

MEDNARODNA DEJAVNOST

INTERNATIONAL ACTIVITY
DRUŠTVO SLOVENSКИH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

In cooperation with / V sodelovanju z

Udruženje Kompozitorja Srbije



Sojuz na kompozitori na Makedonija



Saturday, November 5, 2011 at 7.30 p. m. /

Sobota, 5. novembra 2011 ob 19.30

Grand Hotel Union,
Blue Hall / Modra dvorana,
Miklošičeva 1, Ljubljana

Aneta ILIĆ – soprano / sopran

Katarina JOVANOVIĆ – soprano / sopran

Stana KRSTAJIĆ – flute / flavta

Natalija MLADENOVIĆ – piano / klavir

PROGRAMME / PROGRAM

Jana Andreevska, Blaženka Arnič Lemež,
Goce Kolarovski, Ljubica Marić,
Vlastimir Trajković, Isidora Žebeljan,
Jonathan Corey Knoll, Bushra El-Turk,
David Beović, Uroš Rojko,
Ivana Stefanović, Dragana S. Jovanović

Sunday, November 6, 2011 at 7.30 p. m. /

Nedelja, 6. novembra 2011 ob 19.30

Grand Hotel Union,
Blue Hall / Modra dvorana,
Miklošičeva 1, Ljubljana

Peter SHEPPARD SKAERVED – violin / violina

Mihailo TRANDAFILOVSKI – violin / violina

Ana GACEVA – piano / klavir

PROGRAMME / PROGRAM

Tomislav Zografski, Miroslav Spasov,
Ivana Stefanović, Isidora Žebeljan,
Peter Kopač, Michael Alec Rose,
Mihailo Trandafilovski, Harrison Birtwistle,
Jani Golob, Ljubica Marić,
Rolf Martinsson, Soni Petrovski,
Peter Šavli

V okviru / On the Occasion of the

Composers' Conference of the European Composers Forum

Konferenca evropskega skladateljskega foruma

Ljubljana, 5. - 7. 11. 2011

European Composers' Forum 

The Association of ART&Classical Music Composers in Europe

Admission free - your presence would be welcome / Vstop prost - vljudno vabljeni!

WWW.DSS.SI

Dear Madam, Dear Sir,

This year the international activities of the Slovenian Composers Society include multilateral projects that are also strongly connected with the activities of the European Composers' Forum (ECF). Already this past June the European Contemporary Composers Orchestra (ECCO), which represents a performing body of the ECF and has its base in Slovenia at DSS, performed a well-received concert in the Museumsquartier in Vienna, in the artistic heart of the city.

Two concerts featuring Serbian and Macedonian musicians will be a regular part of DSS's international activities and are the result of cooperation with related institutions from those countries. Since the Slovenian Composers Society is to host the annual meeting of the European Composers Forum (ECF) this year – an event called Composers Conference – we decided to place the two concerts within the scope of this important event. This collaboration between three parties – Ivana Tršič, president of the Composers' Association of Serbia (Udruženja kompozitora Srbije), Jana Andreevska, artistic director for international activities at the Macedonian Composers Association (Sojuz na kompozitori na Makedonija), and the undersigned – as well as with the performers and composers, led to the creation of two concert programs expanding upon the concept of trilateral exchange between the above mentioned organisations with work by including composers from other ECF member countries.

Dušan Bavdek,
Artistic Planner for International Activities

Spoštovane, spoštovani!

V letošnjem letu je mednarodna dejavnost Društva slovenskih skladateljev zasnovana multilateralno in hkrati močno povezana z aktivnostmi Evropskega skladateljskega foruma. Že v juniju je Evropski orkester za sodobno glasbo (European Contemporary Composers Orchestra – ECCO), ki deluje pod pokroviteljstvom ECF, sedež pa ima v Sloveniji na DSS, izvedel odmeven koncert v umetniškem srcu Dunaja – Museumquartierju.

Koncerta srbskih in makedonskih glasbenikov sta redna koncerta mednarodne dejavnosti DSS in rezultat njegovega sodelovanja s sorodnimi društvi iz teh držav. Ker pa je Društvo slovenskih skladateljev letos tudi gostitelj letnega srečanja Evropskega skladateljskega foruma (European Composers Forum – ECF), ki se (po novem) imenuje Composers Conference, smo se odločili, da koncerta umestimo v okvir tega pomembnega dogodka. Predsednica Udruženja kompozitora Srbije Ivana Tršič, umetniški vodja mednarodne dejavnosti Sojuz na kompozitori na Makedonija Jana Andreevska in podpisani smo v sodelovanju z izvajalci in skladatelji oblikovali programa le-teh tako, da smo koncept trilateralne izmenjave med naštetimi društvi razširili z deli skladateljev iz drugih držav članic ECF.

Dušan Bavdek,
umetniški oblikovalec Mednarodne
dejavnosti

**Saturday, November 5, 2011 at 7.30 p. m. /
Sobota, 5. novembra 2011 ob 19.30**

Grand Hotel Union,
Blue Hall / Modra dvorana
Miklošičeva 1, Ljubljana

Aneta ILIĆ – soprano / sopran
Katarina JOVANOVIĆ – soprano / sopran
Stana KRSTAJIĆ – flute / flavta
Natalija MLADENOVIĆ – piano / klavir

PROGRAMME / PROGRAM

Jana Andreevska, Blaženka Arnič Lemež,
Goce Kolarovski, Ljubica Marić,
Vlastimir Trajković, Isidora Žebeljan,
Jonathan Corey Knoll, Bushra El-Turk,
David Beovič, Uroš Rojko,
Ivana Stefanović, Dragana S. Jovanović

In cooperation with / V sodelovanju z

Udruženje Kompozitora Srbije



DANZA
Allegro (♩ = 120 ca.)

PROGRAMME / PROGRAM

Jana ANDREEVSKA

STUDY 2, for piano / *ŠTUDIJA 2*, za klavir

Blaženka ARNIČ LEMEŽ

THAT MUSIC, for soprano and piano / *TISTA GLASBA*, za sopran in klavir

Goce KOLAROVSKI

FOUR BLINKS OF SPRING, the cycle for voice and piano /

ŠTIRJE TRENUTKI POMLADI, cikel za glas in klavir

Ljubica MARIĆ

THE WONDROUS MILLIGRAM, for flute and soprano /

ČUDEŽNI MILIGRAM, za flavto in sopran

Vlastimir TRAJKOVIĆ

CINQ POÈMES DE STÉPHANE MALLARMÉ, op. 28, version for soprano,
flute and piano (selection) /

PET PESMI STÉPHANA MALLARMÉJA, op. 28, verzija za sopran, flavto in klavir (izbor)

4 Isidora ŽEBELJAN

LULLABY, from the cycle *Song-Wreaths* for soprano and piano /

USPAVANKA, iz cikla *Pesemski venc*i za sopran in klavir

Jonathan COREY KNOLL

SELVA OSCURA, for soprano and piano / za sopran in klavir

Bushra EL-TURK

YOU'D BETTER LEARN YOUR ALPHABET, DEAR

(from *The Nut Case of songs*), for soprano and piano /

BOLJE BI BILO, DA SE NAUČIŠ ABECEDO, DRAGI / A

(iz *Orehove skrinje pesmi*), za sopran in klavir

David BEOVIĆ

3 4 1, for solo flute / za flavto solo

Uroš ROJKO

MONOLOGUE OF A FALLEN ANGEL, for »half clarinet«, piano, flute and voice /

MONOLOG PADLEGA ANGELA, »za polklarinet«, klavir, flavto in glas**

Ivana STEFANOVIĆ

INSTRUMENTAL SONG op. 37, vocalise for voice and piano /

INSTRUMENTALNA PESEM, op. 37, vokaliza za glas in klavir

Dragana S. JOVANOVIĆ

IN THREE FOURTHS, from the cycle *Songs of the Dream-Catcher*
for soprano, flute and piano /

V TREH ČETRTINAH, iz ciklusa *Pesmi lovilca sanj* za sopran, flavto in klavir

stringendo

DANZA
Allegro (♩ = 120 ca.)

Aneta ILIĆ

She is one of the most outstanding vocal artists in Serbia. She studied singing at the Faculty of Music in Belgrade and is an associate professor of singing on this Faculty.

As a concert singer, she performs regularly in Serbia, in Italy, the Netherlands, ... as well as festivals: BEMUS, Contro canto, Music Biennale Zagreb and the International Review of Composers in Belgrade. She often performs with symphony and chamber orchestras and she has collaborated with distinguished conductors such as Leopold Hager, David Porcelijn, Uroš Lajovic, Vladimir Kranjčević, Bojan Sudić Aneta Ilić is a founding member of the renowned chamber ensemble Donne di Belgrado. Aneta Ilić's operatic career has been marked by acclaimed performances in opera productions in Sweden, Slovenia and Serbia. She has recorded for the Serbian Radio-Television and Radio Netherlands, and several of her recordings have been published on CDs produced by PGP RTS.



Aneta ILIĆ

Aneta Ilić je ena izmed najbolj vidnih vokalnih umetnic v Srbiji. Petje je študirala na Fakulteti za glasbo v Beogradu, kjer sedaj tudi sama poučuje kot izredna

profesorica. Kot koncertna pevka redno nastopa doma, v Italiji, na Nizozemskem ter na festivalih, kot so BEMUS, Contro canto, Glasbeni bienale Zagreb in Mednarodna tribuna skladateljev v Beogradu. Često poje in nastopa skupaj s simfoničnimi in komornimi orkestri in je doslej sodelovala z vrsto uglednih dirigentov: Leopold Hager, David Porcelijn, Uroš Lajovic, Vladimir Kranjčević, Bojan Sudjić, ... Aneta Ilić je ustanovni član znamenitega komornega ansambla Donne di Belgrado. Njena operna kariera beleži uspešne nastope na Švedskem, v Sloveniji in Srbiji. Snemala je za RTV Srbije in nizozemski radio, več njenih posnetkov na CD-jih je izdala PGP RTS.

Katarina JOVANOVIĆ

She began her international career winning the First prize and the Audience prize at The Montserrat Caballé International Voice Competition 2000. Katarina has worked with Jean Claude Casadessus, Jacques Mercier, Isaac Karabchevsky, ... etc. Katarina has an extensive song repertoire. She has given recital in London, Paris, Washington, ... In 2011 Katarina Jovanovic started very close and fruitful collaboration with the world renowned lutist and guitarist Edin Karamazov. They are



Katarina JOVANOVIĆ

Katarina Jovanović je nastopila svojo mednarodno kariero, potem ko je osvojila prvo nagrado in nagrado publike na Mednarodnem vokalnem tekmovanju

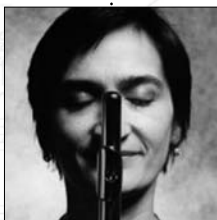
Montserrat Caballé leta 2000. Katarina je doslej nastopala z Jeanom Glaudom Casadessusom, Jacquesom Mercierjem, Isaacom Karabchevskim itd. S svojim obsežnim repertoarjem je na samostojnih recitalih nastopala tudi v Londonu, Parizu in Washingtonu. Od leta 2011 Katarina Jovanović

performing all over the region of ex-Yugoslavia. Katarina works with some of the best European pianists like Susan Manoff, Jerome Ducros and François Weigel. Katarina Jovanovic teaches classical singing at the Faculty of Music in Belgrade since 2008 and as of February 2010 is the Opera Artistic Director at the National Theatre in Belgrade.

intenzivno in uspešno sodeluje s svetovno znanim lutnjarjem in kitaristom Edinom Karamozovim. Nastopala sta po vseh deželah nekdanje Jugoslavije. Sodeluje z najboljšimi evropskimi pianisti in beleži imena, kot so Susan Manoff, Jerome Ducros in François Weigel. Od leta 2008 poučuje petje na Fakulteti za glasbo v Beogradu, medtem ko je od leta 2010 umetniški direktor - Opere Narodnega gledališča v Beogradu.

