

Koncertni cikel SiBRASS



2021

SiBRASS Concert Cycle

KONCERTNI CIKEL SiBRASS 2021

KONCERT I

Wieder, Gansch & Paul + Sibrass

Torek, 2. marec 2021 ob 20.00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT II

Tuba in klavir

Nedelja, 26. september 2021 ob 11.00

Slovenska filharmonija

Dvorana Slavka Osterca

KONCERT III

Rog, violina in klavir

Nedelja, 24. oktober 2021 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT IV

Koncert nove generacije

Nedelja, 21. november 2021 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT V

Trobilni kvintet

Nedelja, 5. december 2021 ob 11.00

Slovenska filharmonija

Dvorana Marjana Kozine

KONCERT VI

Ansambel trobent

Sobota, 11. december 2021 ob 20.00

Slovenska filharmonija

Dvorana Marjana Kozine





Koncert 1

Wieder, Gansch & Paul + Sibrass

Torek, 2. marec 2021 ob 20.00

Slovenska filharmonija, Dvorana Marjana Kozine

Izvajalci

Wieder, Gansch & Paul

Thomas Gansch, trobenta

Leonhard Paul, pozavna in bas trobenta

Albert Wieder, tuba

Sibrass Ensemble

Franc Kosem, trobenta

Uroš Pavlovič, trobenta

Urška Kurbos, trobenta

Jure Gradišnik, trobenta

Igor Konečnik, trobenta

Jože Rošer, rog

Mihajlo Bulajić, rog

Aurelie Roussel, rog

Žan Tkalec, pozavna

Žan Kopše, pozavna

Ana Knez, bas pozavna

Vid Žgajner, tolkala

Program

George Michael (prir. Wieder, Gansch & Paul)

FAITH

Henry Purcell (prir. Leonhard Paul)

CHACONNE

Stevie Wonder (prir. Leonhard Paul)

DON'T YOU WORRY 'BOUT A THING

Abel Ferreira (prir. Leonhard Paul)

CHORANDO BAIXINHO

Thomas Gansch

WALKING LATE AND HEAVY

Airto Moreira (prir. Albert Wieder)

TOMBO IN 7/4

Billy Joel (prir. Albert Wieder)

AND SO IT GOES

Chuck Mangione (prir. Wieder, Gansch & Paul)

LAND OF MAKE BELIEVE

Slavko in Vilko Avsenik (prir. Lojze Krajnčan)

SLOVENIJA OD KOD LEPOTE TVOJE

Thomas Gansch

LJUBLJANA FANFARE

Thomas Gansch
NEW ORLEANS

Thomas Gansch
SAD DAY

Thomas Gansch
BLUE

Jože Žitnik
BLUES FOR MR. JAMES

Mojmir Sepe (prir. Vid Žgajner)
POLETNA NOČ

Koncertni cikel Sibrass 2021 udarno začenja trio Wieder, Gansch & Paul, ena najiminenitnejših trobilnih zasedb zadnjih let, v kateri igrajo trobentar Thomas Gansch, pozavnist Leonhard Paul in tubist Albert Wieder. Glasbeniki, ki izhajajo iz skupnega sodelovanja v sloviti »glasbenogledališki« zasedbi Mnozil Brass, se bodo na uvodnem koncertnem dejanju predstavili z dvojnimi programom – lastnim, ki zajema množico aranžmajev žanrsko in slogovno raznolikih glasbenih del, in tistim, ki ga bodo izvedli skupaj s trobilnim ansamblom Sibrass.

Prvi del koncerta bo v znamenju aranžmajev najrazličnejših glasbenih del s področja jazza, klasične in popularne glasbe, ki predstavljajo različne glasbene okuse posameznih članov zasedbe. V jazzovsko obarvani priredbi za trobilni trio, ki so jo podpisali vsi trije člani zasedbe Wieder, Gansch & Paul, bo uvodoma zazvenela uspešnica *Faith* Georgea Michaela z istoimenskega albuma iz leta 1987. Sledil bo niz treh aranžmajev Leonharda Paula, ki je v glasbeno preobleko za trobilni trio trobente, pozavne in tube odel naslednje skladbe: *Chaconno* v *g-molu* angleškega baročnega mojstra Henryja Purcella; *Don't You Worry 'bout a Thing*, priljubljeni, s prviniami latino glasbe zabeljeni single Stevieja Wonderja; in *Chorando Baixinho*, z otožnejšim podtonom prepojen *choro*¹ brazilskega klarinetista Abela Ferreire (1915–1980). Naslednja na vrsti bo avtorska skladba Thomasa Ganscha, naslovljena *Walking Late and Heavy*, ki jo je trobentar zložil, kot je povedal sam, »v dragocenem času med obilnim kosilom z veliko vina in večernim koncertom«. Priredbi, ki sledita, je podpisal Albert Wieder: skladbo *Tombo in 7/4* z albuma *Fingers* brazilskega jazzovskega glasbenika in tolkalca Airta Moreire, v kateri si je Wieder predpisal izjemno zahteven, virtuozen part za tubo, in pesem *And so It Goes* Billyja Joela, ki je navdih zanjo našel v škotski ljudski baladi *Barbara Allen*. Barvito glasbeno paletu prvega dela koncerta, v katerem se mnogi aranžmaji spogledujejo s spontanostjo *jam sessionov*, zaokrožuje priredba skladbe *Land of Make Believe* Chucka Mangioneja, pod katero so se podpisali vsi trije člani zasedbe Wieder, Gansch & Paul.

¹ *Choro* je instrumentalni žanr brazilske popularne glasbe, ki je vzniknil sredi 19. stoletja v Riu de Janeiru in okolici. Dobesedni prevod imena *choro/chorinho* je *tožba* oz. *žalostinka*, ki pa kljub temu poteka v živahnih ritmih. Žanr zaznamujejo virtuoznost, improvizacija, subtilne modulacije, sinkopiran ritem in izrazitejša uporaba kontrapunkta.

Programsko bolj homogena je druga polovica sporeda, v kateri se bo triu Wieder, Gansch & Paul pridružil trobilni ansambel Sibrass in bo zazvenela tako glasba slovenskih avtorjev kot avtorska dela Thomasa Ganscha. Uvodna skladba tega dela koncerta bo legendarni, lahko rečemo celo ponarodeli valček bratov Avsenik *Slovenija od kod lepote tvoje* v priredbi Lojzeta Krajnčana. Sledil bo niz štirih avtorskih skladb Thomasa Ganscha, in sicer: slovesno ubrane *Ljubljana fanfare*, zložene za ansambel Sibrass; *New Orleans*, ki nas bo popeljal v okolje virtuoznih jazzovskih glasbenikov – v zibelko jazza, kot si jo je še pred obiskom tega mesta skozi glasbeno materijo predstavljal Gansch; *Sad Day*, ki nas bo umiril v rahlo otožnem baladnem tonu; in skladba *Blue*, v kateri se Gansch dotakne prvin bluesa. Koncertni program bosta sklenili deli domačih avtorjev: *Blues for Mr. James* nekdanjega trobentarja Orkestra Slovenske filharmonije Jožeta Žitnika in zimzelena *Poletna noč* Mojmirja Sepeta v živahni »jazzy« priredbi Vida Žgajnerja.



Koncert 2

Tuba in klavir

Nedelja, 26. september 2021 ob 11.00

Slovenska filharmonija, Dvorana Slavka Osterca

Izvajalca

Roland Szentpáli, tuba

Dalma Cseh, klavir

Program

Benedetto Marcello (prir. Roland Szentpáli)

SONATA V F-DURU, OP. 2/1

Luigi Cherubini (prir. Roland Szentpáli)

SONATA ZA ROG IN GODALA ŠT. 2

Luigi Boccherini (prir. Roland Szentpáli)

KONCERT ZA TUBO IN KLAVIR (v izvorniku za čelo)

Allegro Moderato

Adagio

Allegro

Roland Szentpáli

ALLEGRO FUOCO

MELTON

CARMEN FANTASY

Drugi koncert, zazrt v intimnejše ozračje komorne glasbe, bo popolno nasprotje uvodnega dogodka letošnjega cikla Sibrass. Osrednje ime koncerta bo vsestranski madžarski glasbenik Roland Szentpáli, prvi tubist Madžarskega nacionalnega filharmoničnega orkestra in profesor tube in komorne igre na Visoki šoli za glasbo v Lucernu. Na enem od lanskoletnih koncertov cikla Sibrass smo Szentpálija že spoznali kot skladatelja, tokrat pa se bo ta mojster nizko zvenceh trobil predstavil v živo, in sicer v kar trojni vlogi – kot tubist, skladatelj in aranžer. Pri klavirju ga bo spremljala rojakinja Dalma Cseh, docentka Akademije za glasbo Franz Liszta v Budimpešti, ki na tej ustanovi deluje na Oddelku za pihala in trobila ter Oddelku za vokalne in operne študije. Program njunega koncerta je dvodelen: prvo polovico sestavljajo Szentpálijeve priredbe del treh italijanskih skladateljev starejših obdobj, drugo pa tri njegova avtorska dela. Najprej bo na vrsti *Sonata v F-duru* Benedetta Marcella, prva iz niza dvanaestih sonat za blok flavto in basso continuo, ki jih je ta v Benetkah rojeni baročni

