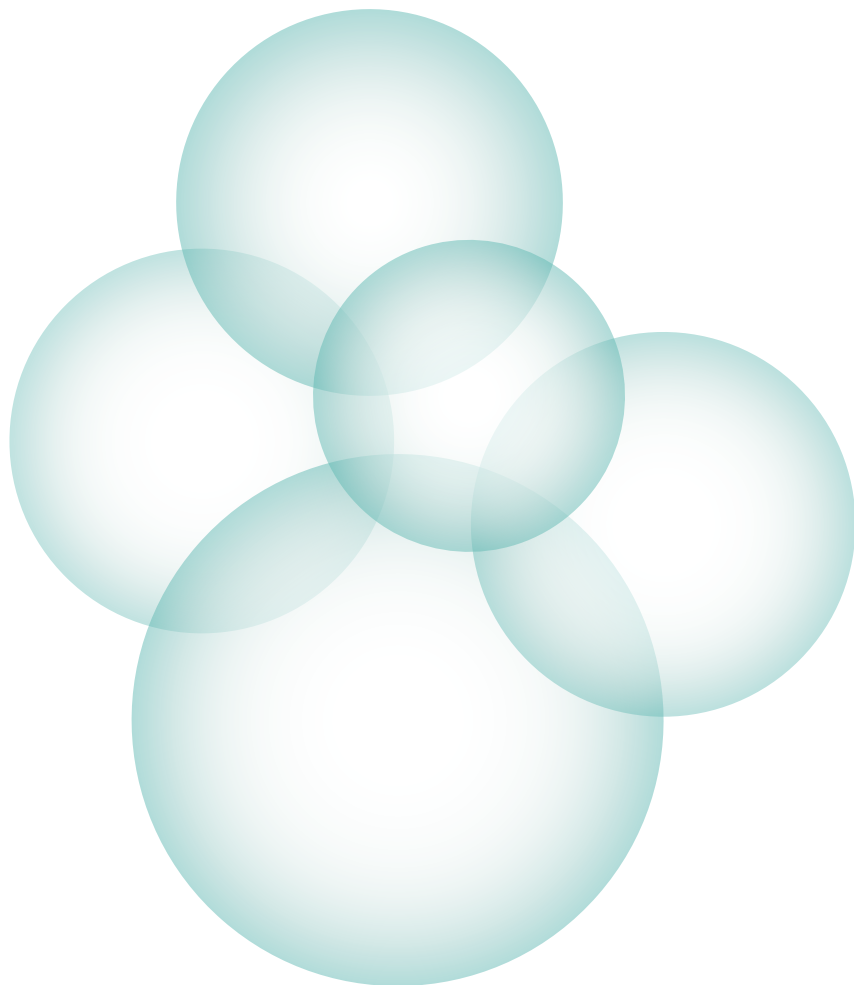


Koncertni cikel SiBRASS 2019



KONCERTNI CIKEL SiBRASS 2019 bo občinstvu tudi v letošnjem letu postregel z izvedbami odličnih, mednarodno priznanih izvajalcev. Društvo SiBRASS že tretjič zapored prireja serijo petih koncertov klasične glasbe, s poudarkom na trobilnih instrumentih.

SiBRASS je edinstvena platforma, osredotočena na vztrajno uresničevanje odličnosti in povezovanje ter prepletanje glasbenih ustvarjalcev, poustvarjalcev ter poslušalcev. Tako tudi v svoji tretji sezoni koncertnih ciklov nadgrajuje svoje delo in smelo povezuje vrhunske poustvarjalce – trobilce s poslušalci, željnimi tehtnega in atraktivnega programa. Novi sklop brezplačnih nedeljskih koncertov ponovno daje občinstvu možnost prisluhniti glasbi na najvišji izvedbeni ravni. Koncertni programi so pretehtano zastavljeni v stremljenju k širokemu naboru glasbenih praks in vpeljevanju novosti. Vsak koncert bo ob bok tujim postavil slovenska dela.

Koncerti se bodo odvijali v Slovenski filharmoniji, ki je idealna za realizacijo takšnih projektov. V sodelovanju s tretjim programom Radia Slovenija bo poskrbljeno tudi za snemanje koncertov, ki bodo nato predvajani v rednem programu radia ter dostopni v arhivu Multi-medijskega centra RTV Slovenija.

This year once again, the *SiBRASS 2019 CONCERT CYCLE* is delighted to offer music performed by excellent, world-renowned musicians. For the third year in a row, the SiBRASS Association is organising a series of five classical music concerts, with an emphasis on brass.

SiBRASS is a unique platform that focuses on the sustained realisation of excellence as well as connecting and interweaving music-makers, performers, and the audience. In its third season of concert cycles SiBRASS continues to build upon its state-of-the-art brass musicians, whom it audaciously connects with an audience thirsty for a well-conceived and attractive programme. The new series of free Sunday concerts will, as always, provide the audience an opportunity to hear music at the highest level of performance. The concert programmes have been formulated in a deliberate manner, thus encompassing a broad selection of musical practices while also introducing novelties. Each concert will present Slovene works alongside foreign compositions.

The concerts will take place at the Slovenian Philharmonic, an excellent venue for the realisation of such projects. In cooperation with Radio Slovenia's Channel III, the concerts will be recorded and subsequently broadcast as part of Radio Slovenia's regular programme, and will also remain accessible in the archives of the Multimedia Centre of RTV Slovenia.

KONCERTNI CIKEL SiBRASS 2019

KONCERT I TROBILNI ANSAMBEL SLOVENSKE FILHARMONIJE IN THOMAS HUGH POULSON

Nedelja, 19. maj 2019, ob 19:30

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT II BALKAN CONNECTION BRASS

Nedelja, 22. september 2019, ob 11:00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT III ROG IN KLAVIR

Nedelja, 13. oktober 2019, ob 11:00

Slovenska filharmonija

Dvorana Slavka Osterca

KONCERT IV MUSICA CAMERATA

Nedelja, 24. november 2019, ob 11:00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT V TRIO SERAPHIM

Nedelja, 22. december 2019, ob 11:00

Slovenska filharmonija

Dvorana Marjana Kozine

SiBRASS 2019 CONCERT CYCLE

CONCERT I THE SLOVENIAN PHILHARMONIC BRASS ENSEMBLE AND THOMAS HUGH POULSON

Sunday, 19 May 2019 at 7.30 p.m.

Slovenian Philharmonic

Marjan Kozina Hall

CONCERT II BALKAN CONNECTION BRASS

Sunday, 22 September 2019 at 11 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

CONCERT III HORN AND PIANO

Sunday, 13 October 2019 at 11 a.m.

Slovenian Philharmonic

Slavko Osterc Hall

CONCERT IV MUSICA CAMERATA

Sunday, 24 November 2019 at 11 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

CONCERT V TRIO SERAPHIM

Sunday, 22 December 2019 at 11 a.m.

Slovenian Philharmonic

Marjan Kozina Hall

Koncert I /Concert I

19. maj 2019, ob 19.30 /Sunday, 19 May 2019 at 7.30 p.m.

**TROBILNI ANSAMBEL SLOVENSKE FILHARMONIJE IN
THOMAS HUGH POULSON**
/THE SLOVENIAN PHILHARMONIC BRASS ENSEMBLE AND
THOMAS HUGH POULSON

Program /Programme:

Anthony Plog: OCTET

Nina Šenk: TANGLE za solo trobento in trobilni kvintet
/TANGLE for solo trumpet and brass quintet
Thomas Hugh Poulson, solo trobenta /solo trumpet

Michael Nyman: FOR JOHN CAGE

Jan Koetsier: BRASS SYMPHONY

Izvajalci /Performing:

Thomas Hugh Poulson, trobenta in umetniško vodstvo /trumpet and artistic director

Franc Kosem, trobenta /trumpet

Blaž Avbar, trobenta /trumpet

Jure Gradišnik, trobenta /trumpet

Mihajlo Bulajić, rog /French horn

Domen Jeraša, pozavna /trombone

Žan Tkalec, pozavna /trombone

Žan Kopše, pozavna /trombone

Wolf Hagen Hoyer, pozavna /trombone

Jernej Oberžan, tuba /tuba

Leta 2002 je na pobudo trobilcev Orkestra Slovenske filharmonije nastal **Trobilni ansambel Slovenske filharmonije (TASF)**. Ansambel redno koncertira tako po Sloveniji kot tujini, v sezonah 2015/2016, 2016/2017 in 2017/2018 pa je svoje bogato delovanje nadgradil še s samostojnim ciklom treh koncertov v dvorani Marjana Kozine v Slovenski filharmoniji. Repertoar ansambla obsega številne priredbe iz različnih stilnih obdobj in originalne skladbe za trobila.

Na tokratnem koncertu v ciklu SiBRASS bo kot umetniški vodja držal niti v rokah trobentač **Thomas Hugh Poulson**, član slovitega sestava Stockholm Chamber Brass. Nocojšnji program združuje izjemno raznolikost, saj so skladbe zdaj tradicionalne, zdaj spet napredne in moderne, a vseskozi osupljive in privlačne. Veličina nocojšnjih del, ki so prava zakladnica za slehernega trobilca in so bile izvedene že v mnogih mestih po svetu, bo na tokratnem koncertu predstavljena tudi občinstvu v Slovenski filharmoniji.

The **Slovenian Philharmonic Brass Ensemble** was formed in 2002 upon the initiative of the brass section of the Slovenian Philharmonic Orchestra. The ensemble regularly presents concerts throughout Slovenia and abroad. In the 2015/2016, 2016/2017, and 2017/2018 seasons the ensemble's work was further enhanced by its first independent cycle of three concerts, staged in the Marjan Kozina Hall of the Slovenian Philharmonic. The ensemble's repertoire comprises works from various stylistic periods arranged for brass, as well as original brass compositions.

The artistic director at the helm of the first concert organised by SiBRASS will be the trumpeter **Thomas Hugh Poulson**, a member of the famous Stockholm Chamber Brass ensemble. Tonight's programme will bring together some extremes as the works on the programme oscillate between traditional and progressive-modern, while throughout they remain astounding and attractive. Tonight the audience at the Slovenian Philharmonic will be able to delight in the grandeur of the works, which are a veritable treasury for any brass player and have been performed in countless places around the world.

Na koncertu bodo predstavljena dela naslednjih skladateljev:

Works by the following composers will be performed at the concert:

Anthony Plog je v prvi vrsti trobentač z dolgoletno uspešno mednarodno kariero, ki se je kot skladatelj uveljavil šele kasneje v življenju, a se danes njegova dela izvajajo po vsem svetu. Prepoznavni značilnosti Plogovih del sta izvirnost in neobičajne izrazne razsežnosti. Eno njegovih prvih tovrstnih del za trobila nosi naslov *Octet*: to je skladba za štiri trobente in štiri pozavne, označena s tempi, ki poslušalca prek uvodnega *allegro vivace* zapelje v miren in počasen del, kateremu najprej sledi tema ter nato še hitre in poskočne variacije (I-IV).

