



Skladbe za orkester, 2. del  
Orchestral Works Vol. 2  
Slovenia

CIP - Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

785.1(086.76)

KLASIKA [Zvočni posnetek]. Slovenia : skladbe za orkester, 2. del :  
orchestral works, vol. 2 / [izbor skladb za kompilacijo Gregor Pompe]. -  
Ljubljana : RTV Slovenija, ZKP - Založba kakovostnih programov, 2018

ISBN 978-961-92981-8-3 (knjižica)

1. Pompe, Gregor  
294716928

**Klasika**

Skladbe za orkester, 2. del  
Orchestral Works Vol. 2  
Slovenia

## Klasika

Skladbe za orkester, 2. del / Orchestral Works Vol. 2

Slovenia

Slovenska simfonična glasba 20. stoletja in modernizem ..... 5

Slovenian Twentieth-century Symphonic Music and Modernism ..... 17

## CD 1

Marij Kogoj ..... 32

Če se pleše, suite za orkester / If We Dance, suite for orchestra

1. Foxtrot ..... 4:51

2. Chopiniana ..... 6:01

3. Tango ..... 4:40

Demetrij Žebre ..... 35

4. Tek, za orkester / The Run, for orchestra ..... 11:38

Slavko Osterc ..... 38

5. Mati, simfonična pesnitev / Mother, symphonic poem ..... 8:39

Lojze Lebič ..... 41

Požgana trava za srednji glas in orkester / Scorched Grass for mezzo-soprano and orchestra

6. Tvoj glas / Your Voice ..... 3:46

7. Vrnitev / The Return ..... 3:34

8. Ujeti volk / Captive Wolf ..... 3:54

9. Fragmenti iz Prsti jutra / Fragments from the Fingers of the Morning ..... 2:37

Dane Zajc (poezija / poems) ..... 44

Primož Ramovš ..... 48

Simfonija 68 / Symphony 68

10. ♩ = 48 ..... 8:45

11. ♩ = 120 ..... 8:00

## CD 2

Jakob Jež ..... 52

1. Strune, milo se glasite za mandolino in godalni orkester /

Strings, Give Us Your Graceful Sounds for mandolin and string orchestra ..... 13:04

Uroš Rojko ..... 55

2. Dih ranjenega časa / The Breath of Wounded Time ..... 13:47

Lojze Lebič ..... 58

3. Queensland Music za orkester / Queensland Music for orchestra ..... 18:50

Vinko Globokar ..... 59

4. Oranje za veliki simfonični orkester / Labour for large symphony orchestra ..... 25:13

Dirigenti / Conductors: Uroš Lajovic (CD 1/1–3; CD 2/1), En Šao / En Shao (CD 1/4), Anton Nanut (1/5),

Stanislav Macura (1/6–9), Samo Hubad (CD 1/10–11), Lior Šambadal / Lior Shambadal (CD 2/2),

Marko Letonja (2/3), Vinko Globokar (2/4). ..... 63

Solisti / Soloists: Marjana Lipovšek, mezzosopran / mezzo-soprano (CD 1/6–9),

Vladimir Hrovat, mandolina / mandolin (CD 2/1). ..... 72

Orkestri / Orchestras: Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra (CD 1/1–3),

Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra (CD 1/4–11; CD 2/2–4),

Komorni orkester RTV Ljubljana / RTV Ljubljana Chamber Orchestra (CD 2/1). ..... 75