mojster zložil okoli leta 1712 in jih v tem svojem rojstnem mestu izdal kot opus 2. Delo, ki ga je Szentpáli adaptiral za tubo s spremljavo čembala ali klavirja, sestavljajo štiri stavki. Ti si sledijo po načelu hitro-počasi-hitro-počasi, kar kaže z gledovanje po tedaj priljubljeni obliki italijanske cerkvene sonate (*sonata da chiesa*). Sledila bo priredba *Sonate za rog in godala št. 2* Luigija Cherubinija, približno stoletje starejšega Marcellovega rojaka, ki je najmočnejši pečat pustil v operni glasbi, v svoji široko razvejeni ustvarjalnosti pa je posegel tudi na področja sakralne, orkestrske in komorne glasbe. Njegov komorni opus šteje po šest godalnih kvartetov in sonat za čembalo, nekaj manjših poskusov za različne zasedbe oziroma glasbila ter dve sonati za rog in godala. Cherubini ju je zložil leta 1805 in ju posvetil hornistu Frédéricu Duvernoyu. Zanimivejša je predvsem nekoliko daljša druga sonata iz niza, ki jo je Roland Szentpáli priredil za tubo in klavir in jo sestavljata dva kontrastna dela – počasni *Largo* in hitrejši *Allegro*, v prvi vrsti namenjen razkazovanju tehničnega obvladovanja glasbila. Niz treh Szentpálijevih aranžmajev za tubo in klavir sklepa glasba Luigija Boccherinija, in sicer njegov *Koncert za violončelo in orkester št. 9 v B-duru, G.482*, ki ga je zložil v sedemdesetih letih 18. stoletja. Dobro stoletje pozneje (leta 1895) je nemški violončelist Friedrich Grützmacher koncert še nekoliko dodal v slogu velikih romantičnih koncertantnih del, v katerih je izrazito poudarjena prvina virtuoznost; tako se je delo zasedlo v železnem repertoarju koncertov za violončelo. Leta 2019 je Szentpáli Grützmacherjevo predelavo priredil še za tubo (solistični del), po dve oboi in rogova ter godala, medtem ko bomo na tokratnem koncertu slišali Szentpálijevo zadnjo verzijo za tubo in klavir s stavki *Allegro moderato*, *Adagio* in *Allegro*.

Kot že omenjeno, bo drugi del koncerta v znamenju izvirnih avtorskih glasbenih del Rolanda Szentpálija. Prva od treh njegovih skladb na sporedu je *Allegro fuoco*, ki jo je zložil leta 2005 za finalni del Madžarskega trobilskega tekmovanja naslednje leto. Sprva jo je zasnoval za tubo in klavir, a je med komponiranjem – v želji, da bi dosegel bolj voluminozen zven – tema glasbiloma dodal še godalni kvartet. Kratko skladbo, v katero vdirajo prvine vzhodnoevropske ljudske glasbe in jo bomo tokrat slišali v različici za tubo in klavir, sestavljajo trije značajske različni deli, ki se brez premora pretapljajo eden v drugega. Zvokovno ostrejša je skladba *Melton 200* iz leta 2010. Szentpáli jo je zložil po

naročilu prijatelja Gerharda Meinla ob 200-letnici ustanovitve tovarne glasbil Wenzel Meinl, danes imenovane Melton Meinl Weston. Zasnoval jo je kot tri kontrastne miniaturre s pomenljivimi naslovi: hitri, pogosto sinkopirani *Torzo*, svobodnejše zastavljeno *Obrekovanje* in spet nekoliko bolj ritmično razgibani *Tablete ni več*. Niz treh skladateljevih del, hkrati pa tudi celoten spored, zaokrožuje *Carmen fantazija*, zložena po motivih iz priljubljene opere Georges-a Bizeta, ki obravnava zgodbo o fatalni ciganski zapeljivki *Carmen*. Opera, v kateri naslovna junakinja najprej omreži vojaka Don Joséja, ga prevara s toreadorjem Escamillom, Don José pa jo nato zaradi ljubezenske izdaje umori, je ob svoji premieri leta 1875 šokirala pariško občinstvo. A niti Bizet, ki je tega leta umrl po 32. ponovitvi opere, ni pričakoval, da bo njegovo zadnje delo postalo ena najbolj priljubljenih in najpogosteje izvajanih oper nasploh, teme iz nje pa pogost navdih različnim glasbenim ustvarjalcem, kot so Pablo de Sarasate, François Borne, Vladimir Horowitz in nenazadnje Roland Szentpáli. Szentpáli se je obdelave motivov iz *Carmen* lotil na povsem samosvoj in izviren način, v katerem se prepletajo prvine mnogih zvrsti, ki jih na skupni imenovalci postavlja virtuoznost.



Koncert 3

Rog, violina in klavir

Nedelja, 24. oktober 2021 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

Izvjalci

Mihajlo Bulajić, rog

Benjamin Ziervogel, violina

Klemen Golner, klavir

Program

Carl Reinecke

TRIO ZA OBOO (VIOLINO), ROG IN KLAVIR, Op. 188

Johannes Brahms

TRIO ZA KLAVIR, VIOLINO IN ROG v Es duru, Op. 40

Hornist Mihajlo Bulajić, violinist Benjamin Ziervogel in pianist Klemen Golner so trije izvrstni glasbeniki, člani Simfoničnega orkestra RTV Slovenija, ki bodo na tretjem koncertu izvedli dve komorni mojstrovini iz železnega repertoarja romantičnih del za zasedbo, imenovano horntrio. Skladbi *Trio v a-molu, op. 188* Carla Reineckeja in *Trio v Es-duru, op. 40* Johannesesa Brahmsa sta pri izvajalcih nadvse priljubljeni, a ju na koncertih komorne glasbe vseeno ne slišimo prav pogosto.

V Hamburgu rojeni Carl Reinecke je ustvarjal in deloval v času polnega razmaha obdobja romantike. Študiral je pri slovitih glasbenikih, kot so Felix Mendelssohn, Robert Schumann in Franz Liszt. Kasneje je kot profesor kompozicije na konservatorijih v Kölnu in Leipzigu, kjer je bil zaposlen kar 35 let, poučeval Edvarda Griega, Maxa Brucha, Isaaca Albéniza, Leoša Janačka, Johana Svendsena, Mikalojusa Konstantinasa Čiurlionisa, če naštejemo le najzlahtnejša imena njegovih učencev. Reinecke je bil vsestranska glasbena osebnost: kot pianist je pogosto potoval na koncertne turneje, veljal je za izjemnega interpreta Mozartove glasbe, več kot tri desetletja je kot dirigent vodil leipziški orkester Gewandhaus, veliko časa pa je namenil tudi komponiranju. Njegov opus šteje več kot 250 del, pretežno instrumentalnih. Leta 1886 nastali *Trio za rog, oboo in klavir v a-molu, op. 188* sodi med njegova zrela dela, v katerih je moč opaziti sorodnost z glasbo Johannesesa Brahmsa – morda ga je prav Brahmsov »*Horntrio v Es-duru*« navdihnil, da se je odločil za trio roga, oboe in klavirja. Vsem glasbilom je namenil enakovredne vloge: klavir in še zlasti rog ter oboa si izmenjujejo in podajajo tematski material v pretanjeno zamišljenem dialogu. Sorodnost obeh skladb je tudi v štiridelni zasnovi s precej podobnimi oznakami tempov in

značilni vzvalovani dramatičnosti, ki se predvsem v uvodnem stavku *Allegro moderato* izmenjuje s hrepenečo liričnostjo. Uvodnemu sledi najkrajši, a tudi najživahnejši stavek – igrivi *Scherzo* z oznako tempa *Molto vivace*. Povsem drugačen – izjemno speven, ponotranjen, prežet s pridihom spokojnega, umirjenega tihožitja, je tretji stavek, *Adagio*, ki se v osrednjem delu dramatično razbohoti in proti koncu umiri v prvotno razpoloženje. Delo zaokroži hitri *Finale: Allegro ma non troppo*, ki se karakterno približuje radoživosti drugega scherza.

Dobri dve desetletji prej (1865) nastali *Horntrio v Es-duru* je Johannes Brahms zložil kot posvetilo svoji tega leta umrli materi Christianne. Zdi se, da celotno delo, ki zaznamuje konec skladateljevega zgodnjega ustvarjalnega obdobja na področju komorne glasbe, prežema nekakšna sentimentalnost, skladateljev nostalgичen pogled v mladost, ki se v podstati vsakega od štirih stavkov izraža na drugačen način. Zazrtost nazaj, v preteklost, se kaže tudi v zanimivem zaporedju stavkov, ki si sledijo po načelu počasi-hitro-počasi-hitro, s čimer se je Brahms znatneje oddaljil od običajne forme sonatnega ciklusa in se po drugi strani spogledoval z arhaično baročno formo *sonate da chiesa*. V uvodnem *Andanteju* predstavi glavno temo, ki temelji na alikvotnem nizu Es-dura in se zdaj bolj zdaj manj izrazito pojavlja v vseh stavkih. Zanimivo je, da je Brahms v tem delu – kot očiten spomin na mladost – predpisal naravni rog brez ventilov, kakršnega je v času njegove mladosti igral njegov oče, sicer poklicni hornist, ki je mladega Johannesesa podrobneje seznanil s tem glasbilom. Drugi stavek je živahni *Scherzo*, ki je predvsem za naravni rog pisan precej virtuosno. V osrednjem triu nastopi počasnejši odsek, v katerem oddaljeno odzvanjata rustikalna melodika in ritem *ländlerja*, stavek kot celota pa v semantičnem smislu predstavlja skladateljeve spomine na vesele dogodke iz mladosti, ki jih je preživel s svojo mamo. Najotožnejši in hkrati emocionalno najizraznejši je počasni *Adagio mesto* na mestu tretjega stavka, ki s kontemplativnim razpoloženjem velja za enega najbolj ganljivih in čutnih glasbenih odlomkov v celotnem skladateljevem opusu. Je globok poklon njegovi umrli materi; elegija, v katero je Brahms implementiral tudi temo nemške ljudske pesmi *Tam med vrbami stoji hiša*, ki mu jo je v otroštvu prepevala mati. *Trio za rog, violino in klavir, op. 40* Johannesesa Brahmsa zaokroži vedri *Finale*, ki simbolizira konec žalovanja, okrevanje po veliki izgubi in optimističen pogled v prihodnost.