Stana KRSTAJIĆ

She is principal flutist of the Belgrade Philharmonic Orchestra and has played also as the principal at the National Opera House Orchestra with the Serbian Radio Orchestra. She studied in Belgrade, Berlin and Munich. As a soloist and chamber musician Stana has played at many festivals and in many European countries. She is founder of several chamber music ensembles. Her repertoire includes music from the baroque to contemporary music.



Stana KRSTAJIĆ

Stana Krstajić je prva flavtistka Beograjskega filharmoničnega orkestra in je v nacionalni operni hiši zasedala isto mesto v Srbskem radijskem orkestru. Študirala je v Beogradu, Berlinu in Münchnu. Kot solistka in komorna glasbenica je nastopila na mnogih festivalih in v številnih evropskih deželah. Utemeljila je vrsto komornih ansamblov. Njen repertoar sega od baroka do sodobne glasbe.

Natalija MLADENović

She (nee Lavrik, Russia) studied in Moscow at the Tchaikovsky State Conservatory. In 1995, Natalia won a prize at the International »Petar Konjović« competition in Belgrade. In 1997 she won a prize at the International »Nikolay Rubinstein« Competition in Paris. Natalia Mladenović has performed in Moscow, Sanct Petersburg and towns of former USSR, Switzerland,... As a chamber musician Natalia has played with distinguished cellists and violinists. Natalia served as the official piano accompanist at the summer International CELLO-FEST in Belgrade and the BEMUS, NOMUS and NIMUS festivals in Serbia



Natalija MLADENović

Natalia Mladenović (roj. Lavrik, Rusija) je študirala v Moskvi na Državnem konservatoriju P.T. Čajkovskega. Leta 1995 je prejela nagrado na Mednarodnem tekmovanju »Petar Konjović« v Beogradu, leta 1997 pa na Mednarodnem tekmovanju »Nikolaj Rubinstein« v Parizu. Nastopala je v Moskvi, Sankt Peterburgu in mestih nekdanje SSSR, v Švici, ... Kot komorna glasbenica je igrala z uglednimi čelisti in violinisti. Natalia je bila uradna klavirska spremljevalka na poletnem Mednarodnem Cello - Festu v Beogradu, na festivalih Bemus, Nomus in Nimus v Srbiji in na Mednarodnem

and at the »Jeunesse Musicale« International Competition in Belgrade in 2001, 2005 and 2006, 2010, 2011. She is a pianist in the Donne di Belgrado trio. Natalia Mladenović works as senior piano accompanist in the Strings Department of the Faculty of Music, University of Belgrade.

tekmovanju »Glasbene mladine« v Beogradu v letih 2001, 2005 in 2006 ter 2010 in 2011. Je tudi pianistka tria Donne di Belgrado. Natalia Mladenović deluje kot višja klavirska spremljevalka na Oddelku za godala Fakultete za glasbo Univerze v Beogradu.

... ABOUT THE COMPOSERS AND THEIR WORKS

Jana ANDREEVSKA (1967)

She received her BA and MA degrees in composition from the Faculty of Music in Skopje. Her education as a composer includes numerous workshops in Europe and a study stay in the USA, with composers such as Louis Andriessen, Ton de Lew, Michael Nyman and others. Since 1995 till the present she has taught at the Theory and Composition Department of the Faculty of Music in Skopje, currently holding the position of Vice Dean, since 2008 artistically directing the festival of contemporary music »Days of Macedonian Music« and being a member of many professional associations in the field of music in Macedonia, as well as a representative of the Macedonian Composers' Association



... O SKLADATELJIH IN NJIHOVIH DELIH

Jana ANDREEVSKA (1967)

Diplomirala in magistrirala je iz kompozicije na Fakulteti za glasbo v Skopju. Njen skladateljski študij vključuje obisk vrste delavnic po Evropi ter študijsko bivanje v ZDA, kjer se je izpopolnjevala pri Louisu Andriessenu, Tonu de Lewu, Michaelu Nymanu in drugih. Od 1995 predava na Oddelku za teorijo in kompozicijo Fakultete za glasbo v Skopju, trenutno tudi v vlogi prodekana. Od leta 2008 je umetniški direktor festivala »Dnevi makedonske glasbe«, je članica raznih profesionalnih glasbenih društev v Makedoniji ter predstavnica Društva makedonskih skladateljev (SO-KOM) v Evropskem skladateljskem forumu. Njena dela izvajajo znani makedonski in

(SOKOM) in the European Composers' Forum. Her music has been performed by renowned Macedonian and European performers and ensembles in the country and all over Europe.

STUDY 2, for piano

Although »Study 2« is a follow-up to the first Study for prepared piano, the »2« in the title of the piece does not stand for the chronological aspect of the creation of the study but for the two intertwined parallel musical courses that converge and diverge during the process of constant modulation of the sound material in all its aspects.

Blaženka ARNIČ LEMEŽ (1947)

Is a composer of instrumental, vocal, orchestral, solo and chamber works, as well as a teacher of both piano and composition. She completed her piano studies in 1976 at the Music academy in Zagreb and continued her training from 1976 to 1979 in Odessa and Leningrad, graduating in composition at the Hochschule für Musik in Vienna. She works as a teacher of piano and composition at the Vienna Conservatory and is a member of the Slovenian Piano Teachers Association. Blaženka Arnič Lemež established the Blaž Arnič Foundation in 1998, which materially and professionally supports the training of musically talented children from provincial regions. She lives and works in Vienna.



THAT MUSIC, for soprano and piano

That Music is the second and slowest movement of a cycle for mezzo-soprano and piano with the same title. It is based on short poems by Jani Virk - confessions, mostly five sentences each, both lyrical and epic and similar

evropski glasbeniki in ansambli doma in po Evropi.

ŠTUDIJA 2, za klavir

Čeprav je »Študij 2« sledila prvi Študiji za preparirani klavir, »2« v naslovu skladbe ne označuje kronološkega zapovrstja ampak dva spletajoča se glasbena tokova, ki se približujeta in oddaljujeta v procesu nenehne modulacije zvočnega gradiva v vseh njegovih aspektih.

Blaženka ARNIČ LEMEŽ (1947)

Blaženka Arnič Lemež je skladateljica instrumentalnih in vokalnih, orkestrskih, solističnih in komornih del, deluje tudi kot pedagoginja klavirja in kompozicije. Študij klavirja je leta 1976 končala na Glasbeni akademiji v Zagrebu. Med leti 1976 in 1979 se je izpopolnjevala v Odessi in Leningradu. Iz kompozicije je leta 1990 diplomirala na Dunajski visoki šoli za glasbo. Deluje kot profesorica klavirja in kompozicije na Konservatoriju na Dunaju in je članica Društva klavirskih pedagogov Slovenije. Blaženka Arnič Lemež je leta 1998 ustanovila Fundacijo Blaža Arniča, ki gmotno in strokovno podpira glasbeno nadarjene otroke s podeželja pri njihovem študiju. Živi in deluje na Dunaju.

TISTA GLASBA, za sopran in klavir

Skladba »Tista glasba« je drugi, najpočasnejši stavek v isto imenovanem istoimenskem ciklusu solopesmi za mezzosopran in klavir. Vsebina skladbe je osnovana na kratkih, največ pet stavčnih liričnih in epskih pesniških

to haiku. The whole cycle is combined with selective melodic, harmonic and rhythmic contrasts in a single traditional form. Since each of the four movements features its own material, musical form and character, they may also nevertheless be performed as independent pieces.

Goce KOLAROVSKI (1959-2006)

He is a distinguished Macedonian composer, professor at the UKIM Faculty of Music - Skopje, music researcher and throughout his life one of the most active personalities in the musical life of Macedonia. He obtained his main musical education as a composer with Vlastimir Nikolovski at the Faculty of Music in Skopje and with Sergey Slonimsky at the Sankt Petersburg »Rimsky-Korsakov« Conservatory. His symphonic, vocal-instrumental, chamber and solo works are firmly rooted in the national music tradition - the Macedonian folklore and the old orthodox singing, while in the same time reflecting the modern tendencies in music - the rational compositional approach, usage of citations and stylistical allusions, the extremely concentrated expression. His interest in Japanese haiku poetry, with its shortness and notional density, is not incidental.

FOUR BLINKS OF SPRING, the cycle for voice and piano

In the cycle »Four Blinks of Spring« (2002) on lyrics by Mazuo Basho, the composer creates a fragile, refined atmosphere, using the specific Japanese modes and subtle timbral effects in the piano part.



Goce KOLAROVSKI (1959-2006)

Bil je ugleden makedonski skladatelj, profesor na Fakulteti za glasbo v Skopju, glasbeni raziskovalec in za svojega življenja ena izmed najbolj aktivnih osebnosti glasbenega življenja v Makedoniji. Kompozicijsko se je izobrazil pri Vlastimirju Nikolovskem na Fakulteti za glasbo v Skopju in pri Sergeju Slonimskem v Sankt Peterburgu na Konservatoriju »Rimskega-Korsakova«. Njegova simfonična, vokalno-instrumentalna, komorna in solistična dela so trdno zasidrana v nacionalni glasbeni tradiciji - v makedonski folklori in starem pravoslavnem pevtju, medtem ko istočasno odsevajo nekatere moderne tendence v glasbi - racionalen pristop h komponiranju, uporabo citatov in stilističnih aluzij ter izjemno komprimirano izraznost. Njegovo zanimanje za japonsko haiku poezijo v vsej njeni strnjjenosti in vsebinski zgoščenosti zato nikakor ni slučajno.

ŠTIRJE TRENUTKI POMLADI, cikel za glas in klavir

V ciklusu »Štirje trenutki pomladi« (2002), na liriko Mazuo Basha, skladatelj ustvarja krhko in pretanjeno vzdušje, pri čemer uporablja specifične japonske moduse in subtilne barvne efekte v klavirskem partu.

Ljubica MARIĆ (1909-2003)

She is one of the most original creative personalities in Serbian music of the 20th century. In 1929 she graduated from the Belgrade School of Music (now School Mokranjac) as a student of Josip Slavenski. She studied composition in Prague with Jozef Suk. In the period of 1945-1967 she was assistant professor and afterwards professor at the Music Academy in Belgrade. She became a member of the Serbian Academy of Sciences and Arts in 1963. She received the Federal 1949 Award, the October Award of the City of Belgrade in 1957 and 1996 and the July Seventh Award in 1965.