Anthony Plog is primarily a successful trumpet player who has enjoyed a long international career. He only became established as a composer later in life, yet today his works are performed globally. Plog's works are characterised by their originality and unusual expressive dimension. One of his first compositions for brass of this kind is *Octet*, a composition for four trumpets and four trombones, which, marked by tempo indications, transports listeners through an *allegro vivace* into a calm and slow section, and then further into the theme, followed by fast and bouncy variations (I-IV).

Nina Šenk je poznana kot skladateljica za različne sestave. V njenih delih najdemo tako virtuoznost kot popoln minimalizem, a vselej s težnjo k popolnosti. Skladateljica v svojem raziskovanju poslušalca popelje od tradicije (kateri zaupa) do sodobnosti (ker si drzne), katerih niti spretno prepleta. Eno takšnih del je zagotovo *Tangle*, skladba, pisana za trobento in kvintet trobil, ki – kot pove že naslov – ponuja preplet: preplet med šumom in tonom ter med solistom in kvintetom. Konec prepletanja ponudi ljudski napev *Vsi so venci vejli*, pri katerem po skladateljčinih besedah »gre za kratek spominski utrinek in predstavlja lepoto in moč izražanja ter je čisto nasprotje hitrim, kratkim, zvitim segmentom, iz kakršnih je zgrajen večji del skladbe«.

Nina Šenk is known as a composer for various ensembles. Her compositions can be virtuosic or minimalistic, yet always follow a tendency towards perfection. In her exploration, Šenk leads the listener from tradition (which she trusts) to contemporaneity (because she dares), while masterfully interweaving the threads of each. Clearly, one such work is *Tangle*, a composition that – as suggested by its title – offers a tangle: an entanglement of sounds and tones, as well as of the soloist and the quintet.

Disentanglement is achieved with the folk tune *Vsi so venci vejli*, which, in the words of the composer, "is a short memoir presenting beauty and the power of expression, as well as utter opposition to the fast, short, and winding segments comprising a large part of the composition."

Michael Nyman je nedvomno eden bolj inovativnih in slavnih britanskih skladateljev, katerega ugled temelji na obsežnem repertoarju skladb za najrazličnejše zasedbe. Poleg skladanja je Nyman tudi dirigent, pianist, pisatelj, muzikolog, fotograf in filmski ustvarjalec. Prve skice dela *For John Cage* je napisal septembra leta 1991 v svoji hotelski sobi, zaključil pa jo je leta 1992, a je bila tedaj še brez naslova. Razmišljal je sicer, da bi delo naslovil *Canoni, koralni in valčki*, a je to zamisel opustil, saj skladbo sestavljajo zgolj en kanon, številni koralni v smislu sekvenc in en valček. Nato je dan po dokončanju skladbe v časopisu prebral novico o smrti Johna Cagea ter iz tega razloga, zlasti pa zato, ker je bil Cage izrazito revolucionaren glasbeni mislec 20. stoletja, ki je vendarle vplival tudi na Nymanovo glasbeno ustvarjanje, skladbo posvetil njemu.

Michael Nyman is undoubtedly one of the more innovative and famous British composers; his considerable reputation is based on his extensive repertoire of compositions written for the widest variety of ensembles. Alongside composing, Nyman is also a conductor, pianist, author, musicologist, photographer, and film-maker. The first sketches for the composition entitled *For John Cage* were made in September 1991, in a hotel room. The piece was completed in 1992, yet lacked a title. Nyman had considered the title *Canons, Chorales, and Waltzes*, but dropped it as the composition comprises only one canon, numerous corals in terms of sequences, and one waltz. The following day after finishing the piece Nyman read in a newspaper that John Cage had died. Also for this reason, but mainly because Cage had been one of the truly revolutionary music theorists of the 20th century and had influenced Nyman's music as well, Nyman dedicated the composition to him.

Jan Koetsier se je prav tako kot Plog skladanju posvetil šele po upokojitvi. Pred tem je bil dirigent orkestra 'Concertgebouw Orchestra' v Amsterdamu in Simfoničnega orkestra Bavarskega radia ter profesor na Visoki šoli za glasbo in gledališče v Münchnu. Delo *Brass Symphony* je ena izmed Koetsierjevih mojstrov in za trobilne sestave. Sestavljena je iz treh stavkov: *Allegro, Larghetto in Rondo*. Ta skladba, ki je bila narejena po naročilu Philipa Jonesa, slovitega britanskega trobentača in vodje istoimenskega ansambla, je bila premierno izvedena leta 1980, posneta pa leto kasneje.

Jan Koetsier, like Plog, began composing only after retirement. Prior to that, he had conducted the 'Concertgebouw Orchestra' in Amsterdam and the Bavarian Radio Symphony Orchestra, and taught at the University of Music and Performing Arts in Munich. *Brass Symphony* is one of Koetsier's masterpieces for brass ensembles. It comprises three movements: *Allegro*, *Larghetto*, and *Rondo*. The composition was commissioned by Philip Jones, a famous British trumpeter and leader of the 'Philip Jones Brass Ensemble'; it premiered in 1980 and was recorded in 1981.



Koncert II /Concert II

Nedelja, 22. september 2019, ob 11.00 /Sunday, 22 September 2019 at 11 a.m.

BALKAN CONNECTION BRASS

Program /Programme:

Christoph Willibald Gluck: UVERTURA IZ OPERE ORFEJ IN EVRIDIKA
/ORPHEUS AND EURYDICE – OVERTURE

Isidora Žebeljan: THE GHOST FROM THE PUMPKIN

Gioachino Rossini: UVERTURA IZ OPERE SEVILJSKI BRIVEC
/THE BARBER OF SEVILLE – OVERTURE

Giacomo Puccini: MUSSETIN VALČEK IZ OPERE LA BOHEME
/LA BOHEME – MUSETTA'S WALTZ

Petar Obradović: TANGO TO GO!

Giuseppe Verdi: UVERTURA IZ OPERE MOČ USODE
/THE FORCE OF DESTINY – OVERTURE

Uroš Krek: KOLOVRAT
/(Eng.: "The Spinning Wheel")

Wolfgang Amadeus Mozart: UVERTURA IZ OPERE FIGAROVA SVATBA
/THE MARRIAGE OF FIGARO – OVERTURE

Izvajalci /Performing:

Mladen Djordjević, trobenta /trumpet

Mario Lončar, trobenta /trumpet

Viktor Kiričenkov, rog /French horn

Marko Ilič, pozavna /trombone

Krunoslav Babić, tuba /tuba

BALKAN CONNECTION BRASS je mednarodni ansambel, ki ga sestavljajo priznani in uveljavljeni glasbeniki iz Slovenije, Srbije in Hrvaške, vsi zelo izkušeni v solističnem in komornem muziciranju ter v igranju na vodilnih položajih v orkestrih. Člani ansambla so: trobentača Mario Lončar, solist Zagrebške filharmonije, ter Mladen Đorđević, nekdanji solist Beograjske filharmonije, sedaj pa profesor na Fakulteti za glasbeno umetnost Univerze za umetnosti v Beogradu, solopozavnist Orkestra Slovenske filharmonije Marko Ilić ter hornist Viktor Kirčenkov in tubist Krunoslav Babić, oba solista Zagrebške filharmonije.

Ansambel je bil ustanovljen leta 2011 in je s svojim repertoarjem, ki obsega dela od baroka do sodobnosti, do sedaj nastopil v Beogradu, Zagrebu, Budvi, Cetinju, Zadru, Makarski, Splitu, Vinkovcih, Pančevu in drugih krajih na tem območju. Program tokratnega koncerta sestavljajo priredbe znamenitih opernih uvertur in originalne kompozicije za kvintet trobil slovenskih, srbskih in hrvaških skladateljev.

BALKAN CONNECTION BRASS is an international ensemble comprising renowned musicians from Slovenia, Serbia, and Croatia with many years of experience playing chamber and solo music who have also held leading positions in a number of orchestras. The ensemble consists of the following members: Mario Lončar, trumpet, soloist at the Zagreb Philharmonic; Mladen Đorđević, trumpet, former soloist at the Belgrade Philharmonic and currently professor at the Faculty of Music of the University of Arts in Belgrade; Marko Ilić, trombone, soloist at the Slovenian Philharmonic; Viktor Kirčenkov, French horn, soloist of the Zagreb Philharmonic; and Krunoslav Babić, tuba, soloist at the Zagreb Philharmonic.

Established in 2011, the ensemble has performed in Belgrade, Zagreb, Budva, Cetinje, Zadar, Makarska, Split, Vinkovci, Pančevo, and other towns in the region. Its repertoire comprises works from the baroque until the present time. Tonight's programme includes adaptations of famous opera overtures as well as original compositions for brass quintet by various Slovene, Serbian, and Croatian composers.

Christoph Willibald Gluck je s svojo opero *Orfej in Evridika*, ki jo je napisal na libreto Ranierija de' Calzabigija, reformiral tedaj prevladujočo, renesančno smer glasbene drame. Ta najstarejša glasbena drama ostaja na sporedu gledališč vse do danes in je bila vsaj trikrat uprizorjena tudi na odru SNG Opera in balet Ljubljana.

Christoph Willibald Gluck's opera *Orpheus and Eurydice*, set to a libretto by Raineri de'Calzabigi, reformed the Renaissance style of musical drama, which predominated at the time.

This oldest of musical dramas has remained part of theatres' repertoire up to the present day and has been staged at least three times at the Ljubljana Opera House.

Isidora Žebeljan je srbska komponistka, članica Srbske akademije znanosti in umetnosti, hkrati pa tudi pianistka, dirigentka ter profesorica kompozicije na Fakulteti za glasbeno umetnost. Za svoje delo je prejela številne nagrade, med njimi nacionalno glasbeno nagrado »Stevan Mokranjac« leta 2004. Skladbo *The Ghost from the Pumpkin* je napisala leta 2005 po naročilu zasedbe London Brass, naslednice znamenitega sestava Philip Jones Brass Ensemble, prvič pa je bila izvedena leta 2006 v Londonu.

Isidora Žebeljan is a Serbian composer and member of the Serbian Academy of Sciences and Arts. She is also a pianist, conductor, and professor of composition at the Faculty of Music of the University of Arts in Belgrade. Žebeljan has received numerous awards, including the "Stevan Mokranjac" national music award in 2004. *The Ghost from the Pumpkin* was composed in 2005, having been commissioned by the London Brass ensemble, the successor to the Philip Jones Brass Ensemble; it premiered in 2006 in London.

Italijanski skladatelj **Gioachino Rossini** je v prvi polovici 19. stoletja veljal za najbolj priljubljenega skladatelja, saj je na Dunaju zasenčil celo Beethovna in Schuberta. Mogoče je bil prav to razlog za to, da so še v času skladateljevega življenja o njem in njegovem delovanju krožile številne anekdote: opisovali so ga predvsem kot zelo produktivnega ustvarjalca, ki komponira veliko »enako zvenečih oper«, obenem pa se bolj kot za glasbeno ustvarjanje zanima za francosko kuhinjo. Resnica je, da je Rossini pisal hitro in zelo veliko, saj so nekatere opere nastale v samo dveh do štirih tednih. A prav zato si je pogosto kak odlomek ali točko »izposodil« iz svojih prejšnjih del. Tudi znamenita *Uvertura k Seviljskemu brivcu* je bila izvorno namenjena drugima dvema operama, a njegov Seviljski brivec (1816) kljub temu velja za vrh in hkrati mogočen sklep *opere buffe*, ki je bila nekoč izjemno popularna zvrst.