Koncert 4

Koncert nove generacije

Nedelja, 21. november 2021 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

Izvajalci

Ansambel pozavn Akademije za glasbo Univerze v Ljubljani

Žan Kopše

Toni Sotošek

Andrija Tolić

Žan Plohl

Nikola Kropek

Žan Repovž

Lan Vlašič

Karlo Horvat

Andrija Šafran

Matic Kovač

Niko Mir

Trobilni kvintet Neobrass

Kristjan Zupan, trobenta

Jernej Maček, trobenta

Marko Arh, rog

Žan Kopše, pozavna

Uroš Menegatti, tuba

Program

Sergej Prokofjev (prir. Pasquale Magnifici)
ROMEO IN JULIJA
Montegi in Capuleti

Tielman Susato (prir. Lars Karlin)
DANCES FROM DANSERYE
Herkulestanz
Rondo
Schäfertanz (Basse danse)
Schäfertanz (Woher kommt's)

Per-Erik Moraeus (prir. Lars Karlin)
KOPPÅNGEN

Gordon Jacob
TROMBONE OCTET
Allegro
Andante sostenuto
Allegro

Tom Varl
FANFARE

Malcolm Arnold
TROBILNI KVINTET
Allegro Vivace
Chaconne
Con Brio

Enrique Crespo
SUITE AMERICANA No. 1
Ragtime
Vals Peruano
Son de México

Sergej Prokofjev je prve baletne skladbe zložil za slovito pariško skupino Ruski balet. V nasprotju z zapovedano umetnostjo sovjetskega režima je ta baletna hiša, ki jo je vodil impresarij Sergej Djagilev, spodbujala drznost izraza in podpirala umetniško svobodo. Zanj so nastali nekateri najslavnejši in najnaprednejši ruski baleti 20. stoletja in ta izkušnja je brez dvoma zaznamovala Prokofjevovo pisanje baletne glasbe. Čeprav je postajala v tridesetih letih 20. stoletja umetniška politika v Sovjetski zvezi vse bolj zatiralska, se je skladatelj po eksilu v Združenih državah Amerike in Parizu leta 1936 vrnil v domovino. Že dve leti prej je prejel naročilo gledališča Kirov iz Leningrada za celovečerni balet. Zanj je izbral Shakespearjevo ljubezensko tragedijo, jo razdelil na štiri dejanja in v partituri natančno sledil dogajanju in zasukom v drami. Vodstvo gledališča Kirov je projekt iz neznanih razlogov opustilo in pogodbo je prevzel moskovski Bolšoj teater. Ko je bila glasba leta 1935 dokončana in jo je skladatelj sam izvedel na klavirju, je koreograf gledališča ocenil, da se nanjo ne da plesati. Balet je tako na svojo prvo izvedbo čakal še tri leta, ki se je nato končno z velikim uspehom zgodila v Brnu. Prokofjev pa je že v vmesnem času Rusiji in Združenim državam predstavil tri orkestrske suite iz baleta, ki so bile prav tako zelo uspešne. Danes je *Romeo in Julija* eden izmed najbolj priljubljenih in največkrat uprizorjenih baletov; na koncertnih sporedih se redno znajdejo tudi orkestrske suite, še zlasti druga izmed njih, katere prvi stavek (*Montegi in Capuleti*) vsebuje monumentalni *Ples vitezov* in velja za morda najbolj znan odlomek iz tega baleta. Priredbo za ansambel pozavn je podpisal Pasquale Magnifici.

Tielman (Tylman) Susato iz Antwerpna je flamski renesančni skladatelj, glasbenik in založnik. V letu 1529 ali 1530 je nastopil službo kaligrafa v antwerpenski katedrali, poleg tega pa je igral tudi več pihalnih inštrumentov, kot so cink, piščali in dude. V tamkajšnjem mestnem arhivu se nahaja tudi dokument, ki razkriva, da naj bi bil v tridesetih letih dejaven kot mestni piskač. Susato je leta 1543 ustanovil prvo pomembno založniško hišo na območju nizozemskih dežel in se je odtlej ukvarjal pretežno z založništvom. Ves čas je bil dejaven tudi kot skladatelj, a njegov opus ni niti obsežen niti pretirano tehten. Zložil je nekaj maš in motetov v značilnem imitativnem polifonskem slogu svojega časa ter dva zvezka dvo- in troglasnih šanson. Med njegove pomembnejše založniške izdaje sodi zbirka sedeminpetdesetih plesov *Danserye (Het derde musyck boexhen: Alderhande danserye)* iz leta 1551. Avtorji plesov – nekatere izmed njih je

podpisal tudi Susato – so večinoma anonimni, zbirka pa je dosegla širok krog glasbenih in plesnih navdušencev. Susato je vanjo vključil izvajalsko nezahtevne, homofono strukturirane plese, kot so *alemanda*, *galjarda*, *rondo*, *basse danse* in *branle*, prirejene za štiri poljubna pihala. Ansambel pozavn Akademije za glasbo na koncertu izvaja izbor štirih plesov – *Herkulov ples*, *Rondo*, *Ples pastirjev (basse danse)* in *Ples pastirjev (Woher kommt's)*, ki jih je za to zasedbo priredil švedski pozavnist Lars Karlin.

Lars Karlin je tudi avtor aranžmaja priljubljene švedske pesmi *Koppången* – melodije, ki jo je multiinstrumentalist in aranžerjev rojak, (etno)glasbenik Per-Erik Moraeus poimenoval po tej čudoviti, z mokrišči posejani pokrajini v osrčju Švedske. Izvorna melodija je torej instrumentalna, a jo je Moraeus poleg tega odel še v zborovski stavek in različico za glas ter instrumentalno spremljavo. Glasbo je združil s pesmijo avtorice Py Bäckman, zloženo v božičnem duhu. Prvi del koncerta sklepa *Oktet za pozavne Gordona Jacoba*, vidnega in plodovitega angleškega ustvarjalca 20. stoletja, čigar opus obsega več kot 700 izvornih del in aranžmajev. Zložil je skoraj poldrugi ducat solističnih koncertov, dve simfoniji, tri simfoniette, obilico komornih del in glasbe za pihalne orkestre ter značilne britanske pihalne orkestre (*brass band*). Pomembno je tudi njegovo pedagoško delo, saj je kar štiri desetletja poučeval na Kraljevem kolidžu za glasbo v Londonu, med njegovimi učenci pa sta bila denimo tudi Holstova hči Imogen in Malcolm Arnold. Jacob je bil mojster orkestracije, še zlasti na področju pihal in trobil. V njegovem glasbenem izrazu najdemo mnoge vzporednice z lahkotnejšo, ali bolje rečeno hudomušno, satirično glasbo nekaterih francoskih ustvarjalcev 20. stoletja, kot je bil denimo Francaix. Pogosto se je zatekal tudi h klasičnim strukturnim formam, kar se odraža v tridelnem *Oktetu za pozavno* s stavki *Allegro*, *Andante sostenuto* in *Allegro*. To delo, ki je nastalo leta 1981, je posvečeno britanskemu pozavnistu Dennisu Wicku, ki je tega leta tudi vodil krstno izvedbo na mednarodni pozavnistični delavnici na kolidžu Belmont v Ohio (ZDA).

Drugi del Koncerta nove generacije začenja glasba Toma Varla, dirigenta, skladatelja in pedagoga mlade generacije. V zadnjih letih se je dokazal na več zborovskih in dirigentskim tekmovanjih, nekaj nagrad je prejel tudi na skladateljskem področju. Njegov opus obsega predvsem instrumentalno glasbo, v zadn-

jem času pa se veliko posveča pisanju samospeva. Trenutno poučuje solfeggio na Glasbenem centru Edgarja Willemsa v Ljubljani, kjer s svojimi učenci dosega najvišje rezultate. Je dirigent fantovske Vokalne skupine Ivana Cankarja in MePZ Rakovnik. Od septembra 2020 je korepetitor baleta na Konservatoriju za glasbo in balet v Ljubljani. Fanfare za trobilni kvintet je zložil v obdobju prazničnih dni ob koncu leta 2019, kot nekakšen pozdrav prihajajočemu desetletju, in jih posvetil današnjim izvajalcem. Kot je zapisal, je delo »*napisano v ameriškem slogu, ki ga zaznamujejo kvartni postopi v melodiji. Sestavljajo ga trije deli; v prvem nam kvartni postopi in izrazito ritmična spremljava vzbudita občutek mogočnosti in slovesnosti, v nadaljevanju tudi nekaj šegavosti. V drugem delu se tematski material prelevi v bolj melanholično a optimistično atmosfero, v zadnjem pa se zopet vrne k začetnim taktom s pridihom slavja, veselja in vznesenosti.*«

Angleški skladatelj Malcolm Arnold je bil vrhunski trobentar in plodovit skladatelj. Preizkusil se je v mnogih glasbenih žanrih: zložil je devet simfonij, številne koncerte in obilico komornih del, med katerimi najvidnejše mesto zasedajo skladbe za različne trobilne ali pihalne zasedbe. Med temeljna dela repertoarja za sestav trobilnega kvinteta brčkone sodi njegov *Kvintet št. 1, op. 73* (1960/1961), ki ga je zložil za zasedbo New York Brass Quintet. Klasično zaporedje treh stavkov – sledijo si po načelu hitro-počasi-hitro – razkriva konvencionalno oblikovno zasnovo, ki jo še podkrepi izbira stare baročne oblike *chaconne* (niz variacij nad ponavljajočim se motom v basovski liniji) v osrednjem počasnem stavku. Kot protiutež resnobnemu jedru skladbe je Arnold postavil dva melodično inventivna, mestoma celo hudomušna hitra stavka, ki v prepletu petih trobil razkrivata skladateljevo mojstrstvo kompozicijske obrti in slogovni pluralizem, ki seže tudi na področje jazza.