Ljubica MARIĆ (1909-2003)

Je ena izmed najbolj originalnih ustvarjalnih osebnosti srbske glasbe 20. stoletja. Leta 1929 je diplomirala na Beograjskem konservatoriju (danes imenovan po S. S. Mokranjcu) kot študentka Josipa Slavenskega. V Pragi je študirala kompozicijo pri Josefu Suku. Od 1945 do 1967 je bila izredna in kasneje redna profesorica na Glasbeni akademiji v Beogradu. Leta 1963 je postala članica Srbske akademije znanosti in umetnosti. Leta 1949 je prejela Nagrado federacije, 1957 in 1996 pa Oktobrsko nagrado mesta Beograda, ter 1965 Sedmojulijsko nagrado.

THE WONDROUS MILLIGRAM, for flute and soprano

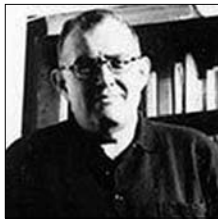
The composition The Wondrous Milligram for flute and soprano was written in 1992. The composer was inspired by a short story from the collection Confabulario by the Mexican author Juan Jose Arreola (1918-2001): »The music of The Wondrows Milligram emerged from the title of a short story: an ant found and brought to its colony a radiant minuscule thing, the true value of which is equaled by none«.

ČUDEŽNI MILIGRAM, za flavto in sopran

Skladba *Čudežni miligram* za flavto in sopran je bila napisana leta 1992. Skladatelj je navdihnila kratka zgodba iz zbirke *Confabulario* mehiškega pisatelja Juana Joseja Arreole (1918-2001): »Glasba Čudežni miligram je nastala na podlagi naslova kratke zgodbe: neka mravljia najde in prinese v svojo domačo kolonijo majceno svetlečo stvarco, katere vrednost je neprecenljiva«.

Vlastimir TRAJKOVIĆ (1947)

He obtained his bachelor and master degrees from the Faculty of Music in Belgrade and attended the class of Olivier Messiaen in Paris in 1977/8. Since 1980 he has taught composition classes at the Belgrade Faculty of Music. In 2000 Vlastimir Trajković became a corresponding member of Serbian Academy of Sciences and Arts. The works of Vlastimir Trajković are continually performed on



Vlastimir TRAJKOVIĆ (1947)

Diplomiral in magistriral je na Fakulteti za glasbo v Beogradu ter v študijskem letu 1977/8 v Parizu obiskoval kompozicijski razred Oliviera Messiaena. Od leta 1980 uči kompozicijo na beograjski Fakulteti za glasbo. Leta 2000 je postal dopisni član Srbske akademije znanosti in umetnosti. Njegove skladbe pogosto izvajajo doma in v tujini. Nekatera dela so izdali tuji založniki:

concert podiums in Serbia and abroad. Some of his works have been printed by foreign publishers: *Éditions Max Eschig, Paris, Éditions Gérard Billaudot, Paris and Edizioni musicali Bèrben, Ancona, Italy. For his creative work he won the Mokranjac Award (Concerto for Piano and Orchestra) 1995, and the April Award of the City of Belgrade 2006, for Five Poems by Stéphane Mallarmè for Voice and Orchestra.*

CINQ POÈMES DE STÈPHANE MALLARMÈ, op. 28, version for soprano, flute and piano (selection)

In the cycle Five Poems by Stéphane Mallarmè, version for voice, flute and piano, Vlastimir Trajković has created a work of highly individual expression, venturing – for the first time in the history of Serbian song – into transferring French symbolist verse (in the original language) into music; this has been a significant contribution to the Serbian Lied based on foreign poetry. Trajković's composition mediates – and stylizes – on the one hand, the impressionist, and on the other, an older, yet related, stylistic and genre context of baroque compositions for voice and instruments. At times, the composition manifests the character of homage to the composer's predecessors in composing on Mallarmè's poetry, i.e. Debussy and Ravel.

Isidora ŽEBELJAN (1967)

Studied composition at the Faculty of Music in Belgrade with Vlastimir Trajković and since 2002 she has held the position of Professor of Composition at the same faculty. She has been highly acclaimed for her music and has won several significant national awards, among them the Mokranjac National Music Award in 2004. In 2006 she was elected member of the Serbian

Éditions Max Eschig, Paris, Éditions Gérard Billaudot, Paris in Edizioni musicali Bèrben, Ancona. Za svoje delo (Koncert za klavir in orkester) je prejel Mokranjčevo nagrado leta 1995 in Aprilsko nagrado mesta Beograda za leto 2006, in sicer za Pet pesmi Stéphane Mallarmèja.

PET PESMI STÈPHANA MALLARMÈJA, op. 28, verzija za sopran, flavto in klavir (izbor)

V ciklusu Pet pesmi Stéphane Mallarmèja, verzija za glas, flavto in klavir, je V. Trajković ustvaril izjemno ekspresivno delo, pri čemer je - prvič v zgodovini srbskega samospeva - uglasbil francoske simbolistične verze (v originalnem jeziku), kar predstavlja pomemben prispevek k srbski glasbi na tujejezična poetična besedila. Trajkovićeva skladba posreduje in stilizira na eni strani impresionistični in na drugi, starejši, a vendar soroden žanrski kontekst baročnih skladb za glas in instrumente. Skladba mestoma odseva značaj nekakšne poklonitve skladateljevim predhodnikom, ki so komponirali na Mallarmèjeva besedila, to je Debussyju in Ravelu.



Isidora ŽEBELJAN (1967)

Je študirala kompozicijo na Glasbeni fakulteti v Beogradu pri Vlastimirju Trajkoviću in od leta 2000 kot profesorica za kompozicijo predava na isti fakulteti. Njena glasba je visoko cenjena, tako da je doslej prejela vrsto nacionalnih priznanj, med njimi Mokranjčevo nacionalno glasbeno priznanje leta 2004. Leta 2006 je bila izvoljena

Academy of Sciences and Arts. Compositions of Isidora Žebeljan have been performed at music festivals like Venice Biennale, Bregenzer Festival, ISCM Festival, ...

LULLABY, from the cycle Song-Wreaths for soprano and piano

The cycle *Song-Wreaths for soprano and piano* (1998) is based on urban poetry from Vojvodina from the end of 18th and beginning of 19th centuries. The songs from this cycle combine the folk idiom in the melodic voice and modernist, pungent, dissonant harmony in the piano part.

Jonathan COREY KNOLL (1979)

He was born in Clarksburg, WV in 1979. He has been awarded degrees in Music Composition and Theory from Marshall University and Bowling Green State University. Knoll also studied in Florence, Italy, where he received several premiers. He has also been premiered across the USA and in Paris, France. Knoll is currently working toward a PhD in Music Composition at Louisiana State University. Currently his musical interests lie in the study of pitch hierarchies as well as Appalachian folk music.



SELVA OSCURA, for soprano and piano

The Inferno of Dante Alighieri

1. Nel mezzo del cammin di nostra vita
Mi ritrovai per una selva oscura

5. esta selva selvaggia e aspra e forte
Che nel pensier rinova la paura !

10. Io non soben ridir com' i' v'intrai,
tant' era pien di sonno a quell punto

v Srbsko akademijo znanosti in umetnosti. Njena dela so izvajali na glasbenih festivalih, kot so Beneški bienale, Bregenški festival, Festival ISCM, itd.

USPAVANKA, iz cikla Pesemski venci za sopran in klavir

Ciklus *Pesemski venci* za sopran in klavir (1998) sloni na urbani poeziji Vojvodine konca 18. in začetka 19. stoletja. Samospevi tega ciklusa povezujejo posebnosti ljudske melodike v vokalu z modernistično, rezko in disonantno harmonijo v klavirskem partu.

Jonathan COREY KNOLL (1979)

Rojen je bil v Clarksburgu, WV, leta 1979. Študiral in diplomiral je iz kompozicije in glasbene teorije na Marshallovi univerzi in na univerzi Bowling Green State. Izpopolnjeval se je v Firencah, kjer so njegova dela doživela nekaj prvih izvedb, kakor tudi v ZDA in Parizu. Trenutno pripravlja doktorat iz glasbene kompozicije na Državni univerzi Louisiane, medtem ko posveča posebno pozornost študiju hierahičnosti ton-skih višin in appalachijske ljudske glasbe.

SELVA OSCURA, za sopran in klavir

Pekel Dante Alighierija

Tu skozi do trpečega greš mesta,
tu skozi pot gre v večne bolečine,
tu skozi k pogubljenim pelje cesta. Pravično
umel je stvarnik iz višine, ustvaril me je silno,
brez napake, v ljubezni prvi, iz vednosti edine.
Pred mano ustvarjene stvari le take so kakor
jaz, ki tu stojim za večno, kdor vstopiš, pusti
zunaj upe vsake.

Bushra EL-TURK (1982)

Her ironic allegorical musical vocabulary derives as much from theatre, dance and literature as it forebears the influence of her Lebanese roots, life as a Londoner and love of Eastern European and Middle-Eastern folk music. Bushra El-Turk began to study cello and piano from a young age at the Centre for Young Musicians and then went on to study composition at the Guildhall School of Music and Drama with Julian Philips, where she graduated with a Bachelor and then gained a Master in Composition with distinction supported by a PRS Foundation Scholarship. She has written various works for the concert hall, both performed and broadcast on radio and television in the UK, across Europe, the Americas and the Middle-East.

**Bushra EL-TURK (1982)**

Bushra El-Turkin ironično alegoričen glasbeni slovar odseva različne vplive: tiste - gledališke, plesne in literarne - ki izhajajo iz njenih libanonskih korenin, življenje Londončanke in ljubezen do vzhodnoevropske in srednjezhodne ljudske glasbe. Bushra El-Turk se je že zgodaj začela učiti čelo in klavir v Centru za mlade glasbenike, nakar je študirala kompozicijo na znani Guildhall School of Music and Drama pri Julian Philips, kjer je diplomirala in magistrirala z odlično kot štipendistka Sklada PRS. Napisala je različna koncertna dela in nastopala tako na radiu kot na televiziji v Veliki Britaniji, po Evropi, obeh Amerikah in na Srednjem Vzhodu.

YOU'D BETTER LEARN YOUR ALPHABET, DEAR (from The Nut Case of songs), for soprano and piano

About composition You'd Better Learn Your Alphabet, Dear (from The Nut Case of Songs) the author said: »This is a children's song with very serious words that mother talks to the child while she sings on monotonous a major 2nd above the tonal centre until a descending demonic augmented fourth. This shows a sense of nonchalance in the mother's attitude towards her child but also quite an evil tone. The dance, Bolero, is also used to soften the blow of the scary words she sings to the child«.