The Italian **Gioachino Rossini** was considered to be the most popular composer in the first half of the 19th century. In Vienna he outshone even Beethoven and Schubert, which may be why numerous anecdotes about him and his work arose during his lifetime. He was described, above all, as being a very productive composer of a great many "similar sounding operas" and more interested in French cuisine than in the creation of music. The truth is that Rossini composed rapidly and prolifically; some of his operas were completed in a mere two to four weeks.

However, this may have been the reason that he occasionally “borrowed” an excerpt or part from his previous works. The famous *Overture to the Barber of Seville* was originally intended for two other operas; however, Rossini’s *Barber of Seville* (1816) is still viewed as the peak as well as the mighty conclusion of *opera buffa*, a very popular genre at the time.

La bohème je opera v štirih dejanjih skladatelja **Giacoma Puccinija**. Prvič je bila izvedena 1. februarja 1896 v Torinu pod dirigentsko palico Artura Toscanija. Kljub takratnemu mlačnemu odzivu publike je opera skladatelju prinesla veliko mednarodno slavo in ugled ter ostaja stalnica opernih gledališč, zagotovo vredna rednih izvedb. Na tokratnem koncertu bomo prisluhnili Mussetinemu valčku iz drugega dejanja.

La bohème is an opera in four acts composed by **Giacomo Puccini**. It premiered in Turin on 1 February 1896, conducted by Arturo Toscani. Although the opera received only a lukewarm response by the audience at the time, it brought Puccini great international fame and reputation. It remains a constant of opera houses, definitely worthy of being staged regularly. Tonight, the audience will hear Musseta’s Waltz from Act Two.

Trobentač in skladatelj **Petar Obradović** je *Tango To Go!* napisal leta 2013 za Klavirski trio Dubrovnik. Nato je s predelavo tega dela za trobilni kvintet želel preplesti in povezati njegovo vzajemno zvočnost ter odpreti nove možnosti med posameznimi zvočnimi sistemi, instrumenti in glasbeniki, in sicer v upanju, da bo *Tango To Go!* najprej navdihnil glasbenike in bo nato postal zanimiv tudi za občinstvo, ki lahko ob poslušanju poleg iskanja lepote prepozna in začuti tudi lastna čustva.

The trumpeter and composer **Petar Obradović** composed *Tango to Go!* in 2013 for Klavirski Trio Dubrovnik. Subsequently, he adapted it for brass quintet in an attempt to interweave and connect its mutual acoustics as well as to open it up to new possibilities between individual sound systems, instruments, and musicians. His hope in doing so was that *Tango to Go!* would first inspire musicians and thereby also thrill audiences by enabling them to not only seek beauty but also to recognise and feel their own emotions.

Giuseppe Verdi je v času komponiranja opere *Moč usode* že užival mednarodni sloves priznane-ga opernega skladatelja, ki ga je utrdil predvsem z operno trilogijo (*Rigoletto*, *Trubadur* in *La traviata*). Opera *Moč usode* se začena z daljšo uverturo, ki je ena najbolj priljubljenih točk simfoničnih koncertov. V njej je Verdi povzel najpomembnejše teme iz opere: po uvodnem unisonu trobil nastopi tema usode, sledi ji živahnejša tema iz dueta iz prvega prizora četrtega dejanja.

At the time he composed *The Force of Destiny*, **Giuseppe Verdi** was already an internationally renowned opera composer; his reputation was firmly established above all by his opera trilogy (*Rigoletto*, *Il Trovatore*, *La Traviata*). *The Force of Destiny* opens with a lengthy overture, one of the most popular pieces played by symphonic orchestras. Therein, Verdi summarised the most important themes from the opera: the introductory unison of brass instruments, followed by the theme of destiny and, after that, a livelier theme from the duet from the first scene of Act Four; the third theme is from Leonora's prayer from the second scene of Act Two.

Uroš Krek je eden najpomembnejših slovenskih skladateljev 20. stoletja, čigar opus zajema dela skoraj vseh zvrsti. V svojem kompozicijskem stavku je ostal zvest klasičnemu izrazu, za katerega sta značilni klasicistično jasna oblikovna misel in poglobljena, mestoma celo ekspresivna izraznost. Izvajalci nam bodo danes predstavili tri Krekove skladbe za kvintet trobil z naslovom *Kolovrat*.

Uroš Krek is one of the most important Slovene composers of the 20th century. His oeuvre includes works of almost every genre. As regards his compositional style, Krek remained faithful to classical expression characterised by a clear form in the classicistic manner and deep, partially emotional, expression. Today's performers will present three of his compositions for brass quintet, collectively entitled *Kolovrat*.

Današnji koncert se je pričel z uverturo in se bo na enak način tudi zaključil: z *Uverturo iz opere Figarova svatba* **W. A. Mozarta**. Uvertura je pisana v D-duru ter označena s tempom *presto* (zelo hitro). Orkestri jo velikokrat izvajajo kot samostojno delo. Za to Mozartovo opero, ki je bila prvič uprizorjena na Dunaju leta 1786, bi lahko bi rekli, da je vrhunsko delo svoje dobe, glasbena mojstrovina za vse čase ter pojem komične opere.

Tonight's concert opened with an overture and will finish in the same manner: with the *Overture from the Marriage of Figaro* by **W. A. Mozart**. The overture is in the key of D major, the tempo marking is *presto* (very fast). Orchestras often play it as an independent concert piece. This opera by Mozart, which premiered in 1786 in Vienna, could be described as a state-of-the-art piece of its era, a musical masterpiece for all time, and an exemplar of comic opera.

Koncert III /Concert III

Nedelja, 13. oktober 2019, ob 11.00 /Sunday, 13 October 2019 at 11 a.m.

ROG IN KLAVIR /HORN AND PIANO

Program /Programme:

Paul Abraham Dukas: VILLANELLE

Robert Schumann: ADAGIO IN ALLEGRO, op. 70
/ADAGIO AND ALLEGRO, op. 70

Lojze Lebič: IN VOCE CORNU, pet miniaturn za rog solo
Prolog / Signal in eho / Harmonija / In voce cornu / Epilog
/IN VOCE CORNU, five miniatures for French horn solo
Prologue / Signal and Echo / Harmony / In voce cornu / Epilogue

Paul Hindemith: SONATA ZA ALTROG IN KLAVIR
/SONATA FOR ALTO HORN AND PIANO
*Ruhig bewegt / Lebhaft / Sehr langsam / Das Posthorn (Zweigespräch),
Lebhaft*

Jean Françaix: DIVERTIMENTO ZA ROG IN KLAVIR
/DIVERTIMENTO FOR HORN AND PIANO
Introduzione / Aria do cantabile / Canzonetta

Izvajalca /Performing:

Jože Rošar, rog /French horn

Tadej Horvat, klavir /piano

Hornist **Jože Rošer** je z odliko diplomiral na Akademiji za glasbo Univerze v Ljubljani v razredu rednega profesorja Boštjana Lipovška. Magistrski študij je opravljal na Mozarteumu v Salzburgu v razredu profesorja Radovana Vlatkovića. Večkrat se je udeležil Tekmovanja mladih slovenskih glasbenikov in baletnih plesalcev (TEMSIG), od koder je vsakič odnesel nagrado ali priznanje. Svojo prvo študentsko Prešernovo nagrado je prejel leta 2009 s trobilnim ansamblom Akademije za glasbo Brass AG, drugo pa leta 2010 s Komornim godalnim orkestrom Slovenske filharmonije za izvedbo skladbe Concertino Larsa Erika Larssona. Rošer je dejaven komorni glasbenik, ki sodeluje z mednarodnim pihalnim kvintetom Quintetto Spirito in mednarodno trobilno zasedbo Worldbrass. S trobilnim kvintetom Contrast je zmagal na prestižnem tekmovanju Jan Koetsier v Münchnu. Izobraževal se je na mojstrskih tečajih pri različnih profesorjih: Stefan Dohr, Radek Baborak, Johannes Hinterholzer, Luiz Garcia, Jacques Zoon, Markus Bruggaier, Georg Pohle idr. Sodeloval je s številnimi orkestri: Londonski simfonični orkester, Simfonični orkester Frankfurtskega radia, Avstralski komorni orkester, Evropski mladinski orkester, Festivalski orkester Young Euro Classic, Opera Klagenfurt, Simfonični orkester RTV Slovenija idr. Je solo hornist Slovenske filharmonije in član Trobilnega ansambla Slovenske filharmonije. Poleg tega poučuje na Konzervatoriju za glasbo in balet Ljubljana ter opravlja delo asistenta na Akademiji za glasbo Univerze v Ljubljani.

Jože Rošer, a French horn player, graduated *magnum cum laude* from the Academy of Music of the University of Ljubljana under professor Boštjan Lipovšek. He obtained his Master's Degree from the Mozarteum in Salzburg under the mentorship of professor Radovan Vlatković. He participated in the Competition for Young Slovene Musicians and Ballet Dancers (TEMSIG) numerous times and was always awarded a prize or recognition. He received his first Prešeren Award for students in 2009 with Brass AG – the brass ensemble of the Academy of Music of the University of Ljubljana, and his second one in 2010 with the Slovenian Philharmonic String Chamber Orchestra for its performance of Concertino by Lars Erik Larsson. Rošer is an active chamber musician and collaborates with the international woodwind quintet Quintetto Spirito and the international brass group Worldbrass. With the brass quintet Contrast he won first prize at the prestigious Jan Koetsier competition in Munich. Additionally, he has participated in further training and master classes with various professors: Stefan Dohr, Radek Baborak, Johannes Hinterholzer, Luiz Garcia, Jacques Zoon, Markus Bruggaier, Georg Pohle, etc. He has collaborated with numerous orchestras: London Symphony Orchestra, Frankfurt Radio Orchestra, Australian Chamber Orchestra, European Union Youth Orchestra, the Young Euro Classic Orchestra, Klagenfurt Opera, RTV Slovenia Symphony Orchestra, etc. He is a French horn soloist in the Slovenian Philharmonic and a member of the Slovenian Philharmonic Brass Ensemble. Last but not least, he teaches at the Ljubljana Music and Ballet Conservatory and is a teaching fellow at the Academy of Music in Ljubljana.