Spored koncerta zaokroža *Ameriška suita št. 1* (1977) urugvajskega pozavnista, aranžerja in skladatelja Enriqueja Crespa. Ta je najprej v rojstnem Montevideu študiral glasbo in arhitekturo, po študiju pa ga je pot zanesla v Nemčijo, kjer je sprva igral kot solopozavnist pri Bamberških simfonikih, dobro desetletje pozneje, leta 1980, pa postal član Radijskega simfoničnega orkestra iz Stuttgarta. Je tudi soustanovitelj slovitega nemškega trobilnega ansambla German Brass. *Ameriška suita št. 1* sodi med njegova najbolj reprezentativna dela. V

petstavčni suiti, v kateri ne manjka priložnosti za razkazovanje virtuosnega obvladovanja trobil, je Crespo predstavil pet značilnih glasbenih slogov oziroma plesov Severne, Srednje in Južne Amerike. Tokrat bomo slišali izbor treh stavkov: *Ragtime*, *Vals peruano* in *Son de México* (Zvok Mehike).



Koncert 5

Trobilni kvintet

Nedelja, 5. december 2021 ob 11.00

Slovenska filharmonija, Dvorana Marjana Kozine

Izvjalci

Trobilni kvintet Contrast

Gregor Turk, trobenta

Blaž Avbar, trobenta

Jože Rošer, rog

Žan Tkalec, pozavna

Uroš Vegelj, tuba

Program

Viktor Evald

TROBILNI KVINTET št. 3

Allegro moderato

Intermezzo

Andante

Vivo

Tilen Slakan

TROBILNI KVINTET št. 1 (krstna izvedba, naročilo društva Sibress)

Allegro con brio

Scherzando. Allegretto

Andante sostenuto, tranquillo

Finale. Allegro Giacoso

Werner Pirchner

DO YOU KNOW EMPEROR JOE?

Titellos

Landleben

Nachmittag eines Vormittags

Tanz der Salmonellen

Tetere – Tee

Schmalspur – Polka

Wer hat Dir – Du schöner Wald – eine vor den Latz geknallt?

Barfuß – Schuh – Plattler

Gia ma bold hoam!

Ja. Wir sind mit dem Radd hier!

Italienischer Sabeltanz

Von Josef für Josef

Idylle & Krawalle

Vom Leben (Dur & Moll)

Compliments to Great Britain

Die Donau ist blau – wer nicht?

Fine – Intrada

Peti koncert prinaša seznanitev s člani Trobilnega kvinteta Contrast, ki so v okviru koncertnega cikla Sibrass nazadnje nastopili leta 2018, ko so skupaj s pripovedovalko Lucijo Čirović izvedli priredbo *Živalskega karnevala* Camilla Saint-Saënsa. Tokratni program sestavljajo tri skladbe, ki so tudi izvorno nastale za trobilni kvintet. *Kvintet št. 1 v b-molu, op. 5* (1890) je dolgo časa veljal za edino delo, ki ga je ruski skladatelj Viktor Evald namenil tovrstni zasedbi; za njegovega življenja je bil namreč edini izdan. A Evald je svoj prvenec za to zasedbo zložil že dve leti prej. Danes je kljub zgodnejšemu datumu nastanka označen z zaporedno številko 4, tedaj pa je veljal za neizvedljivega, zaradi česar ga je skladatelj predelal za godalni kvartet in izdal kot svoj opus 1. Petnajst let pozneje je Evald zložil *Kvintet št. 2 v Es-duru* (1905), kot zadnji od štirih pa je leta 1912 nastal še *Kvintet št. 3, op. 7*, ki je najobsežnejši in najambicioznejši od vseh štirih. Sestavljajo ga štirje stavki, v katerih je Evald ohlapno sledil konvencionalni štiridelni formi sonatnega ciklusa in se ni oddaljil od romantičnega idioma, ki prežema domala njegov celotni opus.

V vseh štirih kvintetih je spretno poudarjena virtuoznost posameznih trobil na eni in zvočne možnosti sestava na drugi strani. Evald je v vseh štirih rokopisnih partiturah predpisal isto zasedbo glasbil, in sicer dva korneta, altovski in tenorski rog (tenor) ter tubo. A skladatelj ni dočakal izdaje treh od štirih kvintetov, ki so tako ostali v rokopisu vse do sedemdesetih let minulega stoletja.

Tilen Slakan je eden opaznejših glasbenih ustvarjalcev mlajše generacije. V svojih delih – ta so pogosto zvočno ilustrativna in kot taka učinkovita – nemalokrat združuje različne kompozicijske pristope, v katerih izhaja tudi iz poustvarjalne prakse. Slakan je diplomiral iz trobente v razredu profesorja Stanka Arnolda. Vzporedno se je na Akademiji za glasbo Univerze v Ljubljani izobraževal iz kompozicije, in sicer najprej pri profesorju Marku Mihevcu, po uspešno končanem magistrskem študiju pa je nadaljeval še doktorski študij na področju glasbene teorije in kompozicije pod mentorstvom profesorja Andreja Missona.

Tilen Slakan je na pobudo trobentarja in umetniškega vodje društva Sibrass zložil *Trobilni kvintet št. 1*, o katerem je zapisal takole: »Sestavljen je iz štirih stavkov, ki so tematsko kontrastni, vendar motivično povezani in medsebojno

prepleteni. Uvodni stavek je nekoliko živahnjšeega značaja in od izvajalcev zahteva precizno in virtuozno igranje. V drugem stavku prevladuje hudomušen, igriv, na trenutke celo grotesken karakter, ki se kaže v različnih zvočnih, dinamičnih in motivičnih kontrastih. Tretji stavek je s srednjeveško antifono *Stella Caeli*, ki izvira iz samostana sv. Klare v Coimabri na Portugalskem, posvečen času pandemije COVID-19. Sekvenca je bila napisana v letu 1317, ko je Portugalsko pestila kuga, besedilo pa je priprošnja k Mariji, naj reši ljudi bolezni. Sklepni stavek v hitrejšem tempu in ponovni virtuoznejši igri izvajalcev zaobjema prejšnje stavke.«

Spored zaokroža nadvse nenavadno delo Wernerja Pirchnerja z izvirnim angleškim naslovom *Do You Know Emperor Joe?* (slo. »Ali poznaš cesarja Jožefa?«). Tega ekscentričnega avstrijskega skladatelja in džezovskega glasbenika umeščamo na presečišče klasične oziroma umetnostne glasbe in lahkotnejših, tudi zabavnejših žanrov. V njegovih mnogih delih se prepletajo prvine džeza in sodobnejši kompozicijski prijemi, pa tudi improvizacija, vzgibi iz narave, okolice in celo vsakdanjega življenja ter zgodovine. Predvsem slednje se odraža v leta 1982 nastali partituri za trobilni kvintet, ki jo sestavlja sedemnajst aforističnih stavkov. Nekateri od njih se navezujejo na različne utrinke iz habsburškega cesarstva za življenja cesarja *Jožefa II.*, najdemo pa tudi malce bizarne, celo nesmiselne naslove s protislovji, kot so denimo: *Brez naslova*, *Popoldne nekega jutra*, *Ples salmonel*, *Idila in kraval*, *O življenju (dur in mol)*, *Od Jožefa do Jožefa*, *Donava je modra, mar ne?* in *Konec – intrada*. Čeprav virtuozno napisana, glasba učinkuje hudomušno, sveže in kot taka navdušuje tako izvajalce kot poslušalce.



Koncert 6

Ansambel trobent

Sobota, 11. december 2021 ob 20.00

Slovenska filharmonija, Dvorana Marjana Kozine

Izvajalci

Nenad Marković, trobenta

Franc Kosem, trobenta

Jure Gradišnik, trobenta

Tomaž Gajšt, trobenta

Nejc Zahrastnik, trobenta

Matej Kravcar, trobenta

Jernej Maček, trobenta

Špela Cvikl Flis, timpani

Tilen Bajec, orgle

Program

Igor Stravinski
FANFARE FOR A NEW THEATRE

Luciano Berio
SEQUENZA X

Nina Šenk
ONE'S SONG III

Martin Smolka
PIANISSIMO ZA 4 TROBENTE

Johann Ernst Altenburg
KONCERT ZA 7 TROBENT IN TIMPANE

Heinrich Ignaz Franz von Biber
SONATA a7 ZA 6 TROBENT, BASSO CONTINUO IN TIMPANE

Terry Everson
THERE'S A GREAT DAY COMING

Sklepni koncert letošnje sezone koncertnega cikla Sibrass bo v znamenju trobent(e). Spored uvajajo izrazito kratke *Fanfare za novo gledališče* (ang. »Fanfare for a New Theatre«), ki jih je Igor Stravinski zložil za slovesnost leta 1964, ob odprtju gledališča New York State Theater, nove pridobitve v okviru slovitega newyorškega središča uprizoritvenih umetnosti Lincoln centra. V partituri sta pisani zgolj dve trobenti, ki si ju je Stravinski zamislil vsako na svojem koncu balkona nad vhomom v dvorano. Polifono zasnovana tekstura izpričuje skladateljevo tedanje raziskovanje dvanajsttonske tehnike, ki jo je Stravinski v tej kratki skladbi implementiral izjemno natančno. Trobentama je sicer predpisal različne ritmične vzorce, melodično vrsto dvanajstih tonov pa je postavil simetrično, tako da so zadnji štirje intervali enaki prvim štirim, le da so v obrnjenem vrstnem redu. Pri izpeljevanju se je poslužil postopkov, kot so inverzija, rakov postop in rakov postop inverzije.