David BEOVIČ (1977)

He began his musical studies playing clarinet and piano at the music primary school in Škofja Loka. He continued his training at the Ljubljana Secondary School for Music and

BOLJE BI BILO, DA SE NAUČIŠ ABECEDO, DRAGI / A (iz Orehove skrinje pesmi), za sopran in klavir

O skladbi Bolje bi bilo, da se naučiš abecedo, dragi / a (iz Orehove skrinje pesmi) avtorica pravi: »Gre za otroško pesem z zelo resnim besedilom, ki ga mati pripoveduje otroku, medtem ko monotonsko poje veliko sekundo nad tonalnim centrom vse do pada-joče, demonsko zvečane kvarte. To kaže na nonšalanso v materinem odnosu do otroka, ki je polna hudobnih konotacij. Ples, Bolero, pa je uporabljen z namenom, da se ublaži vtis strašljivih besed, ki jih mati poje svojemu otroku«.

David BEOVIČ (1977)

Na glasbeni šoli v Škofji Loki je začel z igranjem klarineta in klavirja. Glasbeno pot je nadaljeval na Srednji glasbeni in baletni šoli v Ljubljani (teoretska smer), vzporedno

Ballet (focusing on theoretical subjects) while also attending the secondary school in Škofja Loka. After finishing his secondary education he enrolled in the Theological Seminary as well as the Academy of Music, where he studied composition with Marijan Gabrijelčič. In 2000 he completed his studies in the class of Pavel Mihelčič, later finishing his graduate studies in theology in 2008. He works as a music teacher at the Jurij Vega Gymnasium in Idrija and at the Ljubljana Schooling Centre (Aškerc Gymnasium). His works have been performed in numerous venues throughout Slovenia and abroad, including in Trieste, Berlin, Vienna and Lucerne, and have been performed at events such as the Night of the Slovenian Composers, a group concert on the Musical July on the Coast, numerous concerts on the Youth for Youth series and the ISCM World Music Days.



3 4 1, for solo flute

»I remember in my first lessons with my composition teacher Marijan Gabrijelčič, he asked me to compose a piece for solo flute. After a few measures I gave up and I never completed the »home work«. After more than 10 years I was confronted with the same challenge. I gathered together more will and seriousness and at the request of the excellent flutist Matej Zupan the piece Three fo(u)r One came about«.

Uroš ROJKO (1954)

He studied clarinet and then composition in Ljubljana (with Uroš Krek), in Freiburg (with Klaus Huber) and in Hamburg (with György Ligeti). He has won many international prizes including the Premio Europa 1985



pa obiskoval še gimnazijo v Škofji Loki. Po končanem srednješolskem izobraževanju se je vpisal na Teološko fakulteto, vzporedno pa se je vpisal tudi na študij kompozicije na Akademiji za glasbo v Ljubljani pri prof. Marianu Gabrijelčiču. Leta 2000 je zaključil študij kompozicije v razredu prof. Pavla Mihelčiča, leta 2008 pa je dokončal tudi magistrski študij teologije. Deluje kot profesor glasbe na Gimnaziji Jurija Vege v Idriji in Šolskem centru v Ljubljani (Aškerčeva gimnazija). Njegova dela so izvajali v številnih slovenskih krajih in v tujini (Trst, Berlin, Dunaj, Luzern, ...). Kot skladatelj je sodeloval na Noči slovenskih skladateljev, sklepnem koncertu Glasbenega julija na obali, na več koncertih v okviru cikla Mladi mladim, Svetovnih glasbenih dnevih, ...

3 4 1, za flavto solo

Spomnjam se, da mi je profesor kompozicije Marijan Gabrijelčič pri prvih urah študija naročil, naj napišem skladbo za flavto. Po nekaj taktih sem obupal in »domače naloge« nisem dokončal. Po več kot desetih letih sem bil postavljen pred enak izziv. Zbral sem malo več volje in resnosti in na željo odličnega flavtista Mateja Zupana je nastala skladba *Three fo(u)r one*.

Uroš ROJKO (1954)

Študiral je klarinet in nato kompozicijo na Akademiji za glasbo v Ljubljani (prof. Uroš Krek), v Freiburgu (prof. Klaus Huber) in Hamburgu (prof. György Ligeti). Prejel je številna mednarodna priznanja, med njimi

in Rome, the Gaudeamus Prize 1986 in Amsterdam, the Vienna International Composition Prize 1991. Commissioned works have been performed at Donaueschinger Musiktage 1988, Musikprotokoll Graz 1990, Akyoshidai Music Festival, Japan 1996 and 1997, Berliner Biennale 1997, Radio France, Paris 1999, Bayerische Staatsoper 2003, Warsaw Autumn 2007 etc. Rojko's works have been performed at numerous ISCM World Music Days. Since 1995 has had a tenure in composition at the Academy of Music in Ljubljana.

MONOLOGUE OF A FALLEN ANGEL, for »half clarinet«, piano, flute and voice

A »half clarinet« is obtained by fixing the mouthpiece of a clarinet directly to the lower part of the instrument. It has the following characteristics: A limited tonal reservoir consisting of non-tempered intervallic ratios. The usual fingering is restricted to the right hand only. The left hand, being free, can play the role of a mute (sordino). By opening and closing the bell the pitch level changes (glissando as well as a »break« into partial harmonics). The »half clarinet« can be also used without a mouthpiece, as a brass instrument (the player's lips producing the tone) or as a filter and resonator of tones the performer sings into the tube. The Monologue of Fallen Angel is actually an improvisation for »half clarinet«. It is dedicated to Vinko Globokar. This time it will be resolved within fragmented background of the trio: Natalija Mladenović, Stana Krstajić and Aneta Ilić.

Ivana STEFANOVIĆ (1948)

Graduated in Composition at the Music Academy in Belgrade. She pursued Advanced Studies of Music at the Institute de Recherche et

1. nagrado Premio Europa 1985 v Rimu, prestižno nagrado Gaudeamuspreis 1986 v Amsterdamu, 1. nagrado na Wiener Internationaler Kompositionspreis 1991. Naročila med drugimi za Donaueschinger Musiktage 88, Musikprotokoll Graz 1990, festival Akiyoshidai 1996 in 1997 (Japonska), berlinski Musikbiennale 1997, Radio France (Paris 1999), Bavarska državna opera (2003), Varšavska jesen 2007; izvedbe na ISCM svetovnih glasbenih dnevih. Od leta 1995 je profesor za kompozicijo na Akademiji za glasbo v Ljubljani.

MONOLOG PADLEGA ANGELA, za »polklarinet«, klavir, flavto in glas

»Polklarinet« nastane, če pritrdimo ustnik klarineta neposredno na spodnjo polovico instrumenta. Ima naslednje karakteristike: Limitirani tonski rezervoar, ki obsega nenavadna, netemperirana intervalna razmerja. Regularna uporaba prijemov se omejuje zgolj na desno roko. Leva roka je prosta, torej lahko zavzame vlogo dušilca (sordine). Z zapiranjem in odpiranjem odmevnika pa se spreminja tudi tonska višina (glissando ter »lom« v delne tone – alikvote). »Polklarinet« se lahko uporablja tudi brez ustnika in sicer na dva načina: kot trobilo (napete ustnice vzburijo ton) ali kot filter in resonator tona, ki ga izvajalec poje v akustično cev. Zelo učinkovito je interaktivno kombiniranje obeh tehnik. Monolog padlega angela je improvizacija za »polklarinet«. Posvečena ja Vinku Globokarju. Tokrat bo izvenel ob fragmentiranem ozadju tria: Natalije Mladenović, Stane Krstajić in Anete Ilić.

Ivana STEFANOVIĆ (1948)

Diplomirala je iz klavirja na Glasbeni akademiji v Beogradu. Izpopolnjevala se je na Inštitutu za raziskovanje in koordinacijo zvoka

Coordination Acoustique / Musique (IRCAM) in Paris 1979-1981. In 1968 she became an Associate at Radio Television Belgrade, writing and presenting music programmes. In 1985 she becomes the first editor of the »Radionica zvuka« programme. In 1989 she becomes Music Editor in Chief of Radio Belgrade One. She resigns from this position in 1991. From 2001 to 2006, she acts as Artistic Director of the Bemus Music Festival. In 2007 and 2008, she serves as State Secretary for Culture in the Ministry of Culture of the Republic of Serbia. Ivana Stefanović's pieces have been performed in France, Denmark, Finland, ... as well as at various festivals, including Gaudeamus, Bemus, Zagreb Biennale and others.



/ glasbe (IRCAM) v Parizu v letih 1979-1981. Leta 1968 je postala sodelavka RTV Beograd, na kateri je pisala in vodila glasbene oddaje. Leta 1981 je postala prva urednica »Zvočne delavnice«, 1989 pa glavna urednica Radio Beograda I. Temu mestu se je 1991 odpovedala. Od 2001 do 2006 je bila umetniški direktor Bemusa, v letih 2007 in 2008 pa državna sekretarka na Ministrstvu za kulturo Republike Srbije. Njena dela izvajajo v Franciji, na Danskem, Finskem, pa tudi na raznih festivalih, kot so Gaudeamus, Bemus, Zagrebški bienale in drugi.

**INSTRUMENTAL SONG,
op. 37, vocalise for voice and piano**

The Vocalise Instrumental Song was written in 1996 and premiered in Damascus (Syria) in the same year. The singer had previously had mostly operatic experience, and it was only at a later stage that she understood that she was expected to sing as if she were playing; now one would add: to play as if she were acting. This is why the Instrumental Song sounds differently in every performance.

**INSTRUMENTALNA PESEM,
op. 37, vokaliza za glas in klavir**

Vokaliza *Instrumentalna - pesem* je bila napisana leta 1996 in je isto leto doživela prvo izvedbo v Damasku. Dotlej je imela pevka večinoma operne izkušnje in je šele kasneje doumela, da naj bi na odru pela, kakor da igra na instrument; lahko pa bi še dodali: da igra, kakor da bi nastopala v določeni igralški vlogi. Zato *Instrumentalna pesem* drugače zveni ob vsaki novi izvedbi.

Dragana S. JOVANOVIĆ (1963)

Composer, assistant professor at the Department of Music Theory, Faculty of Music in Belgrade. Her principal fields of interest and devotion are composing (art music, as well as applied and popular genres), pedagogy and research in the arts.



**Dragana S. JOVANOVIĆ
(1963)**

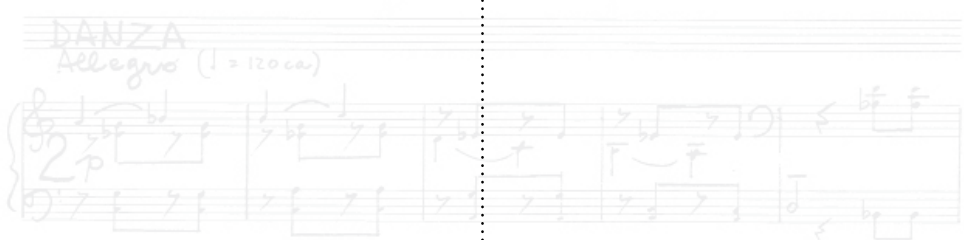
Skladateljica in izredna profesorica na Oddelku za glasbeno teorijo Fakultete za glasbo v Beogradu. Glavna področja njenega zanimanja so: skladanje (umetne glasbe kakor tudi uporabnih in popularnih žanrov), pedagogija in raziskovanje na področju umetnosti.