## Slovenska simfonična glasba 20. stoletja in modernizem

Skladbe na pričujočem dvojnem albumu so nadgradnja izbora z zgoščenke *Klasika Slovenia: Skladbe za orkester, 1 del*. Če je prvi del prinesel izstopajoče skladbe z »železnega« repertoarja slovenskih simfoničnih del, torej skladbe, ki so največkrat na sporedu in so zaradi svojega večinoma tradicionalnega glasbenega jezika tudi najdostopnejše, potem prinaša nadaljevanje predvsem prelamljanje s to tradicijo in vzpostavljanje novih paradigem. Ena od pomembnih prelomnic pri tem je bil nedvomno konec prve svetovne vojne in s tem izločitev iz avstro-ogrske monarhije, državnega in kulturnega plašča, ki je dolgo določal obrise domače kulture, ter vključitev v novo južnoslovansko zvezo, s čimer se je vsaj deloma potešila želja po lastni nacionalno-državni neodvisnosti, ki se je krepila od sredine 19. stoletja dalje. Takšna nova izhodišča so bila izredno plodna tla za novi začetek, vendar se je v praksi izkazalo, da je novi začetek precej težak, da je »novo« ideologijo ali estetiko težko vzpostavljati brez primerno razvite infrastrukture in tradicije. Tako ne preseneča, da v prvih letih po prvi svetovni vojni v glasbi še ni prišlo zares do preloma, temveč lahko prej opazimo nadaljevanje tendenc izpred vojne.

### Iskanje novih vzpodbud po prvi svetovni vojni: ekspresionizem in nova stvarnost

Med prvimi se je preteklim ideološkim in estetskim modelom pričel izvijati skladatelj **Marij Kogoj** (1892–1956). V njegovih sodobnejših pogledih odmevajo izkušnje študija na Dunaju, kjer je spoznal razvito glasbeno življenje, ki je v tistem času doživljajo najnaprednejše trenutke v operi z deli Richarda Straussa in Franza Schrekerja, medtem ko na drugi strani novosti Schönberga in njegovih učencev niso bile deležne naklonjenosti širšega kroga občinstva. Kogoj je našel pot do Schönberga leta 1918, ko je že zapustil akademijo in svojega profesorja Schrekerja. Tako naj bi en semester poslušal instrumentacijo na seminarju za kompozicijo v t. i. schwarzwaldski šoli. Schönberg je ostal Kogojev osrednji skladateljski idol, čeprav ni povsem jasno, kako globoko je segel njegov vpogled v radikalnejša Schönbergova snovanja in v kolikšni meri so mu bližje ostala tista Schönbergova dela, ki še spadajo v kontekst moderne. Poznal je Schönbergovo osrednje teoretično delo, knjigo *Harmonielehre*, ki ga je verjetno navdahnila za preračunavanje vseh možnih akordskih kombinacij in s tem za sistem akordskih permutacij, ki naj bi ga razvil in je bil v nekaterih pogledih soroden dvanajsttonski tehniki. Zagotovo se je na Dunaju seznanil tudi z osrednjim estetskim spisom *Entwurf einer neuen Ästhetik der Tonkunst* Ferrucia Busonija, ki je prvič izšel leta 1907. Prav pri Busoniju je Kogoj moral pobrati idejo o nujnosti

estetske inovativnosti, kot se najočitneje zrcali v skoraj manifestativni misli, da je »vsaka umetnost futuristična – to je usmerjena v bodočnost – in če ni, nima smisla. Stereotipna umetnost je nesmisel.«

Ob vseh teh sodobnih impulzih, spoznanjih in stikih ne čudi, da sta za Kogojeva dela značilni pot slogovnega razkroja in slogovna heterogenost, razpetost med moderno, ki je bila modna v času njegovega študija, in napovedujočimi se novimi tokovi. Takšno heterogenost še otežuje zahtevna datacija Kogojevih del, ki so nastajala postopoma, skorajda v obliki »work in progress«, razen tega je pogosto težko razbrati njihovo notno sliko ali določiti zadnjo, dokončno verzijo, kar je deloma posledica avtorjeve duševne bolezn, zaradi katere se je leta 1932 dokončno umaknil iz javnega življenja. Posebej osupljivo je, da lahko določene ekspresionistične nastavke ugledamo že v najzgodnejših kompozicijah, nastalih v Gorici še pred prvo svetovno vojno in odhodom na Dunaj, torej v ozkem lokalnem okolju, kjer Kogoj ni imel pravega dotoka informacij o slogovnih premikih po Evropi. Tako se zdi, da bi veljalo poudarjeno izraznost in oblikovno fragmentarnost v teh njegovih delih povezovati s skladateljevo osebnostno dispozicijo, nagnjenostjo do kopanja po vsebinah lastne zavesti.