Ligurski skladatelj Luciano Berio, eno največjih glasbenih imen 20. stoletja, si je sloves zgradil z eksperimenti na področju serialne in elektro-akustične glasbe ter z raziskovanjem človeškega glasu – jezika, ki v njegovem poznem ustvarjalnem obdobju postane eden temeljnih gradnikov njegovih kompozicij. Skozi skoraj pol stoletja dolgo obdobje (1958–2002) je zložil štirinajst sekvenc za solistične inštrumente, v katerih je udeleževal svoje umetniške nazore in kompozicijske postopke. Leta 1984 je po naročilu Losangeleške filharmonije in njenega izvršnega direktorja Ernesta Fleischmanna za trobentarja Thomasa Stevensa zložil *Sekvenca X za trobento in klavir*, v kateri pa klavir nastopa le kot resonančno telo, v katerega strune trobi trobentar in pri tem povzroča simpatetični zven oziroma sozvenenje klavirja. Part trobente je izjemno zahteven tako v tehničnem kot v kondicijskem smislu. Berio, ki se je v tej legendarni kompoziciji osredotočil na preobrazbe zvočnih barv trobente kot osnovnega glasbenega materiala, je v part vključil številne sodobnejše prijeme oziroma izvajalske tehnike, kot so *Flatterzunge* oziroma *frullato* (opletanje z jezikom po nebu ustne votline), ki se v delu pogosto izmenjuje z dvojnimi jeziki, mašenjem odmevnika z roko, pedalnimi toni, tremolom, itd.

Redna »gostja« sporedov koncertnih ciklov Sibrass je Nina Šenk, ena vodilnih ustvarjalk sodobne glasbe na Slovenskem, ki s svojim renomejem sega daleč

onkraj kulturnih gabaritov naše dežele. Njeno ime se redno pojavlja tudi na koncertnih sporedih številnih uglednih glasbenih festivalov v tujini. Tokrat bomo slišali *One's Song III*. Prva različica tega dela je leta 2012 nastala za rog solo. Skladateljica je v naslednjih letih *One's Song* predelala najprej za rog, violino, violončelo in harmoniko, pri čemer je solističnemu rogu dodala ansambelske pedalne tone in odmeve, v zadnjih letih pa sta nastali še različici za trobento in harmoniko (in/ali ansambel) ter za trobento solo, ki bo zazvenela tokrat. Skladateljica je pred leti o temeljni ideji skladbe zapisala takole: »*To je pesem človeka, ki se trudi sprejeti samoto, a se po drugi strani bori za boljše življenje ter z upanjem gleda v prihodnost. Dualizem teh dveh tem razrešujem z vrsto melodičnih linij v opoziciji z dolgimi pedalnimi toni, in v iskanju njihovega ravnovesja.*«

Sklepni koncert cikla Sibrass bodo zaokrožila štiri nadvse raznolika, krajša dela.

Prvo od njih je *Pianissimo za 4 trobente* sodobnega češkega skladatelja Martina Smolke. Gre za melanholično delo z repetitivnimi nastavki, v katerem se štiri trobente subtilno prepletajo in spletajo v intimni četrttonski zvočni krajini. Žalobno razpoloženje v drugi polovici skladbe večkrat nenadoma prekinejo fortissimo kriki trobent, ki jih je Smolka označil za »*glas ptice daleč stran na modrem nebu*«.

Povsem drugačno, herojsko ubrano delo je *Koncert za 7 trobent in timpane* Johanna Ernsta Altenburga, skladatelja, organista in trobentarja, ki je deloval predvsem v drugi polovici 18. stoletja. Njegovo najbolj znano delo je pravzaprav glasbenoteoretično: *Esej o uvodu k herojsko-glasbeni umetnosti trobentarjev in bobnarjev* (1795). Altenburg je publikacijo ustvarjal več kot četrto stoletja. Vanjo je za ponazoritev vključil odlomke več kot sto del za različne trobentaške zasedbe. *Eseju* je kot dodatek pridodal tudi tritavčni *Koncert za 7 trobent in timpane*, katerega značilnosti pa dajejo vtis, da je avtor bržčas kdo drug kot Altenburg. Glasbena govorica se namreč precej bolj približuje zgodnjebaročnemu slogu Heinricha Ignaza Franza von Biberja, skladatelju, ki je na koncertnem sporedu zastopan s precej podobno *Sonato a7 za 6 trobent, basso continuo in timpane* (1668). Obe deli starejšega datuma sicer povezuje značilen herojsko-fanfarni značaj.

Program bo sklenila še žanrsko lahkotnejša skladba – gospel *There's a Great Day Coming*, ki bo oživel v izjemni priredbi Terryja Eversona za ansambel trobent.

SIBRASS CONCERT CYCLE 2021

CONCERT I

Wieder, Gansch & Paul + Sibrass
Tuesday, 2 March 2021, at 8.00 p.m.
Slovenian Philharmonic
Marjan Kozina Hall

CONCERT II

Tuba and Piano
Sunday, 26 September 2021, at 11.00 a.m.
Slovenian Philharmonic
Slavko Osterc Hall

CONCERT III

French horn, violin, and piano
Sunday, 24 October 2021, at 11.00 a.m.
Slovenian Philharmonic
Marjan Kozina Hall

CONCERT IV

The Concert of a New Generation
Sunday, 21 November 2021, at 11.00 a.m.
Slovenian Philharmonic
Marjan Kozina Hall

CONCERT V

Brass Quintet
Sunday, 5 December 2021, at 11.00 a.m.
Slovenian Philharmonic
Marjan Kozina Hall

CONCERT VI

An Ensemble of Trumpets
Saturday, 11 December 2021, at 8.00 p.m.
Slovenian Philharmonic
Marjan Kozina Hall





Concert 1

Wieder, Gansch & Paul + Sibrass

Tuesday, 2 March 2021, at 8.00 p.m.

Slovenian Philharmonic, Marjan Kozina Hall

Performing

Wieder, Gansch & Paul

Thomas Gansch, trumpet

Leonhard Paul, trombone and bass trumpet

Albert Wieder, tuba

Sibrass Ensemble

Franc Kosem, trumpet

Uroš Pavlovič, trumpet

Urška Kurboš, trumpet

Jure Gradišnik, trumpet

Igor Konečnik, trumpet

Jože Rošer, French horn

Mihajlo Bulajić, French horn

Aurelie Roussel, French horn

Žan Tkalec, trombone

Žan Kopše, trombone

Ana Knez, bass trombone

Vid Žgajner, percussion

Programme

George Michael (adapted by Wieder, Gansch & Paul)

FAITH

Henry Purcell (adapted by Leonhard Paul)

CHACONNE

Stevie Wonder (adapted by Leonhard Paul)

DON'T YOU WORRY 'BOUT A THING

Abel Ferreira (adapted by Leonhard Paul)

CHORANDO BAIXINHO

Thomas Gansch

WALKING LATE AND HEAVY

Airto Moreira (adapted by Albert Wieder)

TOMBO IN 7/4

Billy Joel (adapted by Albert Wieder)

AND SO IT GOES

Chuck Mangione (adapted by Wieder, Gansch & Paul)

LAND OF MAKE BELIEVE

Slavko and Vilko Avsenik (adapted by Lojze Krajnčan)

SLOVENIJA OD KOD LEPOTE TVOJE

Thomas Gansch

LJUBLJANA FANFARE

Thomas Gansch
NEW ORLEANS

Thomas Gansch
SAD DAY

Thomas Gansch
BLUE

Jože Žitnik
BLUES FOR MR. JAMES

Mojmir Sepe (adapted by Vid Žgajner)
POLETNA NOČ

The Sibrass Concert Cycle 2021 will open in grand style with the Wieder, Gansch & Paul trio, one of the most eminent brass ensembles of the past few years. The trio is composed of the trumpet player Thomas Gansch, the trombone player Leonhard Paul, and the tuba player Albert Wieder, musicians who used to collaborate in the famous “musical-theatrical” Mnozil Brass ensemble. In this opening concert, the ensemble will present a twofold programme: its own music, comprising a varied selection of arrangements featuring different genres and styles, as well as compositions performed together with the Sibrass Ensemble.

The first part of the concert will feature arrangements of very diverse compositions from the fields of jazz, classical, and pop music, presenting the varied musical tastes of the members of Wieder, Gansch & Paul. The concert will open with a jazz-imbued version of *Faith*, George Michael’s hit song from his eponymous album issued in 1987, adapted by the trio. Then there follow three arrangements by Leonhard Paul, adaptations of the following compositions for a brass trio comprising trumpet, trombone, and tuba: *Chaconno in G Minor* by the English baroque master Henry Purcell; *Don’t You Worry ‘bout a Thing*, a popular single by Stevie Wonder spiced with Latino elements; and *Chorando Baixinho*, a choro by the Brazilian clarinet player Abel Ferreira (1915–1980) imbued with a sad undertone. Next in line is the composition *Walking Late and Heavy* by the trumpet player Thomas Gansch, which he composed, as he said himself, “during the precious time between a big lunch with a lot of wine and an evening concert.” Then follows two compositions adapted by Albert Wieder: the composition *Tombo in 7/4* from the album *Fingers* by the Brazilian jazz musician, drummer, and percussionist Airtó Moreira, in which Wieder prescribed for himself an extremely demanding tuba part, and the song *And So It Goes* by Billy Joel, inspired by the Scottish ballad *Barbara Allen*. The colourful range of music in the first part of the concert, featuring numerous arrangements, which emulate the spontaneity of jam sessions, will be rounded off by the composition *Land of Make Believe* by Chuck Mangione, adapted by all three members of Wieder, Gansch & Paul.

¹ *Choro* is an instrumental genre of Brazilian popular music that arose in the mid 19th century in Rio de Janeiro and its surroundings. The literal translation of the name *choro/chorinho* is lament, yet such songs nevertheless feature somewhat lively rhythms. The main characteristics of the genre are virtuosity, improvisation, subtle modulations, a syncopated rhythm, and an expressed use of counterpoint.