**IN THREE FOURTHS, from the cycle
Songs of the Dream-Catcher for
soprano, flute and piano**

The song In Three Fourths is part of a cycle of three songs titled Songs of the Dream-Catcher. All three songs are sung on meaningless syllables and words. We often don't remember which language we actually spoke in a dream, the only thing that remains is the experience transformed into music. Thus, a recognizable language and text would in this case be a kind of tautology. The writing of the cycle was initiated by the trio Donne di Belgrado and is dedicated to them. Its first performance was in 2005 in Belgrade at the 37th Belgrade Music Festival. Since then, the trio has performed it several times in Serbia and abroad. In Three Fourths has gradually emancipated from the cycle through the recognition of symbols, and owing to the supreme performance of Donne di Belgrado it has been frequently played en-

**V TREH ČETRTINAH, iz ciklusa treh
pesmi pod naslovom Pesmi lovilca
sanj za sopran, flavto in klavir**

Pesem *V treh četrtinah* je del ciklusa treh pesmi pod naslovom *Pesmi lovilca sanj*, ki se izvajajo na brezsmiselnih zlogih in besedah. Večkrat se ne moremo spomniti, v katerem jeziku smo govorili v sanjah, tako da po vsem tem ostane le glasbo transformirana izkušnja, tako da bi prepoznaven jezik in besedilo predstavljala nekakšno tautologijo. Nastanek ciklusa je vzpodbudil trio Donne di Belgrado, kateremu je delo tudi posvečeno. Prvič je bilo izvedeno na 37. Beograjskem glasbenem festivalu leta 2005. Poslej ga je trio večkrat izvajal v Srbiji in v tujini. Pesem *V treh četrtinah* se je sčasoma emancipirala in ločila od ciklusa zavo-ljo zgovorne simbolike in vrhunske izvedbe tria, ki jo često izvaja kot dodatek.



**Sunday, November 6, 2011 at 7.30 p. m. /
Nedelja, 6. novembra 2011 ob 19.30**

Grand Hotel Union,
Blue Hall / Modra dvorana,
Miklošičeva 1, Ljubljana

Peter SHEPPARD SKAERVED – violin / violina
Mihailo TRANDAFILOVSKI – violin / violina
Ana GACEVA – piano / klavir

PROGRAMME / PROGRAM

Tomislav Zografski, Miroslav Spasov,
Ivana Stefanović, Isidora Žebeljan,
Peter Kopač, Michael Alec Rose,
Mihailo Trandafilovski, Harrison Birtwistle,
Jani Golob, Ljubica Marić,
Rolf Martinsson, Soni Petrovski,
Peter Šavli

In cooperation with / V sodelovanju z

Sojuz na kompozitori na Makedonija



DANZA
Allegro (♩ = 120 ca.)

PROGRAMME / PROGRAM

Tomislav ZOGRAFSKI

ALLEGRO BARROCCO, for two violins and piano / za dve violini in klavir

Miroslav SPASOV

SO, DANCE, for two violins / za dve violini

Ivana STEFANOVIĆ

ORDINARY CONVERSATIONS, for two violins / *NAVADNI POGOVORI*, za dve violini

Isidora ŽEBELJAN

IL CIRCO, for piano solo / za klavir solo

Peter KOPAČ

THREE PAINTINGS BY EDOUARD MUNCH, for violin and piano /
TRI SLIKE EDVARDA MUNCHA, za violino in klavir

Michael Alec ROSE

EVERYTHING UNDER THE SUN: FOUR SEASONS, for two violins /
VSE POD SONCEM: ŠTIRJE LETNI ČASI, za dve violini

Mihailo TRANDAFILOVSKI

STEPS, for two violins / *KORAKI*, za dve violini

Harrison BIRTWISTLE

HARRISON'S CLOCKS, Nr. 4 for piano / *HARRISONOVE URE*, št. 4 za klavir

JANI GOLOB

THE SEVENTH AVENUE BLUES, for violin and piano / za violino in klavir

Ljubica MARIĆ

SONATA-FANTASY, for solo violin / *SONATA-FANTAZIJA*, za violino solo

Rolf MARTINSSON

SYMBIOSIS, for two violins / *SIMBIOZA*, za dve violini

Soni PETROVSKI

BRIC-À-BRAC for solo violin / za violino solo

Peter ŠAVLI

MANIPURA, for two violins and piano / za dve violini in klavir*

* krstna izvedba

Peter SHEPPARD SKAERVED

He is the dedicatee of over 300 works for violin. Composers who have dedicated works to him include Poul Ruders, Hans Werner Henze, David Matthews, Judith Weir, Jorg Widmann, George Rochberg and Michael Finnissy. He tours worldwide, and is the only living violinist to have performed on Kreisler, Joachim, Paganini and Viotti's violins. He is a Professor at the Royal Academy of Music London, Guest Professor at Vanderbilt University, Nashville Tennessee, Visiting Professor at the Malmo Music Academy Sweden and a member of the American National Academy of Recording Arts and Sciences. He is curator of the Exhibition ONLY CONNECT at the National Portrait Gallery.



Peter SHEPPARD SKAERVED

Doslej mu je bilo posvečenih več kot 300 del za violino, ki so jih med drugim napisali Poul Ruders, Hans Werner Henze, David Matthews, Judith Weir, Jorg Widmann, George Rochberg in Michael Finnissy. Njegova gostovanja ga vodijo po vsem svetu, je pa tudi edini živeči violinist, ki je nastopil z violinami Kreislerja, Joachima, Paganinija in Viottija. Je profesor na Kraljevi akademiji za glasbo v Londonu, gostujoči profesor Vanderbiltove univerze v Nashvilu, Tennessee, malmöjske Glasbene akademije na Švedskem in Ameriške nacionalne akademije snemalnih umetnosti in znanosti. Je tudi kurator razstave ONLY CONNECT Nacionalne portretne galerije.

Mihailo TRANDAFILOVSKI

Macedonian-born composer / violinist studied at Michigan State University, USA (BMus) and the Royal College of Music, UK (MMus, DMus). His work has been supported by the Macedonian Ministries of Science and Culture and the British Government (Chevening scholarship), amongst others; several of his pieces have been shortlisted by the Society for the Promotion of New Music (now Sound and Music) in the UK and he received the Panče Pešev Award at the Days of Macedonian Music festival in 2006. He is Music Director of FuseArts, and as a violinist member of the Kreutzer Quartet. Current commissions include a clarinet quintet for Roger Heaton, a collaborative project with the art / design group Physical Pixels, and a new work for the



Mihailo TRANDAFILOVSKI

V Makedoniji rojeni skladatelj / violinist je študiral na Michiganski državni univerzi, ZDA (BMus) in na Kraljevi akademiji za glasbo v Veliki Britaniji (MMUs, DMus). Njegovo delo sta med drugim podpirali tako makedonski ministrstvi za znanost oziroma kulturo kot tudi britanska vlada (štipendija Chevening); več njegovih skladb je bilo v ožjem izboru Društva za promocijo nove glasbe (sedaj zvoka in glasbe) v Veliki Britaniji, medtem ko je leta 2006 prejel nagrado Panče Peševa na Dnevih makedonske glasbe. Je glasbeni direktor FuseArts-a in kot violinist član Kreitzerjevega kvarteta. Tekoča naročila vključujejo klarinetni kvintet za Regerja Heatona, skupen projekt z umetniško / oblikovalsko skupino, Physical Pixels in

New London Chamber Choir. A portrait CD with his chamber music performed by Lontano and the Kreutzer Quartet, was released in July 2011 by LORELT.

novo delo za Novi londonski komorni zbor Portretni CD z njegovo komorno glasbo v izvedbi Lontana in Kreitzerjevega kvarteta je julija 2011 izdal LORELT.

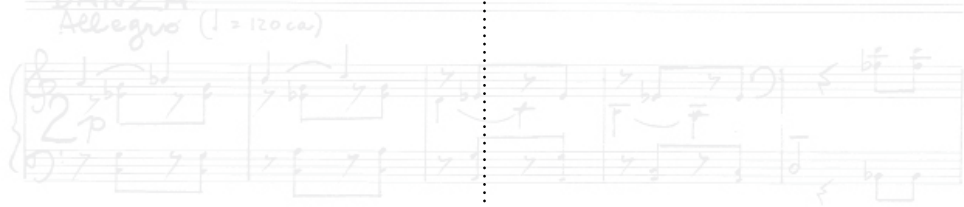
Ana GACEVA

She is a graduate of the Faculty of Music in Skopje and the Ecole Normale de musique de Paris, earning her Diplome Superieur as well as the Diplome de Concertiste. In 2008 she took the first PhD in Piano Performance in Macedonia in the class of prof. Simon Young (Trinity College, London). In addition to her concert engagements, she teaches piano as a permanent faculty member of the Faculty of Music in Skopje. She has performed in Paris, New York, Ljubljana, Logatec, Portorož, Salzburg, Dresden, Zagreb, ... playing at many national and international music festivals. She has been a soloist with the Macedonian Philharmonic Orchestra, the Youth International Chamber Orchestra, Russian Academic Chamber Orchestra, etc.



Ana GACEVA

Ana Gaceva je diplomirala na Fakulteti za glasbo v Skopju in na Ecole Normale de musique v Parizu kjer si je prislužila tako *Diplome Superieur* kot *Diplome de Concertiste*. Leta 2008 je dosegla prvi (makedonski), doktorat iz klavirske igre v razredu prof. Simona Younga (Trinity College, London). Ob svojih koncertnih obveznostih poučuje klavir na Fakulteti za glasbo, v Skopju. Nastopala je v Parizu, New Yorku, Ljubljani, Logatcu, Portorožu, Salzburgu, Dresdnu, Zagrebu, ... in na mnogih nacionalnih in mednarodnih glasbenih festivalih. Kot solistka je nastopila skupaj z Makedonskim filharmoničnim orkestrom, Mednarodnim mladinskim komornim orkestrom, Ruskim akademskim komornim orkestrom, itd.



... ABOUT THE COMPOSERS AND THEIR WORKS

Tomislav ZOGRAFSKI (1934-2000)

He is one of the most representative figures of Macedonian music in the second half of the 20th century. He obtained his main musical education at the Music Academy in Belgrade (Serbia) and upon his return in Macedonia spent the greatest part of his career as one of the first and most respected professors of the Faculty of Music in Skopje producing several important composers of the younger Macedonian generation. His works have won several state awards, being performed in the country and abroad.



Tomislav ZOGRAFSKI (1934-2000)

Je ena izmed najbolj reprezentativnih osebnosti makedonske glasbe druge polovice 20. stoletja. Glasbeno se je izobrazil na Glasbeni akademiji v Beogradu, nakar je po vrnitvi v Makedonijo preživel večji del svoje kariere kot prvi in obenem najbolj ugleden profesor na Glasbeni fakulteti v Skopju, na kateri je vzgojil več pomembnih makedonskih skladateljev mlajše generacije. Njegova dela so mu prinesla vrsto državnih nagrad, izvajali so jih doma in v tujini.