Kljub takšni izraziti naklonjenosti glasbeni ekspresiji notranjega bi bilo Kogojev opus težko v celoti opredeliti zgolj z oznako »ekspresionističen«, saj v njem v različnih obdobjih prepoznamo poleg tega jasne usedline moderne, po letu 1927 pa tudi prečiščenje dotlej zelo gostega glasbenega stavka; slednje moramo bržkone pripisati vplivom nove stvarnosti.

Osrednje Kogojevo delo je opera *Črne maske*, ki v vsebinsko središče postavlja vprašanje človekove identitete ter boja med dobrim in zlim. Opera se simbolično zaključí z očiščujočim ognjem, v katerem glavni protagonist zopet najde stik s svetlobo, z dobrim, z Bogom. In zdi se, da se je taka prečiščujoča moč dotaknila tudi njenega avtorja; v Kogojevem glasbenem jeziku po dokončanju opere namreč opazimo pomembne spremembe, kot jih na primer izdaja zbor *Vrabci in strašilo*, niz klavirskih miniatür *Malenkosti* ter orkestrska suita *Če se pleše*. Gre za edino Kogojevo orkestrsko skladbo, v kateri skladatelj že odkrito koketira z v tistem času modno novo stvarnostjo. To dokazuje plesni karakter posameznih stavkov: robna modna plesa *Foxtrot* in *Tango* uokvirjata središčno *Chopiniano*, ki je v resnici počasni valček, v katerem določeni melodični okruški in harmonski obrati spominjajo na velikega poljskega pianista in skladatelja. Posebej izrazit je stalni ritmični pulz, s katerim se Kogoj odreka skokoviti izraznosti svojih del, nastalih pred letom 1927. Podobno govori v prid Kogojevemu

spogledovanju z novimi tokovi manj disonantna akordika. V suiti skladatelj namreč plete gosto mrežo, ki izhaja iz drobnih, za poslušalca nerazpoznavnih motivičnih celic na ozadju plesnih vzorcev, ki ostajajo ves čas stilizirani, mehko umaknjeni v drugi plan. Takšna je tudi suverena orkestracija, v kateri ni distanciranja, ironije, spogledovanja z idiomom popularne glasbe, kar nakazuje, da je Kogoj nove tendence motril varno izza svoje palete moderne in ekspresionizma.

Če si je Kogoj svoje estetsko obzorje oblikoval na Dunaju, je ustvarjanje **Slavka Osterca** (1895–1941) močno zaznamovalo šolanje v češki prestolnici, kjer je med letoma 1925 in 1927 na konservatoriju absolviral tretji in četrti letnik. Za Osterca je bilo najpomembnejše srečanje s skladateljem Aloisom Hábo, ki ga je spoznal na tečaju četrtonske glasbe. Hábov odločilni impulz lahko prepoznamo v Osterčevi naklonjenosti novemu, sodobnemu. Hkrati Osterc poudarja, da »ima vsaka umetnina svoje intelektualno ozadje«, in zato tudi sam postavlja racionalnost na prvo mesto v umetnosti. Pod tem vplivom se pri njem romantika umika, vse manj je njene sentimentalnosti in dolgovernosti, Osterc ne verjame v metafizične vsebine, pač pa se svetovnonazorsko bliža levičarskim idejam. Takšno estetsko jedro je v poznih dvajsetih letih Osterc unovčil z zavezanostjo neobaroku, torej s potujevanjem oblik in postopkov baročne glasbe. Vendar se je Osterčeva optika sodobnosti ves čas menjala.