Pianist **Tadej Horvat** je leta 2005 z odliko diplomiral na Akademiji za glasbo Univerze v Ljubljani v razredu zaslužne profesorice Dubravke Tomšič Srebotnjak, 2007 pa je zaključil specialistični študij klavirja v razredu profesorja Aleksandra Madžarja v Bernu. V času šolanja je obiskoval tudi pouk harmonike, orgel in solopetja. Za dosežene študijske uspehe je prejel Škerjančevo nagrado Srednje glasbene in baletne šole Ljubljana, Prešernovo nagrado Akademije za glasbo (2005) ter Prešernovo nagrado Univerze v Ljubljani (2006). Bil je dirigent revijskega orkestra Divertimento, s katerim je poustvarjal popularno, zabavno, plesno in filmsko glasbo. Zanj je ustvaril tudi nekaj avtorskih del in drugih priredb. V zadnjih letih sodeluje z uveljavljenimi slovenskimi glasbeniki na pomembnih dogodkih in prireditvah po Sloveniji in tujini. Na državnih in mednarodnih tekmovanjih prejema številne nagrade za zgledno sodelovanje kot korepetitor. Sodeluje v različnih komornih zasedbah, od katerih je potrebno omeniti klavirski duo z Miho Haasom, komorni trio Ataka s klarinetistom Jakom Bobkom in violončelistko Katjo Beguš Bobek ter duo s saksofonistom Oskarjem Laznikom. Od leta 2016 vodi klavirski seminar v okviru poletne šole za glasbo »Ars Longa Vita Brevis«. Tadej Horvat je zaposlen kot korepetitor in profesor klavirja na Konservatoriju za glasbo in balet v Ljubljani, že vrsto let pa kot strokovni sodelavec sodeluje tudi z Akademijo za glasbo Univerze v Ljubljani.

Tadej Horvat, a pianist, graduated *magnum cum laude* from the Academy of Music of the University of Ljubljana under professor Dubravka Tomšič Srebotnjak in 2005. In 2007, he finished a piano specialist programme in Bern under the mentorship of professor Aleksander Madžar. While still in school, he also took lessons in accordion and organ as well as in soloist singing. He received the Škerjanec Award bestowed by the High School for Music and Ballet Ljubljana for academic achievement, the Prešeren Award of the Academy of Music of the University of Ljubljana (2005), and the Prešeren Award of the University of Ljubljana (2006). Furthermore, Horvat was the conductor of the Divertimento orchestra, with whom he played popular, dance, and film music and for whom he authored some original compositions and adapted a number of other works. In recent years, he has collaborated with established Slovene musicians at important events in Slovenia and abroad. At national and international competitions, he has received numerous awards for his exemplary piano accompaniment work. He collaborates with various chamber ensembles, such as a piano duet with Miha Haas, the Ataka chamber trio with clarinetist Jaka Bobek and cellist Katja Beguš Bobek, and a duet with the saxophonist Oskar Laznik. Since 2016, he has been in charge of the piano seminar at the "Ars Longa Vita Brevis" music summer school. Horvat is employed as a piano accompanist and professor of guitar at the Ljubljana Music and Ballet Conservatory. Furthermore, for a number of years now he has collaborated with the Academy of Music of the University of Ljubljana.

Francoski skladatelj, kritik in pedagog **Paul Dukas** je študiral klavir, harmonijo in kompozicijo na Pariškem glasbenem konservatoriju, kjer je kasneje tudi poučeval in bil mentor mnogim slavnim skladateljem, kot so Joaquín Rodrigo, Maurice Duruflé, Olivier Messiaen in Jehan Alain. Je avtor številnih del, med drugim dela *Villanelle* za rog in klavir, ki je bilo napisano leta 1905 in je posvečeno Françoisu Brémond.

Paul Dukas, a French composer, critic, and teacher, studied piano, harmony, and composition at the Paris Conservatory, where he later taught and mentored numerous famous composers, such as Joaquín Rodrigo, Maurice Duruflé, Olivier Messiaen, and Jehan Alain. He was the author of numerous works, including the composition *Villanelle* for French horn and piano, which was composed in 1905 and dedicated to François Brémond.

Predstavniki nemške glasbene romantike **Robert Schumann** je delo z dvema stavkoma *Adagio in allegro*, op. 70 napisal leta 1849 za rog (lahko tudi violončelo, violino ali violo) in klavir. To leto je bilo zares Schumannovo leto, saj je bilo njegovo najbolj produktivno in bogato leto po številu skladb. Eden od skladateljevih ciljev je bil ustvariti glasbo, ki bi jo amaterji lahko uporabili za nadgradnjo lastne spretnosti na svojih inštrumentih. Eno takšnih del je nedvomno *Adagio in Allegro*, ki pa potrebuje zelo usposobljenega amaterja, če ne kar profesionalca, da zadosti njegovim tehničnim zahtevam.

Robert Schumann was a representative of German Romanticism. His *Adagio and Allegro*, Op. 70 for French horn (optionally for cello, violin, or viola) and piano consists of two movements. It was written in 1849, a year that truly was Schumann's year as it was his most productive and rich as regards the number of compositions written. One of his objectives was to create music that amateurs could use to upgrade their instrumental skills. Without a doubt, *Adagio and Allegro* is such a work as only a highly skilled amateur musician, if not a professional, can meet its technical demands.

Priznani slovenski skladatelj, dirigent in akademik **Lojze Lebič** velja za enega najtehtnejših sodobnih slovenskih skladateljev. Prejel je številne nagrade in priznanja, med drugim Kozinovo nagrado (2005), najvišje stanovsko priznanje, ki ga podeljuje Društvo slovenskih skladateljev. Njegova dela izvajajo številni glasbeniki tako doma kot v tujini. Danes bomo v izvedbi Jožeta Rošerja prisluhnili petim miniaturom za rog solo, imenovanim *In Voce Cornus* («Z glasom roga»). Miniaturo si sledijo v naslednjem zaporedju: *Prolog*, *Signal in eho*, *Harmonija*, *In Voce Cornus* in *Epilog*. Delo je bilo napisano leta 1990 po naročilu založbe Deutscher Verlag für Musik iz Leipziga.

Lojze Lebič, a famous Slovene composer, conductor, and academian, is deemed to be one of the most important contemporary Slovene composers. He has received numerous awards and recognitions, including the most prestigious “Kozina Award” (2005) bestowed by the Society of Slovene Composers. His compositions are performed by numerous Slovene and foreign musicians. Tonight’s audience will hear *In Voce Cornus* (meaning “With the sound of the French horn”), five miniatures for solo French horn performed by Jože Rošer. The order of the miniatures is as follows: *Prologue*, *Signal and Echo*, *Harmony*, *In Voce Cornus*, and *Epilogue*. The work was composed in 1990, having been commissioned by Deutscher Verlag für Musik from Leipzig.

Paul Hindemith je *Sonata za alt rog in klavir* napisal leta 1943. Delo ima štiri stavke: začetni *Ruhig bewegt* je kratek preludij, uglasbljen na pastoralno nostalgijo; sledi mu živahen mini rondo, kjer se glasba skriva v kontrapunktični, metrično nepravilni temi; naslednji, počasen stavek *Sehr langsam* je kratek in liričen; zadnji stavek, *Lebhaft*, prične rogist s pripovedovanjem Hindemithove pesmi *The Posthorn (Dialogue)*, kateremu sledi pripovedovanje pianista. Delo preide h koncu, ko prične pianist z igranjem hitrih figur, rogist pa z umirjeno lirično melodijo spominja na razpoloženje začetnega gibanja. S tem dialogom se sonata zaključuje vznemirljivo in tolažilno obenem.

Paul Hindemith composed *Sonata for Alto Horn and Piano* in 1943. It consists of four movements: the opening *Ruhig bewegt* is a short prelude, melodized in a nostalgic pastoral manner, which is followed by a vivacious mini rondo where the music is enveloped in a contrapuntal and metrically irregular theme; the following, slow movement, entitled *Sehr langsam*, is short and lyrical; the final movement, entitled *Lebhaft*, opens with the horn narrating Hindemith’s *The Posthorn (Dialogue)*, followed by the narration of the piano. The transition to the final part is announced by rapid figures on the piano and a calm lyrical melody on the horn, which is reminiscent of the feeling of the introductory movement. This dialogue makes the conclusion of the sonata exciting and soothing at the same time.

Francoski skladatelj **Jean Françaix** je skladbo *Divertimento za rog in klavir* napisal leta 1953. Ta kratka, a zahtevna skladba s tremi stavki – *Introduzione*, *Aria do cantabile* in *Canzonetta* – od izvajalca zahteva odlično tehniko, dobre ritmične sposobnosti in odlično artikulacijo. Prvi in tretji stavek sta bolj tehnične narave in vsebujeta številne sinkopirane ritme, drugi stavek pa je lirično obarvan in ga označujejo dolge fraze. Skladba je interpretacijsko bogata za izvajalca ter prijetna za občinstvo.

French composer **Jean Françaix** composed *Divertimento for Horn and Piano* in 1953. This short yet challenging composition, comprising three movements – *Introduzione*, *Aria do cantabile*, and *Canzonetta*, requires excellent technique, good rhythmic abilities, and excellent articulation. While the first and third movements are more technical in nature, consisting of numerous rhythmic grooves, the main characteristic of the lyrical second movement is its long phrases. The composition allows musicians a multitude of interpretations that will please the ear of the audience.

Koncert IV / Concert IV

Nedelja, 24. november 2019, ob 11.00 / Sunday, 24 November 2019 at 11 a.m.

MUSICA CAMERATA

Program / Programme:

Franz Lehár: JETZT GEHT'S LOS

(Slo. »Zdaj se začanja« / Eng.: "Here We Go") – koračnica / a march

Émile Waldteufel: DIE SCHLITTSCHUHLÄUFER, op. 183

(Slo. »Drsalci« / Eng.: "The Ice Skaters") – valček / a waltz

Herman Dostal: FLIEGER-MARSCH

(Slo. »Koračnica letalcev« / Eng.: "The Airmen's March") – koračnica / a march

Johann Strauss mlajši: MORGENBLÄTTER, op. 279

(Slo. »Jutranji listi« / Eng.: "Morning Journals") – valček / a waltz

Émile Waldteufel: TOLLE STREICHE, op. 157

(Slo. »Super potegavščine« / Eng.: "Acts of Folly") – polka / a polka

Solist / Soloist: Gregor Gubenšek, trobenta / trumpet

Karl Michael Ziehrer: WEANER MADL'N, op. 388

(Slo. »Dunajska dekleta« / Eng.: "Viennese Girls") – valček / a waltz

Viktor Parma: POZDRAV Z GORENJSKE

(Eng.: "Greetings from Upper Carniola") – valček – potpourri / a waltz – potpourri

Janko Gregorc: ROGAŠKA SLATINA

(/ Eng.: "The Town of Rogaška Slatina") – koračnica / a march

Nico Dostal: DESIREE – angleški valček / an English waltz

John Philip Sousa: THE WASHINGTON POST – koračnica / a march

Julius Fučík: WINTER STÜRME, op. 184

(Slo. »Zimski viharji« / Eng.: "Winter Storms") – valček / a waltz

Erwin Halletz: HOLIDAY AN DER RIVIERA

(Slo. »Počitnice na rivieri« / Eng.: "Holiday on the Riviera")

– koncertna skladba / a concert piece

Heinz Drossner: SUNSHINE

(Slo. »Sončna svetloba«) – angleški valček / an English waltz

John Philip Sousa: STARS AND STRIPES FOREVER

(Slo. »Zvezde in proge«) – koračnica / a march

Izvajalci /Performing:

MUSICA CAMERATA

Petra Arlati Kovačič, koncertna mojstrica in umetniška vodja /concertmaster and artistic director

Danica Koren, druga violina /second violin

Stane Demšar, violončelo /cello

Janez Krevel, kontrabas /double bass

Urška Hrovat, flavta /flute

Slavko Kovačič, klarinet /clarinet

Gregor Gubenšek, trobenta /trumpet

Matej Krajter, pozavna /trombone

Damir Korošec, tolkala /percussion

Larisa Čanji, klavir /piano

SALONSKI ORKESTER (včasih imenovan tudi Salonkapelle) je manjši instrumentalni sestav, ki izvaja glasbo, namenjeno poslušalcem za ples in zabavo.