ALLEGRO BARROCCO, for two violins and piano

His Allegro barrocco for two violins and piano is a piece written in 1973, and as such one of the examples of his so typical neoclassical approach to music, containing many musical associations to the past.

ALLEGRO BARROCCO, za dve violini in klavir

Njegov »Allegro barrocco« za: dve violini in klavir je bil napisan leta 1973 in predstavlja enega izmed značilnih primerov njegovega neoklasicističnega videnja glasbe, ki vsebuje mnoge spomine na preteklost.

MIROSLAV SPASOV (1964)

Macedonian composer writes instrumental and interactive electroacoustic music. Currently holds the post of Associated Prof. in Electroacoustic Composition and Computer Music Techniques; he is also Director of Music and Music Technology Programmes at Keele University, UK. His works have been performed at festivals and solo concerts both in Europe and North America. He has received two grants for creative work from The Canada Council for The Arts and one from Alberta Arts Council,



MIROSLAV SPASOV (1964)

Makedonski skladatelj, piše instrumentalna in interaktivno elektroakustično glasbo. Trenutno je izredni profesor za elektroakustiko in tehnike računalniške glasbe; je tudi direktor glasbenih ter glasbeno-tehnoških programov univerze v Keelu v Veliki Britaniji. Njegova dela so izvajali na festivalih in solističnih koncertih v Evropi in Severni Ameriki. Med drugimi priznanji je prejel dve štipendiji za ustvarjalno delo, eno od Kanadskega sveta za umetnosti in

among other awards. He was subsequently performed in Italy, France, and the Netherlands.

SO, DANCE, for two violins

»So, dance« is structured as a network of musical entities, each of which has specific gestural and timbral qualities (entity is defined as a unit that can be isolated and abstracted from the sonic continuum). The discourse underpinning this structure articulates the evolution of these entities on the basis of their degree of predictability and the timing of successive events. The degree of predictability manifests itself as similarity or dissimilarity between the successive entities. The »humorous« elements in the work appear whenever an upcoming event possesses a low level of predictability. At the other extreme, periodicity implies maximum predictability for the listener when the entities recur and fluctuate.

drugo od Umetnostnega sveta province Alberta. Poslej so ga izvajali še v Italiji, Franciji in na Nizozemskem.

SO, DANCE, za dve violini

»So, Dance« predstavlja mrežo glasbenih entitet, od katerih ima vsaka svojo gibno in barvno kvaliteto (*entiteto* je razumeti kot enoto, ki jo je moč izolirati in izvzeti iz zvočnega kontinuuma). Diskurz, na katerem slovi ta struktura, artikulira evolucijo teh entitet na podlagi stopnje njihove predvidljivosti in časovne uskladitve sukcesivnih dogodkov. Stopnja predvidljivosti se kaže kot podobnost ali različnost med sukcesivnimi entitetami. »Humorni« elementi v delu nastopijo takrat, ko določen dogodek izkazuje nizko stopnjo predvidljivosti. Druga skrajnost implicira za poslušalca kar najvišjo možno predvidljivost, ko se entitete vračajo in valovijo.

Ivana STEFANOVIĆ (1948)

Graduated in Composition at the Music Academy in Belgrade. She pursued Advanced Studies of Music at the Institute de Recherche et Coordination Acoustique / Musique (IRCAM) in Paris 1979-1981. In 1968 she became an Associate at Radio Television Belgrade, writing and presenting music programmes. In 1985 she becomes the first editor of the »Radionica zvuka« programme. In 1989 she becomes Music Editor in Chief of Radio Belgrade One. She resigns from this position in 1991. From 2001 to 2006, she acts as Artistic Director of the Bemus Music Festival. In 2007 and 2008, she serves as State Secretary for Culture in the Ministry of Culture of the Republic of Serbia. Ivana Stefanović's pieces have been performed in France, Denmark, Finland, ... as



Ivana STEFANOVIĆ (1948)

Diplomirala je iz klavirja na Glasbeni akademiji v Beogradu. Izpopolnjevala se je na Inštitutu za raziskovanje in koordinacijo zvoka / glasbe (IRCAM) v Parizu v letih 1979-1981. Leta 1968 je postala sodelavka RTV Beograd, na kateri je pisala in vodila glasbene oddaje. Leta 1981 je postala prva urednica »Zvočne delavnice«, 1989 pa glavna urednica Radio Beograda I. Temu mestu se je 1991 odpovedala. Od 2001 do 2006 je bila umetniški direktor Bemusa, v letih 2007 in 2008 pa državna sekretarka na Ministrstvu za kulturo Republike Srbije. Njena dela izvajajo v Franciji, na Danskem, Finskem, pa tudi na raznih festivalih, kot so Gaudeamus, Bemus, Zagrebški bienale in drugi.

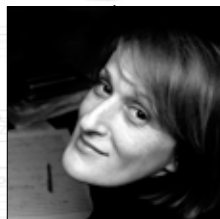
well as at various festivals, including Gaudeamus, Bemus, Zagreb Biennale and others.

ORDINARY CONVERSATIONS, for two violins

Ordinary Conversation is a relation between two forms / lines / curves. Two voices both similar and different, seeking one another, not / finding, touching, diverging, joining, overtaking, calling out... A kind of musical simulation of human conversation. One could almost inscribe words or syllables (meaningful / meaningfulness) instead of notes. Ordinary Conversation was premiered in 2003 at the Crossing Border Festival in The Hague.

ISIDORA ŽEBELJAN (1967)

Studied composition at the Faculty of Music in Belgrade with Vlastimir Trajković and since 2002 she has held the position of Professor of Composition at the same faculty. She has been highly acclaimed for her music and has won several significant national awards, among them the Mokranjac National Music Award in 2004. In 2006 she was elected member of the Serbian Academy of Sciences and Arts. Compositions of Isidora Žebeljan have been performed at music festivals like Venice Biennale, Bregenzer Festival, ISCM Festival, ...



IL CIRCO, for piano solo

»Il circo«, a sketch for piano, is an auditory experience of the mechanical piano that provides sonic accompaniment to a circus show. Even though the intermittent melody is passionate, full of sudden decelerations and anticipation, nostalgic and rapturous, dashing towards its climax, its essence is paradoxically sustained within the prescribed manner of

NAVADNI POGOVORI, za dve violini

Navadni pogovori predstavlja odnos med dvema oblikama / črtama / krivuljama. Glasova sta si obenem podobna in različna, iščeta drug drugega, se / ne / najdevata, dotikata, razhajata, združujeta, prehitevata, kličeta ... Gre za nekakšno glasbeno simulacijo človeškega pogovora. Skoraj da bi lahko - namesto not - vpisali besede ali (smiselno / nesmiselne) zloge. Delo je bilo prvič izvedeno leta 2003 na Crossing Border festivalu v Haagu.

ISIDORA ŽEBELJAN (1967)

Je študirala kompozicijo na Glasbeni fakulteti v Beogradu pri Vlastimirju Trajkoviću in od leta 2000 kot profesorica za kompozicijo predava na isti fakulteti. Njena glasba je visoko cenjena, tako da je doslej prejela vrsto nacionalnih priznanj, med njimi Mokranjčevo nacionalno glasbeno priznanje leta 2004. Leta 2006 je bila izvoljena v Srbsko akademijo znanosti in umetnosti. Njena dela so izvajali na glasbenih festivalih, kot so Beneški bienale, Bregenški festival, Festival ISCM, itd.

IL CIRCO, za klavir solo

»Il Circo« nekakšen klavirski osnutek, predstavlja slušno izkušnjo mehničnega klavirja, ki zvočno spremlja cirkuško predstavo. Čeprav je vedno znova pojavljajoča se melodija čustvena, polna zaviranj in pričakovanj, nostalgična in obenem ognjevitava, ko divja k svojemu vrhuncu, je njevo bistvo presenetljivo zadržano znotraj

playing of the imaginary mechanical instrument, as if it were composed for the pianola. The composition was written in 1993 and the composer performed in a Belgrade premiere in 1995 at the Visionary Belgrade Festival.

predpisanega načina izvajanja imaginarnega mehničnega instrumenta, kakor da bi bila napisana za pianolo. Skladba je nastala leta 1993, medtem ko jo je avtorica sama prvič izvedla leta 1995 na »Festivalu vizionarnega Beograda«.

Peter KOPAČ (1949)

Composer Peter Kopač lives and works in the historic town of Škofja Loka. He graduated from the Academy of Music in composition as a student of Lucijan Marija Škerjanc and Uroš Krek as well as in higher level piano, studying with H. Horak. From 1980 to 2007 he worked as a piano teacher, accompanist and librarian at the music primary school in Škofja Loka, while from 1996 to 2003 he also taught music theory at the secondary music school in Celje. In January 2007 he was named acting headmaster of the Škofja Loka music school and became headmaster in January 2008. His music has been performed across Europe, the United States and Brazil. In addition to receiving performances of new works at various festivals at home and abroad, music from his earliest creative period, from the time of his studies, is also still performed.



Peter KOPAČ (1949)

Skladatelj Peter Kopač danes stalno živi in deluje v tisočletni Škofji Loki. Diplomiral je na Akademiji za glasbo v Ljubljani iz kompozicije (L. M. Škerjanc, U. Krek) in višje stopnje klavirja (H. Horak). Od leta 1980 do 2007 je deloval kot klavirski pedagog, korepetitor in knjižničar v Glasbeni šoli v Škofji Loki, od 1996 do 2003 pa je poučeval tudi glasbeno-teoretične predmete na srednji stopnji Glasbene šole Celje. Januarja 2007 je postal vršilec dolžnosti ravnatelja, od januarja 2008 pa ravnatelj Glasbene šole Škofja Loka. Njegova dela so bila izvajana po Evropi, v ZDA, Braziliji, ... Poleg krstnih izvedb na raznih festivalih doma in v tujini so še vedno izvajana tudi dela iz njegovega prvega ustvarjalnega obdobja, iz časa študija.

THREE PAINTINGS BY EDOUARD MUNCH, for violin and piano

1. Scream 2. Dance of Life 3. Melancholy

Commissioned by the Society of Slovene Composers for the 34th season of their Concert Atelier. The first performance took place March 29, 2001, in the Blue Salon of the Union Grand Hotel in Ljubljana by Tomaž Lorenz and Alenka Šček Lorenz – to whom the work is also dedicated. The composer borrowed the title of the piece from the well known Norwegian

TRI SLIKE EDVARDA MUNCHA, za violino in klavir

1. Krik 2. Ples življenja 3. Melanholija

Skladba je nastala po naročilu Društva slovenskih skladateljev za njihovo 34. sezono Koncertnega ateljeja. Krstna izvedba je bila 29. marca 2001 v Modrem salonu Grand hotela Union v Ljubljani, izvajalca sta bila Tomaž Lorenz in Alenka Šček Lorenz, katerima je skladba tudi posvečena. Naslov skladbe sem si sposodil od znamenitega

painter and symbolist Edvard Munch. The three movements depict three of his paintings in music.