Osterc je prav fetišistično malikoval novo in aktualno in se ni ustavil ob neobarokni motoriki, temveč je sredi tridesetih let začel tipično distancirano objektivnost nove stvarnosti kombinirati z drznejšimi in harmonsko napetimi postopki, ki izvirajo iz ekspresionističnih teženj. Takšne spremembe naznanjajo odseki iz *Koncerta za klavir in pihala* (1933), *Drugega godalnega kvarteta* (1934), *Mouvement symphonique* (1936) in simfonične pesnitve *Mati* (1940), ki je nastala kot koreografska skladba za balet z naslovom *Nezakonska mati*. Skladba razpada na odseke, ki jih določa osnovni tempo (*Tranquillo molto*, *Più mosso*, *Tranquillo molto*, *Adagio*), mednje pa sta vstavljena daljša sola za saksofon in solistično violino. Forma daje občutek fragmentiranosti, kar še poudarja orkestracija, za katero so značilne hitre premene med inštrumentalnimi skupinami, razredčeni zvok z redkimi *tutti* mesti in številne krajše solistične intruzije. Kljub temu pa lahko na melodični ravni povezovalni element prepoznamo v pogosti rabi zaporedja dveh kvint, ki zaznamuje številne incipite godal. Takšno gradivo melodično sicer ne izstopa, a vseeno opravlja vlogo povezovalnega lepila in kaže na Osterčovo značilno nesistematskost. Prav zaradi tega lahko trdimo, da je bil Osterc v svojih zapisih bolj dosleden in radikalnejši kot v svojih kompozicijah, kar pomeni, da je mogoče skladateljeve bojevitve pozive k odklanjanju vsega preteklega

razumeti predvsem v kontekstu prevladujoče konservativnosti slovenske »uradne« glasbe konec dvajsetih let. Zanimivosti razkrije tudi opazovanje harmonije, še posebno uvodnega šesttonskega akorda, ki je zanimiv tako v izbiri tonov kot v njihovi razporeditvi po registrih. Izkaže se, da gre za kvartno-kvintno tvorbo, v razpostavitvi pa razpoznamo premišljeno logiko, saj so intervali v basu širši in gradijo akord brez karakteristične terce, zgornji toni razkrivajo celo molov sekstakord in dajejo celoti nekakšno sladkobnost, medtem ko se v srednjem registru nagnetejo močno disonirajoče sekunde, ki dajejo akordu trpkost.

Po vrnitvi iz Prage je Osterc leta 1927 našel službo na ljubljanskem Državnem konservatoriju, kjer je poučeval številne predmete, med drugim kompozicijo. Čeravno pozicija ni bila najbolj prestižna, je Osterc tako pridobil vpliv in širil svoja spoznanja ter prenašal nauke na mlado generacijo. Skozi njegove roke so šli tako rekoč vsi najpomembnejši skladatelji naslednje generacije: Franc Šturm, Marijan Lipovšek, Pavel Šivic, Demetrij Žebre, Karol Pahor in Primož Ramovš. O prepričevalni moči učitelja posebej priča dejstvo, da so vsi naštetih takoj ob seznanitvi z Ostercem opustili moderno in se zavezali novi stvarnosti, in sicer predvsem v obliki neobaroka. Osterc je imel tako korenit vpliv na mlado generacijo bržkone zato, ker je bil trdno vpet v mednarodne glasbene združbe, kar mu je nedvomno dajalo posebno avtoriteto. Ob koncu dvajsetih let se je pridružil delovanju Mednarodnega združenja za sodobno glasbo (ISCM) ter navezal aktivne stike s številnimi umetniki v tujini, kot dokazuje tudi njegova bogata korespondenca. Mlada generacija je v Ostercu prepoznala novega duha, zato mu je hitro sledila, najprej v slogu in nato še z nadaljevanjem študija, največkrat v »Osterčevi« Pragi.