Tovrstni sestavi so se uveljavili v obdobju med letoma 1870 in 1950, in sicer so to glasbeno zvrst sprva izvajali v mestnih salonih in plesnih dvoranah, kasneje pa v parkih, kavarnah in zdraviliščih.

V takratnem obdobju je bilo tudi na slovenskih tleh kar nekaj salonskih orkestrrov, ki so delovali v večjih mestih, poleg teh pa tudi v Kamniku, Velenju, na Ptujju, v Dobrni in Rogaški Slatini.

Rogaška Slatina je edini kraj, kjer se je vse do danes ohranila tradicija koncertov v parku.

Literaturo za salonske orkestre je ustvarjalo veliko znanih skladateljev, med katere sodijo Johann Strauss mlajši, Franz Lehár, Émile Waldteufel, Karl Wiedenfeld in Julius Fučík, od slovenskih pa Janko Gregorc, Ciril Pregelj, Karol Pahor in Viktor Parma.

Zasedba orkestra je lahko različna in vedno vključuje klavir, skupino godal, pihalo, trobilo in tolkala, kitara in harmonij sta neobvezna; nekateri večji salonski orkestri vključijo tudi saksofon.

Poznamo različna poimenovanja tipov orkestrrov, in sicer "pariški" s kornetom, "dunajski" s flavto ter "berlinski" s klarinetom in pozavno. Salonski orkester deluje brez dirigenta, saj njegovo vlogo prevzame prvi violinist, imenovan »Stehgeiger« ali stoječi violinist. Nekateri zgodovinsko najbolj znani so Johann Strauss mlajši, Joseph Lanner in Willi Boskovsky, v današnjem času pa André Rieu.

A SALON ORCHESTRA (sometimes referred to as a Salonkapelle) is a relatively small instrumental ensemble that plays music intended for dancing and entertainment.

Salon orchestras became established between 1870 and 1950, with salon music being performed first in town salons and dance halls and subsequently in parks, cafés, and health spas.

During the above-mentioned period, a number of salon orchestras operated in the Slovene territory, in major as well as in certain smaller towns such as Kamnik, Velenje, Ptuj, Dobrna, and Rogaška Slatina. The latter is the only place where the tradition of concerts in the park has remained alive until the present day.

Throughout history, numerous famous composers have written works for salon orchestras, with

the most famous foreign ones being Johann Strauss Jr., Franz Lehár, Émile Waldteufel, Karl Wiedenfeld, and Julius Fučík, along with the Slovene composers Janko Gregorc, Ciril Pregelj, Karol Pahor, and Viktor Parma. The composition of salon orchestras is somewhat variable, with the core consisting of the obligatory piano, string section, a woodwind instrument, a brass instrument, and percussion, while guitar and harmonium are optional; some larger salon orchestras also include the saxophone. The different types of salon orchestras have specific names, such as the "Parisian", which includes the cornet, the "Viennese", which features the flute, and the "Berlin", which includes the clarinet and trombone. Salon orchestras do not have a conductor, but instead the role thereof is assumed by the first violin, also called the "Stehgeiger" or standing violinist. Historically, this position was held by the following famous musicians: Johann Strauss Jr., Joseph Lanner, and Willi Boskovsky, and in the current era, the well-known André Rieu.

Tradicija orkestra **Musica Camerata**, ki deluje v Rogaški Slatini, sega v davno leto 1870. Orkester je več kot štirideset let deloval kot zdraviliški orkester, od leta 1991 pa igra v salonski zasedbi pod sedanjim imenom.

V svojem dolgoletnem delovanju je orkester poleg promenadnih koncertov, ki jih v poletnih mesecih izvaja v okviru Aninega festivala vsak dan v paviljonu Tempelj v Rogaški Slatini, do sedaj zabeležil tudi precej drugih vidnih dogodkov: koncert v okviru Festivala Lent, koncert ob 75-letnici Rokometnega kluba Maribor, koncert ob mednarodnem srečanju nogometnih klubov Lige prvakov ter številni koncerti v Avstriji, Italiji in Hrvaški. Orkester je tudi stalnica na številnih elitnih plesih po Sloveniji, poleg teh pa v Rogaški Slatini vsako leto zdaj že tradicionalno izvede tudi novoletni koncert. Program orkestra je lahkoten in poslušljiv, in sicer njegov bogati repertoar zajema koračnice, valčke, serenade, uverture, fantazije, potpourrije, operne, operetne ter filmske melodije, poleg teh pa tudi popularne skladbe in popevke iz različnih obdobj.

Orkester Musica Camerata deluje pod okriljem Društva orkestrskih umetnikov Maribor in pod umetniškim vodstvom **Petre Arlati Kovačič**.

The tradition of the **Musica Camerata** orchestra from the town of Rogaška Slatina goes back to the year 1870. For over forty years it was the orchestra of the local Rogaška Slatina health spa. Since 1991 it has performed under its current moniker as a salon orchestra.

Besides summer concerts on the promenade, which the orchestra performs daily throughout the summer as part of Ana's Festival at the Tempelj pavilion in Rogaška Slatina, during its long tradition it has performed at a number of other important events: a concert at the Lent Festival in Maribor, a concert commemorating the 75th anniversary of the Maribor Handball Club, a concert on the occasion of an international meeting of Champions League football clubs, and numerous concerts in Austria, Italy, and Croatia. Last but not least, the orchestra is a constant feature in Slovenia at nume-

rous elite balls and it also stages a traditional New Year's concert annually. The orchestra's programme is light and listenable, encompassing marches, waltzes, serenades, overtures, fantasies, potpourris, opera and operetta tunes, film tunes, as well as popular and schlager music from different periods.

The Musica Camerata orchestra operates under the auspices of the Maribor Association of Orchestral Artists; its artistic director is **Petra Arlati Kovačič**.

Koračnica je glasbeno delo, katerega namen je slediti koraku, največkrat v 2/4 taktu. Koračnice so najprej ustvarjali za vojaške orkestre in še danes jih najpogosteje izvajajo vojaški orkestri ter godbe na pihala, medtem ko so salonski orkestri s koračnicami po navadi otvorili koncert ter na ta način pritegnili pozornost poslušalcev.

Valček je vrst plesa, ki se je pojavila konec 18. stoletja. Sprva je šlo za ples dveh korakov, »pravi« ritem pa je našel šele leta 1819, ko je Carl Maria von Weber napisal *Povabilo na ples*. K temu, da je njegova priljubljenost vse bolj rasla, sta pripomogla Joseph Lanner in predvsem »kralj valčkov«, Johann Strauss mlajši.

Potpourri (potpuri), v prevodu venček, skupek, mešanica ipd., v glasbi predstavlja venček znanih melodij. Ritem ni opredeljen, temveč se ritmi v skladbi lahko izmenjujejo.

A march is a piece of music whose purpose is to enable one to follow a step, most frequently in 2/4 time. Originally, marches were composed for military bands and have to this day remained most frequently performed by military and marching bands, whereas salon orchestras would typically play such a piece to open a concert and gain the attention of the audience.

The waltz is a dance style originating in the 18th century. It first consisted of two steps and found its "true" rhythm only in 1819 when Carl Maria von Weber wrote his *Invitation to the Dance*. The waltz was popularised by Joseph Lanner, and even more so by "the Waltz King", Johann Strauss Jr. Potpourri, meaning a wreath, a combination, a mix, etc., in music represents a medley of well-known melodies. Its rhythm is not specified, i.e. it can be a mix of different rhythms.

Franz Lehár (1870–1948) je avstrijski skladatelj madžarskega rodu, ki je najbolj poznan po svojih operetah *Vesela vdova* in *Dežela smehljaja*, komponiral pa je tudi sonate, simfonične pesnitve, koračnice in valčke, od katerih je najbolj znan *Gold und Silber*. Koračnica *Jetzt geht's los* je eno izmed njegovih zgodnejših del, napisana je bila za vojaški orkester, ki ga je vodil njegov oče.

Franz Lehár (1870–1948), an Austrian composer of Hungarian origin, is mostly known for his operettas *The Merry Widow* and *The Land of Smiles*. He also composed sonatas, symphonic poems, marches, and waltzes, the most famous being *Gold und Silber*. The march *Jetzt geht's los*, one of his early pieces, was written for a military band led by Lehár's father.

Hermann Dostal (1874–1930) je bil član in kasneje vodja vojaškega orkestra. Zgledoval se je po Lehárju in je pisal v glavnem operete, poleg teh pa še koračnice in manjša glasbena dela. Njegova najbolj znana koračnica je *Flieger-Marsch* iz operete *Der fliegende Rittmeister* (1912).

Hermann Dostal (1874–1930) was a member and later the Kapellmeister of a military band. Following Lehár's example, he wrote mainly operettas, alongside marches and some shorter pieces. Dostal's most well-known march is *Flieger-Marsch* from the operetta *Der Fliegende Rittmeister* (1912).

John Philip Sousa (1854–1932) je ameriški skladatelj in dirigent. Študiral je kompozicijo ter je bil član in kasneje vodja pihalnega orkestra United States Marine Band. Pisal je operete, uverture, suite, plese in fantazije. Napisal je tudi kar 137 koračnic, ki so stalnica repertoarja pihalnih godb po vsem svetu, s čimer si je prislužil naziv »kralj koračnic«. Med najbolj znane sodijo: *Semper Fidelis*, *Stars and Stripes Forever*, *Manhattan Beach* in *The Washington Post*.

John Philip Sousa (1854–1932) was an American composer and conductor. He studied composition and was first a member, and later a leader, of the United States Marine Band. Sousa wrote operettas, overtures, suites, dances, and fantasies. Furthermore, he is the author of as many as 137 marches, which remain part of the standard repertoire of marching bands around world and have won him the title of "the March King". His best known marches include the following: *Semper Fidelis*, *Stars and Stripes Forever*, *Manhattan Beach*, and *The Washington Post*.

Émile Waldteufel (1837–1915) je francoski pianist, dirigent in skladatelj plesne ter koncertne glasbe. Veliko njegovih del je bilo napisanih za salonske zasedbe: najbolj znani so njegovi valčki *Drsalci*, *Dolores*, *Estudiantina*, *España* in *Chantilly*, poleg teh pa še številna druga, krajša glasbena dela, ki jih salonski orkestri radi uvrščajo v svoj repertoar.