The second part of the concert will feature a more homogenous programme with the Sibrass Ensemble joining the Wieder, Gansch & Paul trio on stage. The audience will be able to enjoy the music of Slovene composers, on the one hand, and compositions by Thomas Gansch, on the other. The concert will begin with *Slovenija od kod lepote tvoje* (Eng.: "Slovenia, Where Does Your Beauty Come From"), a composition by the Avsenik Brothers Ensemble, adapted for brass ensemble by Lojze Krajnčan. The following four compositions were created by Thomas Gansch: *Ljubljana Fanfare*, composed especially for the Sibrass Ensemble; *New Orleans*, which will evoke the environs of virtuoso jazz musicians – the cradle of jazz music as imagined by Gansch through music before ever visiting the city; *Sad Day* with its somewhat subdued ballad tone; and *Blue*, in which Thomas Gansch touches upon the elements of blues. The concert will conclude with two compositions by Slovene composers: *Blues for Mr. James* by Mr. Jože Žitnik, a trumpet player formerly with the Slovenian Philharmonic, and *Poletna noč* (Eng.: "A Summer Night"), a classic 'evergreen' song by Mojmir Sepe, adapted by Vid Žgajner.



Concert 2

Tuba and Piano

Sunday, 26 September 2021, at 11.00 a.m.
Slovenian Philharmonic, Slavko Osterc Hall

Performing

Roland Szentpáli, tuba
Dalma Cseh, piano

Programme

Benedetto Marcello (adapted by Roland Szentpáli)
SONATA IN F

Luigi Cherubini (adapted by Roland Szentpáli)
SONATA

Luigi Boccherini (adapted by Roland Szentpáli)
CONCERT FOR TUBA AND PIANO (originally composed for the cello)
Allegro Moderato
Adagio
Allegro

Roland Szentpáli
ALLEGRO FUOCO
MELTON
CARMEN FANTASY

With its more intimate chamber music atmosphere, the second concert of this year's Sibrass cycle is envisaged as the polar opposite of the first. Its central persona will be the multi-talented Hungarian musician Roland Szentpáli, the principal tuba with the Hungarian National Philharmonic Orchestra and a tuba and chamber music professor at the Music Academy in Luzern. Slovene audiences first became acquainted with his compositions at a concert in the 2020 Sibrass cycle. This time round, this master of low brass instruments will be live on stage in a three-fold role – as tuba player, composer, and arranger. He will be accompanied on the piano by another Hungarian musician – Dalma Cseh, adjunct professor at the Liszt Ferenc Academy of Music in Budapest, where she teaches in the Woodwind and Brass Department and the Department of Vocal and Opera Studies. The programme will feature the following: in the first part, Szentpáli's adaptations of compositions by three Italian composers from older periods, and in the second part three of his own works. First in line is *Sonata in*

F Major for fipple flute and basso continuo by Benedetto Marcello, the first of the six sonatas that this Italian master from the Baroque era published in 1732 in Venice as his Opus 2. Szentpáli adapted it for tuba accompanied by harpsichord or piano. It comprises four movements in the fast-slow-fast-slow order, which clearly indicates its modelling on Italian church sonatas (*sonata da chiesa*). Then follows an adaptation of *Sonata for Horn and Strings No. 2* by Luigi Cherubini, another Italian composer approximately one century older than Marcello, who made his most noticeable mark in the field of opera, while his broad-ranging creativity reaches into the fields of church, orchestral, and chamber music. His chamber music oeuvre includes six string quartets, six sonatas for harpsichord, a few minor attempts at compositions for various ensembles and instruments, as well as two sonatas for horn and strings composed in 1805, which are dedicated to the French hornist Frédéric Duvernoy. The more interesting of the two sonatas is the second, which was adapted by Szentpáli for tuba and piano and comprises two parts opposite in nature – the slow *Largo* and the faster *Allegro*; the latter is primarily intended to enable musicians to show off their technical skills. The series of Szentpáli's three arrangements for tuba and piano will conclude with a piece by Luigi Boccherini composed in the 1870s, i.e. his *Cello Concerto, No. 9 in B-flat Major, G.482*. A little more than one century later (in 1895), some further changes in the concerto were made by the German cellist Friedrich Grützmacher in the style of the great Romantic *sinfonie concertanti*, with explicitly emphasised virtuosity, which solidified its permanent position in the repertoire of cello concerts. Furthermore, in 2019, Grützmacher's version was adapted by Szentpáli for the tuba (the solo part), two oboes, two French horns, and strings. On tonight's occasion, the audience will be able to enjoy Szentpáli's last version adapted for tuba and piano, which comprises *Allegro moderato*, *Adagio*, and *Allegro* movements.

As already mentioned, the second part of the concert will feature original works by Roland Szentpáli. The first of his three compositions is *Allegro fuoco*, created in 2005 for the final part of a Hungarian brass competition in 2006. Szentpáli's original design was for tuba and piano; however, while composing he added a string quartet in order to achieve a more voluminous sound. This short composition with elements of Eastern European folk music comprises three parts

of different character, which coalesce into one another without a break. On this occasion, we will hear it in the version for tuba and piano. The next composition, *Melton 200* from the year 2010, comprises sharper sounds in three movements of contrasting nature with meaningful titles: the rapid and often syncopated *Torzo* (Eng.: "Torso"), the freely designed *Obrekovanje* (Eng.: "Gossip"), and the again more rhythmically dynamic *Tablete ni več* (Eng.: "The Pill Is Gone"). The series, encompassing the three compositions by Szentpáli as well as the entire concert, will conclude with *Carmen Fantasy*, a composition based on themes from the famous opera by Georges Bizet addressing the story of *Carmen*, a gypsy *femme fatale*. The opera, in which the main character first seduces the soldier Don José and subsequently cheats on him with the toreador Escamillo, after which Don José kills her, shocked the Parisian audience upon its premiere in 1875. No one, including Bizet, who suddenly passed away following the 32nd run of the opera, could expect his last creation to become so popular and one of the most frequently performed works in history. Themes therefrom have inspired various music creators, such as Pablo de Sarasate, François Borne, Vladimir Horowitz, and Roland Szentpáli, who tackled motifs from *Carmen* in his original and unique manner, interwoven with elements from numerous genres, with the common denominator being virtuosity.



Concert 3

French horn, violin, and piano

Sunday, 24 October 2021, at 11.00 a.m.

Slovenian Philharmonic, Marjan Kozina Hall

Performing

Mihajlo Bulajić, French horn

Benjamin Ziervogel, violin

Klemen Golner, piano

Programme

Carl Reinecke

TRIO FOR OBOE (VIOLIN), HORN, AND PIANO, Op. 188

Johannes Brahms

TRIO FOR PIANO, VIOLIN, AND HORN in E-flat MAJOR, Op. 40

Hornist Mihajlo Bulajić, violinist Benjamin Ziervogel, and pianist Klemen Golner, three excellent musicians, all members of the RTV Slovenia Symphony Orchestra, will open the third concert with two chamber masterpieces for a so-called “horntrio” ensemble pertaining to the permanent repertoire of compositions from the Romantic period. The compositions *Trio in A Minor, Op. 188* by Carl Reinecke and *Trio in E-flat Major, Op. 40* by Johannes Brahms, although very popular among musicians, are still rarely included in the programmes of chamber music concerts.

Carl Reinecke, born in Hamburg, lived and worked when the Romantic era was in full swing. He studied under esteemed musicians such as Felix Mendelssohn, Robert Schumann, and Franz Liszt. He taught composition at music conservatories first in Cologne and then in Leipzig, where he would remain for 35 years. Some of his most renowned students include Edvard Grieg, Max Bruch, Isaac Albéniz, Leoš Janáček, Johan Svendsen, and Mikalojus Konstantinas Čiurlionis. Reinecke was a multitalented musician: as a pianist, he partook in numerous concert tours and was deemed a true master of interpreting the music of Mozart; he conducted the Leipzig Gewandhaus Orchestra for more than three decades, and also dedicated a great deal of his time to composing. His oeuvre comprises more than 250 compositions, predominantly of an instrumental character.

Trio for Oboe, Horn, and Piano, Op. 188, composed in 1886, is one of Reinecke’s fully mature works, in which a resemblance to the music of Johannes Brahms can be observed. It may have been Brahms’s “*Horntrio in E-flat Major*” that

inspired Reinecke to choose the combination of French horn, oboe, and piano. He intended equal roles for all the instruments, in superb interplay between the piano, French horn, and oboe, which pass to one another the themes in an intricate dialogue. Another common characteristic of both compositions is a four-partite design with very similar tempo markings and typical dramatic peaks, which interchange with lyrical yearning, especially in the first movement, *Allegro moderato*. The second movement – the playful *Scherzo* with a *Molto vivace* tempo – is the shortest and liveliest of all. However, the third movement, *Adagio*, is completely different: very melodious, introspective, and imbued with a hint of a peaceful still life, which then builds in intensity through the middle of the movement, and ends by returning to the calm, opening atmosphere. The conclusion is the rapid *Finale: Allegro ma non troppo*, with the character returning to the quick vivaciousness of the second movement.

About two decades before (in 1865), Johannes Brahms composed his *Horntrio in E-flat Major* in commemoration of his mother Christianne, who had passed away that year. The entire composition, which marks the end of Brahms's early period in the field of chamber music, seems to be imbued with sentimentality – the composer's nostalgic gaze into his youth – which is expressed differently in each of the four movements. His gaze into the past is expressed through an interesting slow-fast-slow-fast order of movements, by which Brahms moved away from his typical baroque sonata cycle form, and flirted with the old baroque form of *sonata di chiesa*. The opening *Andante* movement introduces the main theme based on an E-flat major overtone series and occurs throughout all movements, sometimes more and sometimes less noticeably. It is interesting that Brahms prescribed for this piece the natural horn, without valves, which must be in memory of his youth, when his father, a professional hornist, played such instrument and also acquainted the young Johannes therewith. The second movement is the vivacious *Scherzo*, with a great deal of virtuosity intended for the natural horn. The central trio includes a slower section with distant hints of rustic melodics and a *Ländler* rhythm, while in terms of content the movement presents the composer's happy memories of his childhood, i.e. events with his mother. The most sombre and also emotionally expressive element is the slow *Adagio mesto*, acting as the third movement. Its contempla-

tive mood makes it one of the most touching and sensual musical sections in Brahms's entire oeuvre. It is a deep bow to his deceased mother, an elegy into which Brahms implemented the theme of the German folk song entitled *There among the Willows Stands a House*, which his mother sang to him in his childhood. *Trio for Horn, Violin, and Piano, Op. 40* by Johannes Brahms is rounded off by the joyful *Finale*, symbolising the end of mourning, recovery after a great loss, and an optimistic outlook on the future.