Leta 1934 je odšel v Prago **Demetrij Žebre** (1912–1970). Tam je študiral pri Josefu Suku, udeležil pa se je tudi četrtonskega tečaja pri Hábi. Hábov in splošni praški vpliv se jasno odražata v dveh simfoničnih delih, skladbah *Tek* in *Toccata*. Ti sta si podobni v tem, da skladatelj kot osnovo izrablja ostinatno ritmično podlago, kar že kaže na Žebretove kasnejše premene, v katerih je pomembno vlogo igrala uporaba zvočno-barvnih ploskev. Posebej zanimiva je skladba **Tek** (1935), ki jo je Žebre ustvaril za kompozicijsko tekmovanje, ki je potekalo v času berlinske olimpijade leta 1936. Tej priložnosti primerna sta tema in naslov, simfonična pesnitev pa naj bi po Žebretovih besedah »slavila športno tekmovanje mladih borcev na dirki«. Tak programski okvir daje skladatelju alibi za konstantni ritmični pulz in nato tudi počasno ritmično pospeševanje ter zgoščanje, v čemer lahko prepoznamo vplive Honeggerjeve skladbe *Pacific 231* (1923), v harmonskem pogledu pa skladatelj podobno zgošča kromatični prostor,

čeprav ne sledi dvanajsttonski logiki. *Tek* je Žebretova najradikalnejša naveza na tedanji sodobni trenutek, kot posebej dokazuje atematska zasnova. Po tem je skladatelj iskal povsem drugačne slogovne vzpodbude.

## Absorpcija evropskega modernizma po letu 1945

Podobno prelomnico kot konec prve svetovne vojne sta prinesla konec druge svetovne vojne in vzpostavitev novega družbenega reda. Iz vojne je kot moralni zmagovalec izšla komunistična partija, ki je poskušala po zgledu Sovjetske zveze umetniško sfero spremeniti v trobilo svojih ideoloških parol. Ideje socialističnega realizma se je oprijela okoli leta 1946. Šlo je za umetno ustvarjeni sistem ideoloških in estetskih norm, med katerimi so izstopale zahteve po »lepem«, obče razumljivem (kulturo mora razumeti tudi delavski sloj, ne sme biti rezervirana zgolj za meščanstvo), umetniško delo mora izkazovati pozitivne tendence, ki izpostavljajo vrednote in pridobitve nove družbene ureditve. Seveda v takem ideološkem prostoru ni bilo veliko prostora za novo.

Situacija se je pričela spreminjati leta 1952, ko sta se vsaj formalno ločila partijski in oblastni sistem in je bil odpravljen agitprop, ki je skrbel za ideološko pravovernost v kulturi. Odtlej je kultura prenesla vse, kar ni škodilo, odpirati so se začele meje v zahodno Evropo. V tem času je izšla intimistična pesniška zbirka *Pesmi štirih* (avtorjev Janeza Menarta, Cirila Zlobca, Kajetana Koviča in Toneta Pavčka), ki ne naslavlja več velikih političnih in vojnih tem, temveč se ozira v notranjost posameznika. A to je bil hkrati čas zadnjih poizkusov obračunavanja s političnimi nasprotniki v kulturi: ukinjeni sta bili reviji *Besede* in *Revija 57*, iz javnega življenja se je moral umakniti literat Edvard Kocbek, prav tako pa oblast ni bila zadovoljna s pesniško zbirko *Požgana trava* Daneta Zajca, saj v njej prevladujejo temni toni in z njimi realnejša slika bližnje preteklosti in sedanjosti.