MICHAEL ALEC ROSE (1959)

He is an acclaimed composer from Nashville, Tennessee, who has written extensively for these artists.



MICHAEL ALEC ROSE (1959)

Michael Alec Rose je priznan skladatelj iz Nashvillia, Tennessee, ki je zložil mnoga dela za omenjena izvajalca.

EVERYTHING UNDER THE SUN: FOUR SEASONS, for two violins

The piece was written in 2009 for Peter Sheppard Skaerved and Mihailo Trandafilovski. This work is a »Four Seasons« for two violins, exploring both the poetic implications of the changing year, and drawing material from the richness of resultant tones, »Tartini's Notes« which can be generated in the air-space between fundamentals.

MIHAILO TRANDAFILOVSKI (1974)

Macedonian-born composer / violinist studied at Michigan State University, USA (BMus) and the Royal College of Music, UK (MMus, DMus). His work has been supported by the Macedonian Ministries of Science and Culture and the British Government (Chevening scholarship), amongst others; several of his pieces have been shortlisted by the Society for the Promotion of New Music (now Sound and Music) in the UK and he received the Panče Pešev Award at the Days of Macedonian Music festival in 2006. He is Music Director of FuseArts, and as a violinist member of the Kreutzer Quartet. Current commissions include a clarinet quintet for Roger Heaton, a collaborative project with the art/design



VSE POD SONCEM: ŠTIRJE LETNI ČASI, za dve violini

Skladba je bila leta 2009 napisana za Petra Sheppard Skaerveda in Mihaila Trandafilovskega. »Štirje letni časi« za dve violini raziskujejo poetične implikacije spreminjajočega se leta in črpajo gradivo iz »Tartinijevih tonov«, ki nastajajo v zvočnem prostoru med osnovnimi toni.

MIHAILO TRANDAFILOVSKI (1974)

V Makedoniji rojeni skladatelj / violinist je študiral na Michiganski državni univerzi, ZDA (BMus) in na Kraljevi akademiji za glasbo v Veliki Britaniji (MMUs, DMus). Njegovo delo sta med drugim podpirali tako makedonski ministrstvi za znanost oziroma kulturo kot tudi britanska vlada (štipendija Chevening); več njegovih skladb je bilo v ožjem izboru Društva za promocijo nove glasbe (sedaj zvoka in glasbe) v Veliki Britaniji, medtem ko je leta 2006 prejel nagrado Panče Peševa na Dnevih makedonske glasbe. Je glasbeni direktor FuseArts-a in kot violinist član Kreitzerjevega kvarteta. Tekoča naročila vključujejo klarinetni kvintet za Regerja Heatona, skupen projekt z umetniško / oblikovalsko

group *Physical Pixels*, and a new work for the *New London Chamber Choir*. A portrait CD with his chamber music performed by *Lontano* and the *Kreutzer Quartet*, was released in July 2011 by LORELT.

STEPS, for two violins

»These six short pieces are a selection from my cycle *Čekori* (Macedonian for Steps) - a collection of thirty-eight compositions for violin, gradually progressing in difficulty from beginners' level to virtuosic. Elements from contemporary music are introduced consistently throughout the cycle. For this concert I tried to arrange the pieces in a way that would help the overall musical thread - therefore they do not appear in the exact order as in the collection, although they do reflect the general progression from easier to more difficult compositions«.

skupino, *Physical Pixels* in novo delo za Novi londonski komorni zbor *Portretni CD* z njegovo komorno glasbo v izvedbi *Lontano* in *Kreitzerjevega kvarteta* je julija 2011 izdal LORELT.

KORAKI, za dve violini

»Teh šest kratkih skladbic predstavlja izbor iz ciklusa *Čekori* (po makedonsko *Koraki*) - zbirke osemintridesetih skladb za violino, ki po težavnosti segajo od začetniške do virtuosne ravni. Skozi ves cikel uvajam elemente iz sodobne glasbe. Za pričujoči koncert sem skušal posamezne skladbe razvrstiti v logično glasbeno zaporedje; zato ne nastopajo v istem sosledju kot v omenjeni zbirki, pa čeprav je ohranjen princip od lažjega k bolj težavnemu«.

Harrison BIRTWISTLE (1934)

Is a British contemporary composer. Birtwistle was born in Accrington. His interest in music was encouraged by his mother, who bought him a clarinet when he was seven. In 1952 he entered the *Royal Manchester College of Music in Manchester* on a clarinet scholarship. Birtwistle left the college in 1955 then studied at the *Royal Academy of Music* and afterwards made a living as a schoolteacher. In 1965 a *Harkness Fellowship* gave him the opportunity to continue his studies in the *United States* and he decided to dedicate himself to composition. In 1975 Birtwistle became musical director of the newly established *Royal National Theatre in London*, a post he held until 1983. He has been honoured with a *knighthood* (1988) and as a *Companion of Honour* (2001). From 1994 to 2001 he was Henry



Harrison BIRTWISTLE (1934)

Je sodoben britanski skladatelj. Rojen je bil v Accringtonu. Njegovo zanimanje za glasbo je vzpodbudila njegova mama, ki mu je kupila klarinet, ko je bil šele sedem let star. Leta 1952 se je vpisal na *Kraljevo akademijo za glasbo v Manchesteru* kot klarinetni štipendist. Od leta 1955 dalje je študiral na *Kraljevski glasbeni akademiji* in se začel preživljati kot šolski predavatelj. *Harknessova* štipendija mu je leta 1965 omogočila, da je lahko nadaljeval svoje študije v *Združenih državah Amerike*, kjer se je odločil, da se po posvetil komponiranju. Leta 1975 je Birtwistle postal glasbeni direktor novo osnovanega *Kraljevega narodnega gledališča v Londonu*; to mesto je zasedel do leta 1983. 1988. leta je bil povišan v viteški stan in mu je bila leta 2001

Purcell Professor of Composition at King's College London. Birtwistle was the 1987 recipient of the University of Louisville Grawemeyer Award for Music Composition. In 1995 he was awarded the Ernst von Siemens Music Prize.

HARRISON'S CLOCKS, Nr. 4 for piano

Harrison's Clocks (a set of 5 clocks) was inspired by Dava Sobel's book, Longitude, which tells the story of the eighteenth-century clockmaker John Harrison and his obsession with solving the longitude problem by inventing a clock that would keep perfect time at sea. Clock IV is a kind of composed decay and is based on a ten-note chord that imperceptibly changes by one or two notes. This produces a kaleidoscopic shifting within the chord. The pieces can be understood as a pianistic treatment, a kind of musical mechanisms along the axis between etude and toccata... Each of the 5 clocks ends only because its clock-spring has wound down.

Jani GOLOB (1948)

Composer and teacher Jani Golob has written music in a broad variety of forms, from chamber and orchestral works to vocal-instrumental pieces and music for films and for the theatre.



THE SEVENTH AVENUE BLUES, for violin and piano

The Seventh Avenue Blues was written at the behest of Slovenian violinist and teacher Rok Klopčič, who gave the first performance and who also saw to the work's publishing by

podeljena čast Častnega spremljevalca. Od 1994 do 2001 je bil »H. Purcellov« profesor za kompozicijo na Kraljevi akademiji v Londonu. Leta 1987 je na Univerzi v Louisvillu prejel Grawemeyerjevo priznanje za glasbeno kompozicijo, medtem ko mu je bila 1995. leta naklonjena Ernst von Siemensova nagrada za glasbo.

HARRISONOVE URE, št. 4 za klavir

Harrisonove ure (serije petih ur) je vzpodbudila Dava Sobelova knjiga, Dolžina, ki pripoveduje zgodbo o Johnu Harrisonu, urarju iz 18. stoletja, in njegovi obsedenosti, da bi rešil problem (geografske) dolžine, s tem da bi izdelal uro, ki bi natančno merila čas na odprtem morju. IV. ura je nekakšen komponiran razkroj, ki sloni na desettonskem akordu in ki neopazno napreduje ob spreminjanju enega ali dveh tonov. To ustvarja kalejdoskopske spremembe znotraj izhodiščnega akorda. Skladbe je razumeti kot pianistično obdelavo glasbenih mehanizmov, ki se odvijajo na osi med etudo in toccato... Vsaka od petih ur neha delati, ko se njih vzmet odvijje do konca.

Jani GOLOB (1948)

Jani Golob, skladatelj in pedagog, deluje na širokem področju glasbene ustvarjalnosti, ki sega od komorne, orkestralne do vokalno instrumentalne, filmske in scenске glasbe.

THE SEVENTH AVENUE BLUES, za violino in klavir

The Seventh Avenue Blues sem napisal na željo slovenskega violinista in pedagoga Roka Klopčiča, ki je skladbo prvi izvedel in tudi poskrbel za redakcijo tiskane izdaje pri

DSS. As the title suggests, the piece is a traditional blues.

Ljubica MARIĆ (1909-2003)

She is one of the most original creative personalities in Serbian music of the 20th century. In 1929 she graduated from the Belgrade School of Music (now School Mokranjac) as a student of Josip Slavenski. She studied composition in Prague with Josef Suk. In the period of 1945-1967 she was assistant professor and afterwards professor at the Music Academy in Belgrade. She became a member of the Serbian Academy of Sciences and Arts in 1963. She received the Federal 1949 Award, the October Award of the City of Belgrade in 1957 and 1996 and the July Seventh Award in 1965.



DSS. Kot tudi naslov pove, gre za tradicionalen blues.

Ljubica MARIĆ (1909-2003)

Je ena izmed najbolj originalnih ustvarjalnih osebnosti srbske glasbe 20. stoletja. Leta 1929 je diplomirala na Beograjskem konservatoriju (danes imenovan po S. S. Mokranjcu) kot študentka Josipa Slavenskega. V Pragi je študirala kompozicijo pri Josefu Suku. Od 1945 do 1967 je bila izredna in kasneje redna profesorica na Glasbeni akademiji v Beogradu. Leta 1963 je postala članica Srbske akademije znanosti in umetnosti. Leta 1949 je prejela Nagrado federacije, 1957 in 1996 pa Oktobrsko nagrado mesta Beograda, ter 1965 Sedmojulijsko nagrado.

SONATA-FANTASY, for solo violin

Ljubica Marić wrote that the Sonata fantasia had been inspired by the captivating impression made by the beauty of the rising Sun at the seaside. This unusually mature accomplishment for a young composer – what's more one of the first works for solo violin in Serbian music – is a piece of immense expressiveness and authentic emotional experience. It grows in an improvisatory manner from the opening Adagio, which reminds one of a Baroque prelude. Apart from having Bach's violin suites as a paradigm, the stylistic features of this piece are akin to Bartok's early expressionistic period and in particular to chamber pieces for strings from early opus of Zoltán Kodály.