4

Concert 4

The Concert of a New Generation

Sunday, 21 November 2021, at 11.00 a.m.

Slovenian Philharmonic, Marjan Kozina Hall

Performing

The Trombone Ensemble of the Academy of Music,
University of Ljubljana

Žan Kopše

Toni Sotošek

Andrija Tolić

Žan Plohl

Nikola Kropek

Žan Repovž

Lan Vlašič

Karlo Horvat

Andrija Šafran

Matic Kovač

Niko Mir

The Neobrass Quintet

Kristjan Zupan, trumpet

Jernej Maček, trumpet

Marko Arh, French horn

Žan Kopše, trombone

Uroš Menegatti, tuba

Programme

Sergej Prokofiev (arranged by Pasquale Magnifici)
ROMEO AND JULIET
Montagues and Capulets

Tielman Susato (arranged by Lars Karlin)
DANCES FROM DANSERYE
Herkulestanz
Rondo
Schäfertanz (Basse danse)
Schäfertanz (Woher kommt's)

Per-Erik Moraeus (arranged by Lars Karlin)
KOPPÅNGEN

Gordon Jacob
TROMBONE OCTET
Allegro
Andante sostenuto
Allegro

Tom Varl
FANFARE

Malcolm Arnold
BRASS QUINTET
Allegro Vivace
Chaconne
Con Brio

Enrique Crespo
SUITE AMERICANA No. 1
Ragtime
Vals Peruano
Son de México

Sergei Prokofiev's first ballets were composed for the famous Parisian ballet company Ballets Russes. Contrary to the type of art required by the Soviet regime, Ballets Russes, under the leadership of impresario Sergei Dhiagilev, promoted daring artistic expression and artistic freedom. Many of the most famous and progressive Russian ballets of the 20th century were written for it; this experience most certainly left a stamp on Prokofiev's ballet music. Although at that time the Soviet Union's policies as regards the field of art were increasingly suppressive, Prokofiev returned to his homeland in 1936, after having been in exile in the United States of America and Paris. Two years prior to that, he had received a commission from the Kirov Theatre in Leningrad. For that task, he chose Shakespeare's love tragedy *Romeo and Juliet*, which he divided into four acts, closely following the events and turning points in the drama. Unexpectedly and for unknown reasons, the management of the theatre abandoned the project, however, the contract was taken over by the Bolshoi Theatre. When the music was written, in 1935, and Prokofiev presented it on the piano to the choreographer of the theatre, the latter assessed that it would not be possible to dance to it. Thus, it took another three years for the ballet to be performed – finally, the premiere took place in Brno and was a huge success. In the meantime, Prokofiev presented three orchestra suites from the ballet in Russia and in the United States, all with great success. Nowadays, *Romeo and Juliet* is one of the most popular and frequently staged ballets; orchestra suites from it also regularly appear on concert programmes – especially suite No. 2, whose first movement (*Montagues and Capulets*) includes the monumental *Dance of the Knights* and is deemed to possibly be the most well-known excerpt from the ballet. The author of the current adaptation for trombone ensemble is Pasquale Magnifici.

Tielman Susato was a Flemish Renaissance composer, musician, and music publisher from Antwerp. In 1529 or 1530, he started working as a calligrapher in the Antwerp cathedral; in addition, he played several wind musical instruments such as the zink, flutes, and bagpipes. The Antwerp city archives keep a document revealing Susato's engagement as a town piper in the 1530s. In 1543, he established the first important music publishing house in the Low Countries and was thereafter active predominantly in the field of music printing. Throughout, he was active as a composer; however, his oeuvre is neither extensive nor

especially important. He composed some masses and motets in the typical, imitative polyphonic style of his time, as well as two volumes of chansons for two or three voices. In the field of music publishing, one of his more relevant works is the collection of 57 dances entitled *Danserye (Het derde musyck boexhen: Alderhande danserye)* from 1951. This collection, which comprises pieces composed by mostly anonymous authors, Susato being one of them, reached a broad circle of music and dance lovers. In it, he included simple, homophonically structured dances such as *allemande, galliarde, rondo, basse danse, and branle*, arranged for any combination of four wind instruments. On this occasion, the Trombone Ensemble of the Academy of Music will perform the following selection of four dances: *Hercules's Dance, Rondo, Shepherds' Dance (Basse danse)*, and *Shepherds' Dance (Woher kommt's)* arranged for the ensemble by the Swedish trombone player Lars Karlin.

Lars Karlin is also the author of an arrangement of the popular Swedish song *Koppången*, which its author, Per-Erik Moraeus, a multi-instrumentalist and ethno-musician from Sweden, named after a beautiful marshland region in the heart of Sweden. The original melody was instrumental, yet Moraeus transcribed it for a vocal choir, and into a version for voice and instrumental accompaniment. He combined the music with a poem in the Christmas spirit written by Py Bäckman.

The first part of the concert will close with the composition *Trombone Octet* by Gordon Jacob, a notable and prolific English composer of the 20th century. His oeuvre encompasses more than 700 works, which includes his original compositions as well as arrangements. Thus, his work includes sixteen concertos for solo instruments, two symphonies, three symphoniettes, numerous chamber music pieces, and compositions for wind orchestra as well the characteristic British brass band. Furthermore, his work as a pedagogue is also important – for four decades, he was a professor at the Royal College of Music in London, with Imogen Holst and Malcolm Arnold amongst his students. Jacob was a master of orchestration, especially in the field of wind and brass instruments. His musical expression reveals a number of parallels with lighter – or, better said – humorous, satirical music by some French composers of the 20th century such as Francaix. Oftentimes, Jacob used classical structural forms, as in

the three-partite *Octet for a Trombone with Allegro, Andante sostenuto*, and *Allegro* movements. This composition written in 1981 is dedicated to Dennis Wick, a British trombone player who was the lead musician of its premiere performance, also in 1981, at the international trombone workshop that took place at Belmont College, Ohio, USA.

The second part of the Concert of a New Generation will open with the music of Tom Varl, a conductor, composer, and music teacher pertaining to the younger generation. In recent years, Varl has excelled at choir and conducting competitions, and has received awards in composing. His oeuvre comprises primarily instrumental works; however, he has recently invested a great deal of time also in composing works in the lied genre. Currently, he is employed as a solfeggio teacher at the Edgar Willems Music Center, Ljubljana, where he has been achieving top results with his students. Furthermore, he is the conductor of the Ivan Cankar Vocal Group (Slo.: "Vokalna Skupina Ivana Cankarja") and the Rakovnik Mixed Choir (Slo.: MePZ Rakovnik). Since September 2020, he has been employed as a ballet piano accompanist at the Ljubljana Music and Ballet Conservatory. His Fanfare for a Brass Quintet was composed during the end-of-the-year holiday period of 2019, as a type of greeting to the upcoming decade, and was dedicated to the musicians performing at this concert. In Varl's own words, the composition *"is written in the American style, with its characteristic feature being a quartal approach to melody. It comprises three parts; in the first part, the quartal harmony and very rhythmical accompaniment create a mighty and celebratory – as well as slightly humorous – atmosphere; the themes of the second part call for a more melancholic, yet still optimistic atmosphere; the final part finds its way back to the opening measure as it is imbued with a hint of celebration, joy, and rapture."*

Malcolm Arnold was an English composer and superb trumpet player. He attempted numerous genres, with his work including the following: nine symphonies, a number of concertos, and a great many chamber music pieces. The most numerous among the latter were compositions for various brass or wind ensembles. One of Arnold's fundamental works for brass quintets is most certainly his *Quintet No. 1, Op. 73*, written in 1960/1961 for the New York Brass Quintet. The classic sequence of three movements following one another in a

fast-slow-fast order reveals a conventional formal design underlined with the selected old Baroque form of *chaconne* (a series of variations over a repetitive motto in the base line) in the central, slow movement. As a counterpoint to the more sombre core of the composition, Arnold set two melodically inventive – even humorous – fast movements featuring an intertwining of brass instruments, thus revealing his masterful compositional skills and stylistic pluralism, which extends into the field of jazz.

The concert will come to a close with *American Suite No. 1* (written in 1977) by the Uruguayan trombone player, arranger, and composer Enrique Crespo. In his hometown of Montevideo, Crespo studied music and architecture, and after finishing university his path led to Germany. There, he first played solo trombone with the Bamberg Symphony. One decade later, in 1980, he became a member of the Stuttgart Radio Symphony Orchestra. Furthermore, he is a co-founder of the German Brass ensemble. Crespo's *American Suite No. 1*, comprising five movements, is one of his most representative works. It provides abundant opportunities that boast the composer's virtuoso mastery of brass instruments. In it, Crespo presented five typical musical styles, i.e., dances from North, Central, and South America. On this occasion, the audience will hear the following three movements: *Ragtime*, *Vals peruano*, and *Son de México* (The Sound of Mexico).



Concert 5

Brass Quintet

Sunday, 5 December 2021, at 11.00 a.m.