Émile Waldteufel (1837–1915) was a French pianist, conductor, and composer of dance and concert music. Many of his works were written for salon orchestras and ensembles: the most famous are his waltzes *The Ice Skaters*, *Dolores*, *Estudiantina*, *España*, and *Chantilly*, which are complemented by a number of shorter pieces that are often included in the repertoires of salon orchestras.

Karl Michael Ziehrer (1843–1922) je avstrijski skladatelj in dirigent, ki je napisal okoli 600 plesov (polke in mazurke), številne koračnice in kar 23 operet. Valček *Dunajska dekleta* je napisal leta 1888.

Karl Michael Ziehrer (1844–1922), an Austrian composer and conductor, wrote approximately 600 dances (polkas and mazurkas), numerous marches, and 23 operettas. His waltz *Viennese Girls* was written in 1888.

Johann Strauss mlajši (1825–1899) je avstrijski skladatelj, dirigent in violinist. Po smrti očeta, Johanna Straussa starejšega, je Strauss mlajši prevzel njegov orkester in bil z njim zelo uspešen. Na eni izmed koncertnih turnej je srečal Jacquesa Offenbacha, ki ga je spodbudil k pisanju operet. Poleg tega je Strauss mlajši pisal plesno glasbo: valčke in polke (leta 1867 je nastal njegov najbolj znani valček *Na lepi modri Donavi*), pa tudi operete (npr. *Netopir*, *Noč v Benetkah*, *Cigan baron*). Valček *Morgenblätter* je napisal leta 1863.

Johann Strauss Jr. (1825–1899) was an Austrian composer, conductor, and violinist. Following the death of his father, Strauss Jr. successfully assumed the baton of his orchestra. On one of his concert tours he met Jacques Offenbach, who encouraged him to start composing operettas. In addition, Strauss Jr. also wrote dance music: waltzes and polkas (his most famous, *The Blue Danube waltz*, was composed in 1867), as well as operettas (e.g. *The Flittermouse*, *A Night in Venice*, *The Gypsy Baron*). His waltz *Morgenblätter* (Eng.: “*Morning Journals*”) was written in 1863.

Julius Fučík (1872–1916) je češki skladatelj in dirigent, ki je napisal številne koračnice, polke in valčke, uverture ter komorna dela. Med koračnicami je najbolj poznana *Vstop gladiatorjev*, med valčki pa *Zimski viharji*. Po obisku Slovenije je v koračnico z naslovom *Triglav*, op. 72, vpletel tudi melodijo *Po jezeru, bliz' Triglava*.

Julius Fučík (1872–1916), a Czech composer and conductor, was a prolific writer of marches, polkas, waltzes, overtures, and chamber music pieces. His best-known march is *Entrance of the Gladiators* and his best-known waltz is *Winter Storms*. Following his visit to Slovenia, he wrote the march entitled *Triglav*, op. 72, in which he included the well-known Slovene melody *Po jezeru bliz' Triglava* (Eng.: “*On the Lake Near Triglav*”).

Viktor Parma (1858–1924) je slovenski skladatelj in dirigent. Na Dunaju je študiral pravo in obiskoval predavanja pri Antonu Brucknerju. Deloval je v številnih slovenskih krajih ter je povsod ustanavljal glasbene zasedbe in je v njih sodeloval. Napisal je številna scenskoglasbena dela, opere (*Urh, grof Celjski, Ksenija, Zlatorog*), operete (*Carične amazonke, Nečak*), Godalni kvartet v A-duru in eno balado (*Povodni mož*). *Pozdrav z Gorenjske* je napisal leta 1894 za salonski orkester v Kamniku.

Viktor Parma (1858–1924) was a Slovene composer and conductor. In Vienna, he studied law and attended lectures by Anton Bruckner. He was active in numerous Slovene towns, where he established ensembles of which he was also a member. He wrote a lot of incidental music, operas (e.g. *Urh, grof Celjski, Ksenija, Zlatorog*), operettas (e.g. *Carične amazonke, Nečak*), the String Quartet in A Major, and one ballad (*Povodni mož*). His work *Pozdrav z Gorenjske* (Eng.: “*Greetings from Upper Carniola*”) was written in 1894 for a salon orchestra from the town of Kamnik.

Janko Gregorc (1905–1989), slovenski skladatelj, je študiral klarinet in kompozicijo v Ljubljani pri Danilu Švari in Slavku Ostercu. Je avtor lahkotnih salonskih melodij, potpurijev, koračnic, uvertur, operet (*Erika, Melodije srca*), baleta (*Na terasi*) ter filmske glasbe (*O, Vrba in Sol iz morske vode*). Koračnico *Rogaška Slatina* je napisal leta 1939, natanko pred 80 leti, ter jo posvetil prav salonskemu orkestru Rogaške Slatine, ki jo izvaja iz originalnih not z njegovim posvetilom.

Janko Gregorc (1905–1989), a Slovene composer, studied clarinet and composition in Ljubljana under professors Danilo Švara and Slavko Osterc. Gregorc is the author of light salon tunes, potpourris, marches, overtures, operettas (*Erika*, *Melodije srca*), a ballet (*Na terasi*), and film music (the films *O*, *Vrba* and *Sol iz morske vode*). The march *Rogaška Slatina* (Eng.: “*The Town of Rogaška Slatina*”) was written 80 years ago, in 1939. He dedicated it to the Rogaška Slatina Salon Orchestra, which plays it from the original score with his dedication.

Nico Dostal (1895–1981) je avstrijski skladatelj, nečak Hermanna Dostala. Pisal je v glavnem operete (*Clivia*) in filmsko glasbo. Poleg teh je tudi avtor več manjših skladb za različne zasedbe, tudi za salonski orkester. Za svoj doprinos k avstrijski kulturi je prejel več nagrad in odlikovanj.

Nico Dostal (1895–1981) was an Austrian composer and the nephew of Hermann Dostal. He primarily wrote operettas (*Clivia*) and film music. Furthermore, he is the author of several shorter pieces for various ensembles, including salon orchestra. He was awarded several prizes and recognitions for his contribution to Austrian culture.

Erwin Halletz (1923–2008) je avstrijski skladatelj, aranžer in dirigent. Napisal je številne skladbe za salonski orkester, ki ga je sam tudi vodil, scenska dela, operete, muzikale ter filmsko glasbo. Je tudi avtor številnih znanih popevk.

Erwin Halletz (1923–2008) was an Austrian composer, arranger, and conductor. He wrote numerous compositions for the salon orchestra that he led himself, incidental pieces, operettas, musicals, and film music. He is also the author of many famous schlager songs.

Heinz Drossner (1934–2011), nemški skladatelj in dirigent, je študiral čelo in kontrabas. Bil je član številnih glasbenih zasedb, ki so delovale v Nemčiji, Švici in na Nizozemskem. Bil je tudi vodja in ustanovitelj Velikega plesnega orkestra Heinza Drossnerja. Največ glasbe je napisal prav za plesne in salonske zasedbe.

Heinz Drossner (1934–2011), German composer and conductor, studied cello and double bass. He was a member of numerous ensembles in Germany, Switzerland, and the Netherlands. Furthermore, he was the founder and leader of the Heinz Drossner Grand Dance Orchestra. The majority of his music was written for dance and salon ensembles.

Koncert V /Concert V

Nedelja, 22. december 2019, ob 11:00 /Sunday, 22 December 2019 at 11 a.m.

TRIO SERAPHIM

Program /Programme:

Henry Purcell / prir. /adapted by M. Machella: SOUND THE TRUMPET, Z 335
za sopran, trobento in basso continuo
/for soprano, trumpet, and basso continuo

Ivan Florjanc: ALLELUIA (po Janezovem razodetju 19,2) / (from Revelation to John, 19:2)
za sopran, trobento in orgle /for soprano, trumpet, and organ

Andrej Misson: PRIČAKOVANJE KRALJA – ADVENTNA ZGODBA
/(Eng.: "Waiting for the King – Advent Story")
za sopran, trobento in orgle (krstna izvedba)
/for soprano, trumpet, and organ (premiere)

Damijan Močnik: ERO CRAS
za sopran, trobento in orgle (krstna izvedba)
/for soprano, trumpet, and organ (premiere)

Peter Kopač: DANES JE JEZUS NAM ROJEN
(Eng.: "Today, unto Us Jesus Was Born")
za sopran, trobento in orgle (krstna izvedba)
for soprano, trumpet, and organ (premiere)

Johann Sebastian Bach: PRELUDIJ V C-duru, BWV 547
PRELUDE IN C Major, BWV 547
za orgle solo /for organ solo

Johann Sebastian Bach / prir. H. Bornefeld: ARIA, iz kantate št. 51 »Jauchzet Gott in allen Landen!«
(Vrskajte Bogu v vseh deželah!), BWV 51
/adapted by H. Bornefeld: ARIA from Cantata No. 51
»Jauchzet Gott in allen Landen!« (Eng.: "Exult in God in Every Land!"), BWV 51
za sopran, trobento in orgle /for soprano, trumpet, and organ

Izvajalci /Performing:

TRIO SERAPHIM

Marta Močnik Pirc, sopran /soprano

Jure Gradišnik, trobenta /trumpet

Klemen Karlin, orgle /organ

Na petem koncertu cikla SiBRASS bomo prisluhnili raznovrstnemu programu, obogatenemu s kar tremi slovenskimi novitetami. Zvočna kombinacija glasu in trobente ob spremljavi bassa continuo, ki je razcvet doživela v obdobju baroka, ostaja privlačna tudi v današnjem času, na kar nedvomno kaže izvedba kar treh novih tovrstnih skladb na današnjem koncertu.

Concert V of the SiBRASS cycle will present a diverse programme, including three new compositions by Slovene authors. Today's programme undoubtedly supports the claim that the combination of voice and trumpet accompanied by basso continuo, which flourished in the Baroque period, remains attractive in the current era, as three new compositions of this kind will be performed.

TRIO SERAPHIM sestavljajo sopranistka Marta Močnik Pirc, trobentač Jure Gradišnik in organist Klemen Karlin. Ti trije slovenski glasbeniki, sicer kolegi pri pedagoškem delu v Glasbeni šoli v Zavodu sv. Stanislava v Ljubljani, so omenjeno komorno zasedbo ustanovili leta 2006. Izvajajo baročno glasbo, posebno ljubezen pa gojijo tudi do slovenske glasbene ustvarjalnosti ter načrtno spodbujajo nastanek novih slovenskih del za svojo zasedbo.

The members of **TRIO SERAPHIM** are Marta Močnik Pirc, soprano, Jure Gradišnik, trumpet, and Klemen Karlin, organ. The three musicians, also teachers at the Music School of St. Stanislaus Institute in Ljubljana, established their chamber music ensemble in 2006. They play Baroque music and feel a special affection for compositions written by Slovene composers. For such reason, they actively encourage the creation of works by Slovene composers for their trio.

Marta Močnik Pirc je študirala solopetje na Akademiji za glasbo Univerze v Ljubljani pri profesorici Ireni Baar. Leta 2006 je nato zaključila podiplomski študij na Kraljevem konservatoriju v Haagu.