SONATA-FANTASY, za violino solo

Ljubica Marić je zapisala, da je nastanek *Sonate-Fantazije* inspiriral vtis, ki ga je najo na morju napravilo vzhajajoče sonce. Ta, nenavadno zrel dosežek mlade skladateljice, ki je obenem eno izmed prvih del za violino solo v srbski glasbi, nosi v sebi izjemno izraznost in avtentično čustveno izkušnjo. V improvizacijski maniri raste iz uvodnega Adagija, ki spominja na kakšen baročni preludij. Če skladateljico vodi paradigma Bachovih suit, so stilistične značilnosti skladbe podobne Bartókovemu zgodnjemu ekspresionističnemu obdobju in še prav posebej zgodnjim komornim godalnim delom Zoltána Kodályja.

Rolf MARTINSSON (1956)

He is one of Scandinavia's leading living composers. He has written major works for the virtuosi including Hakan Hardenberger and Martin Frost, which have been played literally hundreds of times. He is a present writing an opera for the Royal Opera in Stockholm and an orchestral work for the Tonhalle Orchester Zurich. He has collaborated extensively with Peter Sheppard Skaerved and Mihaelo Trandafilovski.



Rolf MARTINSSON (1956)

Sodi med vodilne živeče skandinavske skladatelje. Napisal je pomembna dela za virtuozne, kakršna sta med drugimi Hakan Hardenberger in Martin Frost, dela, ki so doživela dobesedno stokratne izvedbe. Trenutno piše operno delo za Kraljevsko opero v Stockholmu in orkestralno kompozicijo za züriški Tonhalle Orkester. Sodeloval je s Petrom Sheppardom Skaervedom in Mihailom Trandafilovskim.

SYMBIOSIS, for two violins

Symbiosis is one of the most virtuoso recent works for two violins, centering on an extraordinary exploration of resultant tones and beats.

SIMBIOZA, za dve violini

Skladba *Simbioza* sodi med najvirtuoznejša novejša dela za dve violini in je osrediščena na nenavadno raziskovanje kombinacijskih tonov in časovnih enot.

Soni PETROVSKI (1977)

Graduated and received his master degree from the UKIM - Faculty of Music in Skopje (R. Macedonia). He has attended masterclasses with Alexander Radwilovitch, Alexander Schetinsky, Brian Ferneyhough and others. He currently teaches composition, musical forms & analysis and counterpoint at the UKIM - Faculty of music. He was artistic director of the International Festival DMM (2003-2006), founder and artistic director of the Alea Contemporary Music Ensemble (1998-2006). In 2009 Petrovski was awarded by SOCOM the Panche Peshev composition award for his symphonic suite Zodiac. He has received several commissions from the Ministry of Culture of Macedonia. His works have been performed throughout Europe, Canada and New Zealand.



Soni PETROVSKI (1977)

Diplomiral in magistriral je na Glasbeni fakulteti v Skopju. Obiskoval je mojstrske razrede, ki so jih vodili Alexander Radwilovitch, Alexander Schetinsky, Brian Ferneyhough, Pierre Allain Jaffrenou, Kzystof Meyer, Faradj Karaev in drugi. Trenutno poučuje kompozicijo, glasbene forme in analizo ter kontrapunkt na omenjeni fakulteti. Bil je umetniški vodja Mednarodnega DMM festivala (2003-2006), utemeljil je in bil umetniški vodja Sodobnega glasbenega ansambla Alea (1998-2006). Leta 2009 je prejel skladateljsko nagrado *Panče Pešev* za svojo simfonično suito Zodiac. Dobil je tudi več naročil s strani makedonskega Ministrstva za kulturo, njegova dela so izvajali po Evropi, v Kanadi in Novi Zelandiji.

BRIC-À- BRAC for solo violin

»Bric-à-brac« was composed in 2001 for the Macedonian violinist Vladimir Kostov. The piece presents a miscellaneous collection of Macedonian folk elements resembling traditional instruments, two-part drone singing and percussive effects. An interesting feature of the piece is the »mistuning« of the A-string and the extensive use of open strings. It contains several sections for improvisation, thus providing performance technique to be combined with the expression of personal interpretation.

Peter ŠAVLI (1961)

He received diplomas in music pedagogy (1985) and composition (1988, studying with Alojz Srebotnjak) at the Academy of Music in Ljubljana. He went on to earn both an Artist's Diploma at Yale University in the United States (1993-1995) – where he studied with Jacob Druckman, Martin Bresnik, Andrew Davies and Allen Forte – and a Doctorate in Music at Cornell University (1995-1999) where he studied with Steven Stucky and Roberto Sierra. He later continued his studies with Brian Ferneyhough and in 1999 was a guest lecturer in music theory at Syracuse University. He was awarded the Bradley Keller prize, the Blackmore Prize, the prize of the Artistic Council of Cornell and a number of Slovenian prizes. In 1999 he defended his doctoral thesis »Harmonic Density in Messiaen's Music« at Cornell. As a theoretician, he is active in the field of set theory and Schenkerian tonal analysis. He has released two albums for children with the label Nika Records and has carried out many projects for children and young people. He also has a portrait CD, *Devant une neige*, released through DSS Editions,

BRIC-À- BRAC za violino solo

»Bric-à-brac«, lahko bi dejali »spominska šara«, je nastala leta 2001 za makedonskega violinista Vladimirja Kostova. Skladba prinaša razgibano pahljačo makedonskih ljudskih elementov, ki spominjajo na tradicionalne instrumente, dvoglasno bordunsko petje in tolkalne efekte. Zanimivost dela je napačna uglasitev a¹ strune in obsežna uporaba odprtih strun. Nudi več odstavkov, namenjenih improvizaciji, tako da se izvajalska tehnika lahko povezuje z izraznostjo osebne interpretacije.



Peter ŠAVLI (1961)

Diplomiral je iz glasbene pedagogike (1985) in kompozicije (1988, prof. A. Srebotnjak), na Akademiji za glasbo v Ljubljani. Sledila je Umetniška diploma na univerzi

Yale v ZDA (1993-1995, študij z J. Druckmanom, M. Bresnickom, A. Daviesom in A. Fortejem) in Doktorat iz glasbenih umetnosti na univerzi Cornell v ZDA (1995-1999, študij s S. Stuckyem in R. Sierro). Izpopolnjeval se je tudi pri B. Ferneyhoughu. Na Univerzi Syracuse je leta 1999 kot gostujoči predavatelj predaval glasbeno teorijo. Osvojil je nagrade Bradley Keller, Blackmore Prize, Nagrado Umetniškega sveta Cornell in nekaj slovenskih nagrad. Leta 1999 je na Cornellu obranil doktorsko tezo »Harmonska gostota pri Messiaenu«. Kot teoretik deluje na področjih teorije setov in schenkerjanske tonalne analize. Izdal je dve zgoščenki za otroke pri Nika records in izvedel več projektov za otroke in mladino. Pri Edicijah DSS je izdal tudi avtorsko zgoščenko *Devant une neige*. Njegovo glasbo tiskajo Edicije DSS. Šavlijeva glasba obsega razne sestave in orkestre, med njimi koncerte za saksofon,

who have also published his works. Šavli's oeuvre spans many diverse combinations and works for orchestra, and includes concertos for saxophone, guitar, violin, marimba and piano, and quartets for saxophones, guitars, flutes and strings, as well as theatre and vocal music. He carries the title of Assistant Professor at the Academy of Music in Ljubljana and teaches solfeggio at the Secondary School for Music and Ballet in Ljubljana. Šavli's catalogue of works can be found at www.dss.si.

MANIPURA, for two violins and piano

The work *Manipura* features a three-part form, depicting the dynamics of energy as it flows from the universe through man. First I rendered a wide cosmic space, where energy becomes dense and begins to create contrasting energy, through sound. This energy inevitably leads to a new beginning which I call the »birth of love«. Hindu tradition characterises this as the clarity of the spirit, self-confidence, reason and wisdom. The natural element of these chakras is a fire which grows in the body in the area of the navel, expressed as warmth and the origin of life energy. In Sanskrit, »manipur« denotes a place of riches. When we awaken the chakra of manipur, we free ourselves from harmful energy and reinforce our life energy. In the composition, I depicted the effort of awakening new energy by planning the entrance of missing tones, thus creating a harmonic current through the piece.

kitaro, violino, marimbo, klavir in kvartete za saksofone, kitare, flavte in godala, scensko in vokalno glasbo. Nosi naslov docenta na Akademiji za glasbo v Ljubljani in predava solfeggio na Srednji glasbeni in baletni šoli v Ljubljani. Katalog Šavlijevih del je na naslovu www.dss.si.

MANIPURA, za dve violini in klavir

Skladba *Manipura* je v tridelni obliki in riše dinamiko energij, ki se pretakajo iz vseмира skozi človeka. Sprva sem ozvočil širok kozmični prostor, katerega energija se zgosti in prične ustvarjati kontrastne energije. Ta energija nasprotij neizbežno pripelje v nov začetek, ki sem ga imenoval »rojstvo ljubezni«. Hindujska tradicija tu označuje jasnost duha, samozavest, razsodnost in modrost. Element te čakre je ogenj, ki se v telesu poraja v področju popka in se izraža kot toplota in izvor življenjske energije. V sanskrtu »manipur« pomeni prostor dragulja. Ko prebudimo manipura čakro, se osvobodimo škodljivih energij ter okrepimo življenjsko energijo. Napor prebujanja novih energij sem kompozicijsko izvedel tako, da sem načrtoval nastope manjkajočih tonov in tako ustvaril harmonski tok skladbe.

**THE CONCERTS HAVE BEEN RENDERED POSSIBLE
THROUGH THE SUPPORT OF /
KONCERTA SO OMOGOČILI**

Ministrstvo za kulturo Republike Slovenije



Mestna občina Ljubljana



Ministrstvo za kulturo Republike Makedonije



Ministrstvo za kulturo Republike Srbije



Sojuz na kompozitori na Makedonija



Udruženje kompozitora Srbije

Udruženje Kompozitora Srbije



Grand Hotel Union



SOKOJ, organizacija muzičkih autora Srbije



Veleposlaništvo Republike Makedonije



Veleposlaništvo Republike Srbije



**SPONSORS AND PARTNERS OF COMPOSERS' CONFERENCE OF THE
EUROPEAN COMPOSERS FORUM /
POKROVITELJI IN PARTNERJI SKLADATELJSKE KONFERENCE
EVROPSKEGA SKLADATELJSKEGA FORUMA**

Akademija za glasbo Ljubljana



Österreichisches Kulturforum

avstrijski kulturni forumTM

Osnovna šola Majde Vrhovnik



**MEDNARODNA
DEJAVNOST**
INTERNATIONAL ACTIVITY
DRUŠTVO SLOVENSkih SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

On the Occasion of the / V okviru

European Composers' Forum 
The Association of ART&Classical Music Composers in Europe

Composers' Conference of the European Composers Forum
Konferenca evropskega skladateljskega foruma
Ljubljana, 5. - 7. 11. 2011

In cooperation with / V sodelovanju z

Udruženje Kompozitora Srbije



Sojuz na kompozitori na Makedonija



INFORMATION / INFORMACIJE

Society of Slovene Composers

Društvo slovenskih skladateljev

Trg francoske revolucije 6/1, Ljubljana

Telephone / Telefon: 01/241 56 64, 041/562 144

E-mail / Elektronska pošta: koncert@dss.si

www.dss.si