Slovenian Philharmonic, Marjan Kozina Hall

Performing

Contrast Brass Quintet

Gregor Turk, trumpet

Blaž Avbar, trumpet

Jože Rošer, French horn

Žan Tkalec, trombone

Uroš Vegelj, tuba

Programme

Viktor Ewald

BRASS QUINTET No. 3

Allegro moderato

Intermezzo

Andante

Vivo

Tilen Slakan

BRASS QUINTET No. 1 – commissioned by the Sibrass Association

Allegro con brio

Scherzando. Allegretto

Andante sostenuto, tranquillo

Finale. Allegro Giacoso

Werner Pirchner

DO YOU KNOW EMPEROR JOE?

Titellos

Landleben

Nachmittag eines Vormittags

Tanz der Salmonellen

Tetere – Tee

Schmalspur – Polka

Wer hat Dir – Du schöner Wald – eine vor den Latz geknallt?

Barfuß – Schuh – Plattler

Gia ma bold hoam!

Ja. Wir sind mit dem Radd hier!

Italienischer Sabeltanz

Von Josef für Josef

Idylle & Krawalle

Vom Leben (Dur & Moll)

Compliments to Great Britain

Die Donau ist blau – wer nicht?

Fine – Intrada

The fifth concert in the 2021 cycle will open with the members of the Contrast Brass Quintet, which last performed in the Sibbrass concert cycle in 2018; on that occasion they presented, together with the story-teller Lucija Čirović, an adaptation of *The Carnival of the Animals* by Camille Saint-Saëns. On this occasion, the ensemble will perform three compositions originally written for brass quintet. *Brass Quintet No. 1 in B-flat Minor, Op. 5* (1890) was long thought to be the sole work of this type by the Russian composer Victor Ewald as it was the only one published during the composer's lifetime. However, two years prior thereto, Ewald composed his actual first work for such an ensemble (the composition now labelled No. 4), which was then deemed impossible to perform and Ewald had to transform it into a string quartet, which was published as Op. 1. Fifteen years later (1905), Ewald composed his *Quintet No. 2 in E-flat Major* and in 1912 the last of his four quintets, *Quintet No. 3 in D-flat Major, Op. 7*. The latter is the longest and most ambitious of the four, comprising four movements, in which Ewald loosely followed the conventional four-partite form of a sonata cycle while not having moved away from the romantic expression that imbues more or less his entire oeuvre.

In all four quintets, Ewald masterfully spotlighted the virtuosity of the individual brass instruments, on one hand, as well as the acoustic possibilities that such an ensemble presents, on the other. Furthermore, in all four pieces he "prescribed" the same composition of instruments: a pair of cornets, alto horn, tenor horn, and tuba. Unfortunately, he did not live to see the publication of three of his quintets and they remained in manuscript form until the 1970s.

Tilen Slakan is a prominent musical creator who belongs to the youngest generation of Slovene composers. His compositions – typically acoustically illustrative and effective as such – often combine different composition methods, which he adopted, *inter alia*, through his practice as a musician. Slakan graduated in trumpet under Prof. Stanko Arnold. He also studied composition at the Academy of Music, University of Ljubljana, where he obtained a master's degree under Prof. Marko Mihevc and subsequently also a PhD in music theory and composition under Prof. Andrej Misson.

Upon the initiative of the trumpet player and artistic leader of the Sib brass Association, Slakan composed his Brass Quintet No. 1, which he himself described as follows: *"It comprises four movements whose themes pose a contrast to one another, while their motifs are mutually intertwined. The character of the first movement is somewhat vivacious, requiring the musicians to play in a precise and virtuoso manner. The pervading character of the second movement is humorous, playful, and grotesque at times, revealing itself by means of contrasting acoustics, dynamics, and motifs. The third movement, with its medieval Stella Caeli antiphon originating from the Monastery of Santa Clara in Coimbra, Portugal, is dedicated to the time of the COVID-19 pandemic. The sequence was written in 1317, during a time of plague in Portugal; its text is a prayer to the Virgin Mary to save people from the disease. The closing movement, featuring a faster tempo and again a more virtuoso manner of playing, encapsulates and rounds up the previous ones."*

The concert will conclude with the composition *Do You Know Emperor Joe?*, a most unusual piece by Werner Prichner, an eccentric Austrian composer and jazz musician whose creations can be placed at the intersection of classical artistic music and lighter 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, the environment, and even everyday life and history. The latter is especially true as regards his piece written for brass quintet, comprising seventeen aphoristic movements. Some of them are related to impressions of the Hapsburg Empire during the reign of Emperor Joseph II, while others have bizarre, even senseless and contradictory titles, such as the following: *Without a Title, The Afternoon of Some Morning, Salmonella Dance, Idyll and Clamour, On Life (in Major and Minor), From Joseph to Joseph, The Danube River Is Blue – Isn't It?*, and *Closing – Intrada*. Despite its virtuosity, the piece comes across as humorous and fresh and is thus exciting to perform as well as to hear.



Concert 6

An Ensemble of Trumpets

Saturday, 11 December 2021, at 8.00 p.m.
Slovenian Philharmonic, Marjan Kozina Hall

Performing

Nenad Marković, trumpet

Franc Kosem, trumpet

Jure Gradišnik, trumpet

Tomaž Gajšt, trumpet

Nejc Zahrastnik, trumpet

Matej Kravcar, trumpet

Jernej Maček, trumpet

Špela Cvikl Flis, timpani

Tilen Bajec, organ

Programme

Igor Stravinski
FANFARE FOR A NEW THEATRE

Luciano Berio
SEQUENZA X

Nina Šenk
ONE'S SONG III

Martin Smolka
PIANISSIMO FOR 4 TRUMPETS

Johann Ernst Altenburg
CONCERTO FOR 7 TRUMPETS AND TIMPANI

Heinrich Ignaz Franz von Biber
SONATA a7 FOR 6 TRUMPETS, BASSO CONTINUO, AND TIMPANI

Terry Everson
THERE'S A GREAT DAY COMING

The closing concert of the 2021 Sibrass cycle will feature trumpet(s). The programme will open with the very short *Fanfare for a New Theatre* by Igor Stravinsky, a piece composed for the opening ceremony of the New York State Theater in 1964, as part of Lincoln Center, the famous New York venue for the performing arts. Stravinsky envisaged it for only two trumpets, each on one end of the balcony above the entrance into the performance hall. The polyphonic texture of this composition is testimony to Stravinsky's exploration of the twelve-tone technique, which he implemented with utmost precision in this short composition. The two trumpets play in different rhythmic patterns, while the twelve-tone melodic line row is devised symmetrically, with the last four intervals being the same as the first four, only in reverse order. For such, he used inverted, retrograde, and retrograde-inverted rows.

Luciano Berio, a composer born in the Italian Liguria region, is one of the greatest names in the world of music of the 20th century. He built his reputation through his experiments in the field of serial and electro-acoustic music and his exploration of the human voice – the kind of language that is an essential element in compositions from his late period. During the course of almost half a century (1958–2002), he created fourteen *sequences* for solo instruments, materializing his artistic views and composition methods. In 1984, he composed his *Sequenza X* for trumpet and piano – but which employs piano only as a resonance body for the trumpet player, who blows into the strings, thus causing the piano to resonate with the sound of the trumpet. The trumpet part is extremely demanding, requiring the player to possess both excellent technique and physical fitness. In this legendary composition, Berio focused on the transformation of the acoustic colours of the trumpet as the principal musical material by including in its part numerous more contemporary approaches and performance techniques, such as *flutter-tonguing* or *frullato* (fluttering the tongue against the roof of the mouth); in this piece, such technique often alternates with double tonguing, muting the trumpet by hand, pedal tones, tremolo, etc.

Nina Šenk is one of the most prominent Slovene creators of contemporary music and her reputation reaches far beyond the borders of Slovenia. She has

been a regular “guest” at the Sibrass Cycle concerts over the years and her name appears regularly on the programmes of numerous renowned music festivals abroad. On this occasion, the audience will hear her *One’s Song III*, whose first version was written in 2012 for solo horn. In subsequent years, Šenk adapted it first for horn, violin, cello, and accordion, where the horn is accompanied by the pedal tones and echoes of the ensemble, and more recently for trumpet and accordion (and/or ensemble) as well as for solo trumpet, as presented at this concert. Regarding the fundamental idea behind this piece, Šenk wrote the following: “*This is the song of a person who, on one hand, is trying to accept solitude, while on the other struggling for a better life and gazing hopefully towards the future. The dualism of these two themes is resolved by means of a series of melodic lines in opposition with long pedal tones and by seeking balance between them.*”

The final concert of the Sibrass cycle will close with four extremely varied short compositions.

The first one is *Pianissimo for 4 Trumpets* by Martin Smolka, a contemporary Czech composer. This melancholic composition with repetitive movements features four trumpets, which subtly intertwine and combine in an intimate, quarter-tone acoustic field. The mournful atmosphere of the second half of the composition is interrupted by several abrupt fortissimo cries of the trumpets, which Smolka described as “*the cries of a bird afar on the blue sky.*”

Very different, even heroic, is *Concerto for 7 Trumpets and Timpani* by composer and organ and trumpet player Johann Ernst Altenburg. He was active predominantly in the second half of the 18th century. His most famous work, *An Essay on an Introduction to the Heroic and Musical Art of Trumpeters and Kettledrummers* (1795), belongs in the field of music theory and took Altenburg more than twenty-five years to finish. In it, he included pieces of more than one hundred compositions for different ensembles of trumpets. *Concerto for 7 Trumpets and Timpani*, composed of three movements, is an addition to the *Essay*; however, its characteristics hint at the idea that its author might be someone else, not Altenburg, as its musical expression is much closer to the early Baroque style

of Heinrich Ignaz Franz von Biber, a composer represented in this concert by the similar *Sonata a7 for 6 Trumpets, Basso Continuo, and Timpani* (1668). Both of these two older works feature a similar heroic, fanfare-like character.

The closing composition of the concert, the gospel *There's a Great Day Coming*, belongs to a somewhat lighter genre and has been revitalised in this exceptional adaptation for trumpet ensemble by Terry Everson.

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