Marta Močnik Pirc studied solo singing at the Academy of Music of the University of Ljubljana under professor Irena Baar. Furthermore, in 2006 she concluded a post-graduate programme at the Royal Conservatoire in the Hague.

Jure Gradišnik je leta 2006 z odliko diplomiral na Akademiji za glasbeno umetnost Univerze v Ljubljani, v razredu profesorja Stanka Arnolda. Kasneje je študij nadaljeval na Mozarteumu v Salzburgu pri profesorju Hansu Ganschu. Zaposlen je kot solo trobentač Simfoničnega orkestra RTV Slovenija, leta 2015 pa je postal tudi docent na Akademiji za glasbo Univerze v Ljubljani.

Jure Gradišnik graduated *magnum cum laude* from the Academy of Music of the University of Ljubljana under professor Stanko Arnold in 2006. Subsequently, he continued his studies at the Mozarteum in Salzburg under professor Hans Gansch. Gradišnik is employed as a trumpet

soloist with the RTV Slovenia Symphony Orchestra and has, since 2015, also held the position of docent at the Academy of Music of the University of Ljubljana.

Klemen Karlin je študiral orgle pri profesorju Klausu Kuchlingu na Koroškem deželnem konservatoriju v Celovcu, pri Michaelu Radulescuju na Dunaju ter na Konservatoriju v Lyonu (Conservatoire de Lyon) pri profesorju Jeanu Boyerju. Vrsto let je pripravljala oddaje o orglah in orgelski glasbi za program Ars Radia Slovenija. Je tudi ustanovni član Slovenskega orgelskega društva in Kulturno-zgodovinskega društva Lonka Stara Loka.

Klemen Karlin studied organ at the Carinthian State Conservatorium in Klagenfurt under professor Klaus Kuchling, at the University of Music and Performing Arts Vienna under professor Michael Radulescu, and at the Conservatoire de Lyon under professor Jean Boyer. For many years, he was in charge of shows focused on the organ and organ music at Radio Slovenia, within the Ars Programme. Furthermore, Karlin is a founding member of the Slovenian Organ Society and of the Lonka Stara Loka Cultural History Society.

Vsi trije člani tria so nagrajenci slovenskih in mednarodnih glasbenih tekmovanj s številnimi izkušnjami tako v solističnem nastopanju z orkestri kot v komornem muziciranju.

Osredotočajo se na delo z mladimi glasbeniki. Njihovi učenci že posegajo po najvišjih mestih na državnih tekmovanjih in se odločajo za poklicno glasbeno pot.

All three members have won numerous awards at music competitions in Slovenia and abroad and possess broad experience playing solo and chamber music with various orchestras. The current focus of all three is working with youth; their students have won the highest awards at state competitions and are starting on their own professional paths in the field of music.

Za tokratni koncert je Trio Seraphim poleg domačih skladateljev v program umestil angleškega baročnega skladatelja, muzikologa in organista **Henryja Purcella** z rojstnodnevno odo *Sound the Trumpet*, ki jo je napisal leta 1687. Ta je zadnja od treh Purcellovih znamenitih od, ki nosijo skupni naslov *Welcome Songs*. Za zasedbo sopran, trobenta in basso continuo jo je priredil Maurizio Machella.

Alongside Slovene composers, the programme of today's concert will present **Henry Purcell**, an English musicologist, organist, and composer of Baroque music, with his birthday ode *Sound the Trumpet*, which he wrote in 1687. The last of Purcell's famous odes under the collective title *Welcome Songs*, this work was adapted for an ensemble of soprano, trumpet, and basso continuo by Maurizio Machella.

Slovenski skladatelj, muzikolog in univerzitetni predavatelj **Ivan Florjanc** je delo *Alleluia* napisal leta 2010 v čast zasedbi Trio Seraphim. Izvajalci so delo krstno predstavili 25. 11. 2010, v okviru Noči slovenskih skladateljev v Slovenski Filharmoniji. Skladatelj je ob tej priložnosti zapisal: »Skladba se piše na kožo izvajalcev. Morala bi še narasti glede na pomen, ki ga ima besedilo v Apokalipsi. Besedilo – originalno v grščini – je tisto mesto v bibliji Nove zaveze, ki edinkrat uporabi besedo *aleluja* in sicer kot zmagoslavni vzklik ob zmagi nad »*Babilonom*« – t.j. takratnim imperialnim Rimom, ki ga *Močan glas* takoj v nadaljevanju besedila poimenuje kot »*tèn pórnen tèn megálen*«, kot veliko vlačugo. Močnejša obsodba vseh oblik oblastništva še ni bila zapisana«.

Ivan Florjanc, a Slovene composer, musicologist, and university professor, wrote *Alleluia* in 2010 in honour of Trio Seraphim. The trio premiered the composition at the venue of the Slovene Philharmonic on 25 November 2010 at an event entitled "The Night of Slovene Composers". Upon that occasion, Florjanc wrote that: "This composition suits this trio perfectly. It should be even longer, considering the significance of this text in the Apocalypse. The text – originally in Greek – is the one place in the New Testament that the word *alleluia* is used; it is used as a victory cry when 'Babylon' is defeated – i.e. Imperial Rome, which the *Powerful Voice* subsequently calls "*tèn pórnen tèn megálen*", meaning 'a great whore'. This is the harshest judgment of any kind of domination ever written."

Novo delo *Pričakovanje Kralja Andreja Missona* je nastalo na pobudo glasbenika in skladateljevega prijatelja Klemna Karlina ter Tria Seraphim. Skladatelj je o svojem delu povedal: »Adventni čas je v cerkvenem letu kratko obdobje, pa vendar je liturgična in glasbena tradicija tega časa bogata. V besedilu in glasbenih motivih sem želel kratko povzeti zgodbo pričakovanja rojstva Kralja, kot ga največkrat imenujemo v bogoslužju – Kralja ki prihaja, pridite molimo. Skrivnost mesenega rojstva Boga je velika, nenavadna. Glasba nam lahko stke bolj živo doživetje teh skrivnosti«.

Andrej Misson wrote his new work *Pričakovanje Kralja* upon the initiative of his friend Klemen Karlin, also a musician, and Trio Seraphim. The composer had the following to say about the composition: "Advent is a short season within the church year and yet its liturgical and musical traditions are rich. The objective of the text and musical motifs was to briefly summarise the story of expecting the birth of the King, as he is most frequently referred to in the liturgy – Come, let us pray to the King that is coming. The secret of God being born as flesh is great, even unusual. Music can weave for us a more vivid experience of these secrets."

Tudi delo *ERO CRAS* **Damijana Močnika** je nastalo na povabilo današnjih izvajalcev. Skladatelj si je glede na čas koncerta (december) za uglasbitev izbral znamenite »O antifone«, ki se zadnjih osem dni pred božičem izvajajo pri liturgiji v adventnem času kot odpev pred Magnificatom, Marijino hvalnico. Začetna beseda vsake antifone predstavlja eno od imen prihajajočega Odrešenika: O **S**apientia (O Modrost), O **A**donai (O moj Gospod), O **R**adix (O Korenina), O **C**lavis (O Ključ), O **O**riens (O Vzhajajoči), O **R**ex (O Kralj), O **E**mmanuel (O Bog z nami). Začetne črke imen od zadnjega do prvega nam dajo akrostih *ERO CRAS*, kar pomeni »Jutri bom prišel.«. Skladatelj pravi, da sta mu zelo široka simbolika besedila in zanimiva zasedba omogočili, da je, izhajajoč iz gregorijanskih melodij, lahko odkrival vznemirljive zvočne pokrajine.

The composition *ERO CRAS* by **Damijan Močnik**, was also composed upon the invitation of today's musicians. Due to the scheduling of the concert (December), Močnik decided to put into music the famous "O Antiphons", which are used in the Advent liturgy during the final eight days before Christmas as the response preceding the Magnificat, the Hymn of the Virgin Mary. The initial word of each antiphon represents one of the titles of the coming Saviour:

O **S**apientia (O Wisdom), O **A**donai (O My Lord), O **R**adix (O Root), O **C**lavis (O Key), O **O**riens (O Dawn), O **R**ex (O King), and O **E**mmanuel (O God with us). The initial letters when read backwards make *ERO CRAS*, meaning "Tomorrow I come." According to the composer, the broad symbolism of the text and the interesting ensemble enabled him to discover exciting sound landscapes, starting from Gregorian melodies.

Skladatelj **Peter Kopač** danes živi in deluje v tisočletni Škofji Loki. Muzikolog Franc Križnar je njegov glasbeni jezik opisal kot »domišljen, muzikalno osmišljen in vsaka nota, vsak akord, melodični in ritmični postop, zlasti pa še zasedbe: stojijo!«. Kopač je za Trio Seraphim komponiral že večkrat, in sicer je njegova *Kyrie eleison* za sopran, trobento in orgle večkrat na programu te zasedbe. Na njihovo povabilo je napisal tudi delo *Danas je Jezus nam rojen*, pri katerem je glavna tema vzeta iz stare škofjeloške božične pesmi.

Peter Kopač, a composer, lives and works in the historic town of Škofja Loka. The language of his music, as described by the musicologist Franc Križnar, is "well premeditated, musically well-founded, and solid in every note, chord, melodic and rhythmic sequence, not to mention ensemble!" Kopač has composed for Trio Seraphim before, with his *Kyrie eleison* for soprano, trumpet, and organ being frequently included on its programmes. Also, the work *Danas je Jezus nam rojen* was written upon the invitation of the Trio, with its main theme taken from an old Christmas song from Škofja Loka.

Trio Seraphim bo koncert sklenil s skladbama nemškega skladatelja in organista **Johanna Sebastiana Bacha**. *Preludij v C–duru za orgle solo* naj bi Bach napisal okoli leta 1725 v Leipzigu, verjetnost pa je, da je delo nastalo že prej v Weimarju. Preludij je pisan v 9/8 taktovskem načinu, kar je mogoče malo nenavadno. Na začetku je slišati jasno razdelitev na tri skupine treh not, kar predstavlja lep uvod v ritmično gibanje, ki ga nato tudi z vstopom pedala lepo razvija skozi celotno skladbo in nas neprestano spominja na 9/8 takt. Proti koncu preludija pa s postavitvijo dolgo ležečih tonov da občutek, da se gibanje ustavi v nizu akordov, ki poslušalca harmonsko presestetijo. Drugo današnje delo, arijo *Jauchzet Gott in allen Landen!* iz Kantate št. 51 je bilo napisano v Leipzigu. To je Bachova edina cerkvena kantata za solo sopran in trobento in vsebuje pet stavkov: *Aria*, *Recitative*, *Aria*, *Chorale* in *Finale*. Tokrat bomo prisluhnili prvemu stavku z naslovom *Aria*, v priredbi za sopran, trobento in basso continuo nemškega skladatelja in organista Helmuta Bornefelda.

Trio Seraphim will conclude the concert with two compositions by the German composer and organist **Johann Sebastian Bach**. His *Prelude in C Major for organ solo* was presumably written around 1725 in Leipzig; it is possible, however, that he wrote it earlier in Weimar. The prelude is in 9/8 time, which might come across as slightly unusual. At the beginning, a clear division into three groups of three notes can be heard, which makes for a nice introduction into the world of movement. Such is further beautifully developed, also with the entrance of the pedal, throughout the entire composition thus constantly reminding listeners of the 9/8 time. However, the long notes towards the end give the impression that the movement stops during the sequence of chords, which harmonically surprises the listener. Today's second work by Bach, the aria *Jauchzet Gott in allen Landen!* from Cantata No. 51, was written in Leipzig. It is his only church cantata for soprano and solo trumpet. It consists of five movements: *Aria*, *Recitative*, *Aria*, *Chorale*, and *Finale*. The audience will hear the first movement, *Aria*, adapted for soprano, trumpet, and basso continuo by the German composer and organist Helmut Bornefeld.

ČRNA LUKNJA

TASFI BOŠTJAN GOMBAČ

Žiga Stanič: Črna luknja
1. I. del

Johann Sebastian Bach: Koncert za čembalo
in godala v f-molu BWV 1056
(avtor priredbe: Blaž Pucihar)

2. Allegro moderato
3. Largo
4. Presto

Wolfgang Amadeus Mozart: Koncert za
klarinet in orkester v A-duru KV 622
(avtor priredbe: Blaž Pucihar)

5. Adagio

Žiga Stanič: Črna luknja
6. II. del



Skladba za Trobilni ansambel Slovenske filharmonije, ki je leta 2017 nastala na pobudo trobentača Franca Kosma in multiinstrumentalista Boštjana Gombača, je dobila ime tako rekoč sama po sebi. Zamišljena je bila kot osrednja skladba koncertnega sporeda, ki z začetnim in končnim delom oklepa skladbe drugih avtorjev. V fizikalnem smislu je črna luknja nekaj, kar s svojo silno gravitacijo požre vse v svoji bližini, medtem ko pričujoča, metaforična črna luknja požira nekatere bolj ali manj prepoznavne glasbene misli ter nenazadnje tudi skladbe drugih skladateljev, ki »padejo« vanjo. V programskem sosledju koncerta deluje skladba Črna luknja kot vez, ki prireditev začenja in zaključuje: je kot ploskev z »luknjo«, kamor so umeščene Puciharjeve priredbe Bachovih in Mozartovih skladb. Čeprav glasbo poslušamo v linearnem časovnem sosledju, je sklepni del tokratne skladbe zamišljen tridimenzionalno, torej kot nadaljevanje začetne skladbe. Poleg številnih piščali iz brazilskih pragozdov ima posebno solistično mesto v Črni luknji glasbilo tidlibab, kopija paleolitske piščali s slovenskega arheološkega najdišča Divje babe, ki je po mnenju mnogih mednarodnih strokovnjakov najstarejše do sedaj najdeno glasbilo na svetu.

Malo koščeno piščal odlikujejo izjemne akustične lastnosti, ki nudijo vrsto tehničnih in izvajalskih možnosti. Piščal je arhaična in skrajno sodobna obenem, ter zato brezčasna.

Žiga Stanič, marec 2019

Bachova glasba mi poleg možnosti improvizacije vedno znova ponuja tudi številne ideje za priredbe. Iz tega razloga sem se z velikim veseljem lotil nove verzije Bachovega Koncerta za čembalo, ki sva ga z Gombačem izvajala že v zasedbi »Bachology Quartet«. Tokratna priredba je bila zame velik izziv predvsem z vidika uravnavanja razmerij med klarinetom in bogato zvočnostjo trobilnega ansambla, saj sem želel v kar največji možni meri izkoristiti izvajalske možnosti obeh.

Drugi stavek Mozartovega Koncerta za klarinet sem si zamislil kot trodelno skladbo (Mozart-swing-Mozart). Uvodno temo v klarinetu, ki zveni klasično, sem obogatil z akordi v trobilnem ansamblu. V drugem delu stavka sem ternarni ritem spremenil v binarnega, s čimer sem dobil podlago za swingovski ritem ter tako Mozarta zvočno odpeljal v drugo sfero. Ta tok prekine kratka kadenca v klarinetu, nato Gombač začetno temo še zažvižga, priredba pa vendarle izzveni mozartovsko.

Blaž Pucihar, marec 2019

BLACK HOLE

TASF & BOŠTJAN GOMBAČ

Žiga Stanič: A Black Hole
1. Part One

Johann Sebastian Bach: Concerto for
Harpisichord and Strings in F Minor BWV 1056
(arrangement: Blaž Pucihar)

2. Allegro moderato
3. Largo
4. Presto

Wolfgang Amadeus Mozart: Concerto for Clarinet
and Orchestra in A major, K. 622
(arrangement: Blaž Pucihar)

5. Adagio

Žiga Stanič: A Black Hole
6. Part Two



The name of this composition for the Slovenian Philharmonic Brass Ensemble (TASF), which came about in 2017 upon the initiative of the trumpet player Franc Kosem and the multi-instrumentalist Boštjan Gombač, was, so-to-speak, self-evident. It was conceived as the principal composition of the concert program, with its opening and closing parts bracketing the works of other composers. In physics, the gravitational force of a black hole will swallow up everything in the vicinity, whereas ours is a metaphorical black hole, bringing together certain more or less recognisable musical concepts, with the selected compositions of the other composers even "falling into it". A Black Hole functions as the link between the compositions on the concert programme: it opens and closes the entire event by functioning like a surface with a "hole" into which the compositions of Bach and Mozart arranged by Blaž Pucihar are placed. Although music is temporally linear, here the closing part of the composition was conceived three-dimensionally, i.e. as the continuation of the opening composition. In addition to a number of flutes from the jungles of Brazil, a special place in A Black Hole was given to the tiddibab flute, a copy of the Palaeolithic flute found at the Slovene archaeological site of Divje Babe. In the opinion of numerous international experts, it is the world's oldest musical instrument.

The acoustic characteristics of this small bone flute are outstanding and it offers a range of different playing techniques. The flute is archaic and extremely contemporary at the same time, which makes it timeless.

Žiga Stanič, March 2019

Besides offering opportunities for improvisation, Bach's music is a perpetual source of ideas for arrangements. Therefore, I was delighted to attempt a new version of Bach's Harpsichord Concerto, which Boštjan Gombač and I had performed in the past with the "Bachology Quartet". The current arrangement was a great challenge for me, especially in striving to balance the relationship between the clarinet and the rich musicality of the brass ensemble as I wished to employ the possibilities of both to the greatest extent.

I envisaged Movement Two of Mozart's Clarinet Concerto as a three-part composition (Mozart-Swing-Mozart). The classical-sounding introductory theme in clarinet is enriched by the chords of the brass ensemble. In the second part of the Movement I transformed the ternary rhythm into a binary rhythm and thus created the basis for a swing rhythm, which moved Mozart into a different acoustic sphere. This flow is interrupted by a short clarinet cadence, followed by Gombač whistling the opening theme; however, the entire arrangement still sounds like Mozart.

Blaž Pucihar, March 2019

On-line purchase: www.rtv slo.si/zkpprodaja

Nina Šenk GRDI RAČEK

Glasbena pravljica za trobilni ansambel in pripovedovalko
(H. C. Andersen, prevedla Silvana Orel Kos)

"Na podeželju je bilo res lepo; bilo je poletje, žito je rumenelo, oves zelenel, na zelenih travnikih je bilo seno spravljeno v kopice, štoklja pa se je sprehajala na dolgih rdečih nogah in govorila egipčansko, kajti tega jezika se je naučila od svoje matere. Okrog polj in travnikov so se širili gozdovi, sredi njih pa so bila globoka jezercerca ... Zares, na podeželju je bilo izredno lepo! Na sončnem kraju je stal star podeželski dvorec, ki ga je obdajal prekop, ob zidu pa vse do vode je rasel repuh, ki je bil tako velik, da so otročiči pod najvišjimi rastlinami zlahka stali pokonci. Med njimi je bila taka goščava kakor globoko sredi gozda in tu je gnezdila raca."

Le kaj lahko skali tako idilo, da je nekdo ožigosan kot grd?



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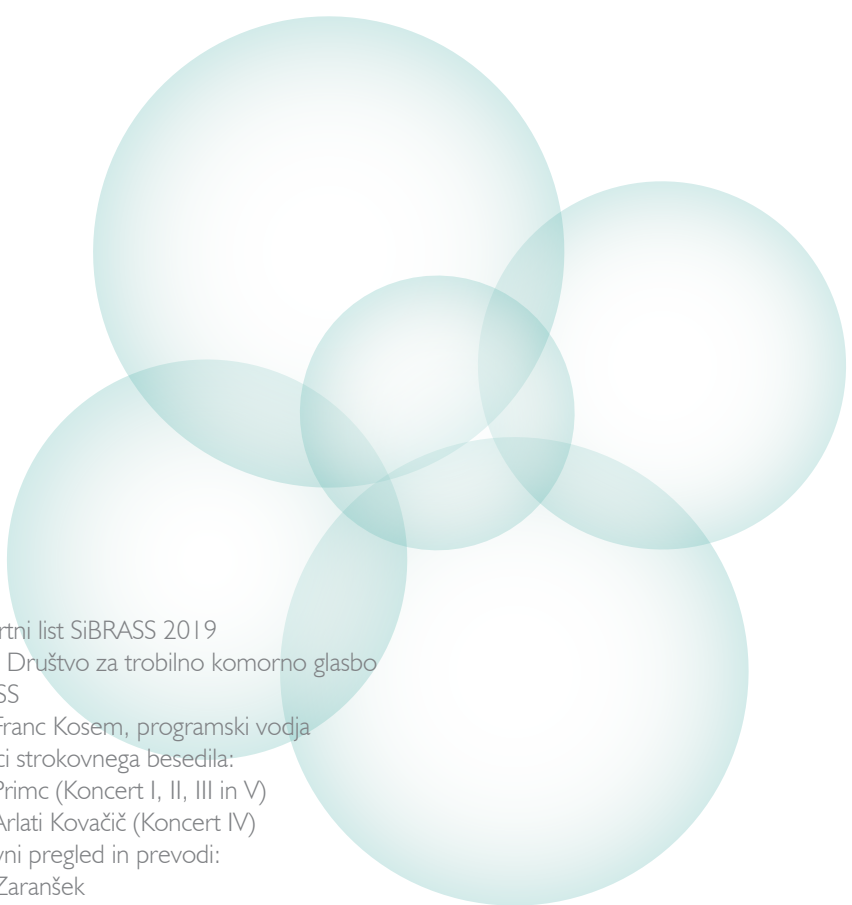


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Ustanova Imago Sloveniae



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Koncertni list SiBRASS 2019

Izdalo: Društvo za trobilno komorno glasbo
SiBRASS

Zanj: Franc Kosem, programski vodja

Avtorici strokovnega besedila:

Tjaša Primc (Koncert I, II, III in V)

Petra Arlati Kovačič (Koncert IV)

Jezikovni pregled in prevodi:

Petra Zaranšek

Oblikovanje: Nadja Petek

Prelom: Nadja Petek

Tisk: Luart d. o. o.

Naklada: 700 kos

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