V takšen kontekst osvobajanja moramo postaviti cikel štirih samosplov na Zajčeva besedila za mezzosopran z orkestrsko spremljavo z naslovom **Požgana trava** (1965/1986) **Lojzeta Lebiča** (1934). Delo privzema simfonične razsežnosti: zunanji dokaz tega predstavlja spojitev prvega in drugega ter tretjega in četrtega »samosplova« v nedeljivo celoto brez premora. Še zgovornejše so notranje povezave: skladatelj v celotni skladbi izkorišča isti material, načini njegovega izpeljevanja so v vseh delih skladbe zelo podobni, med posameznimi »stavki« pa bi bilo mogoče potegniti tudi nekatere ohlapne motivične

in harmonske vzporednice. Skladatelj v oblikovanju svojega glasbenega toka ostaja zavezan tradiciji oziroma značilnemu arhetipskemu obrazcu, ki ga je mogoče shematizirati v tričleni obliki kot najavljanje – izpeljevanje – vračanje, kar seveda spominja na sonatno obliko, čeprav se Lebič izogiba šablonskim postopkom. To narekuje predvsem material, ki je nov in zato zahteva drugačno obravnavo.

Klico za celotno delo in še posebno za prvi stavek (*Tvoj glas*) moramo iskati v začetnem solo nastopu glasu. V tem prvem nastopu pevka »poje« devet tonov, ki jih ni mogoče urediti v znano lestvico, gre pa očitno za ključno »melodično« gradivo, iz katerega skladatelj črpa tudi pozneje. Morda se je skladatelj spogledoval tudi z dvanajsttotsko tehniko, saj nadaljevanje te »pevske« ekspozicije prinaša še preostale tri tone kromatične lestvice, vendar je zaradi ponavljanj nekaterih tonov že razvidno, da se skladatelj vsekakor ne misli držati stroge dvanajsttotske sistematike. Ta začetna misel v sebi ne skriva le melodične substance celotnega dela, temveč tudi harmonsko in ritmično. Če je prvi stavek s svojimi viški poudarjeno dramatičen in ga moramo hkrati razumeti kot predstavitev materiala, se drugi stavek (*Vrnitev*) bolj osredotoča na barvne odtenke, pri čemer izstopa značilno skladateljevo instrumentalno osvetljevanje posameznih tonov: vsak ton zazveni v dveh različnih instrumentalnih barvah. Tretji stavek (*Ujeti volk*) vnaša v skladbo pravi kontrast: zunanji znak tega je bistveno hitrejši tempo, medtem ko daje kompozicijsko skladatelj prvenstvo ritmičnemu elementu. Skladatelj se v nadaljevanju stavka postopno oddaljuje od izvorne ritmične in melodične ideje, spreminja se tudi tempo, ponovno je značilno tonsko osredičanje (daljši ležeči toni in redkejša tekstura), kar lahko razumemo kot vračanje k razpoloženju, ki je zaznamovalo prva dva stavka. Zadnji stavek (*Fragmenti iz Prsti jutra*) je nekakšna koda, saj skladatelj ne razvija glasbenega materiala, ampak se zadovolji z njegovo predstavitvijo. Za pevsko linijo je značilno izmenjevanje med petjem in govornim petjem (*Sprechgesang*) ter med statičnimi repeticijami in večjimi skoki, za orkester pa izzvenenja: v godalih prevladuje »obogateni« E-dur (izbrano tonaliteto barvajo še drugi toni), nato nad njo nastopi najprej ritmično osamosvojeni »miren, oddaljen dvogovor« dveh flavt, ki se zdi kot odmev narave, potem pa še novi fragmenti v vibrafonu, celesti, harfi in klavirju, s katerimi se glasba počasi porazgublja in končuje z bolj optimistično atmosfero in upanjem na rešitev v prihodnosti.

Osvobojenega materiala in kompozicijskih postopkov v *Požgani travi* si v tem času ni mogoče zamisliti brez Varšavske jeseni, festivala, na katerega so po politični odjugi v začetku šestdesetih let romali slovenski skladatelji. Še pred Lebičem je Varšava navdušila **Primoža Ramovša** (1921–1999). Skladatelj je povedal, da je v Varšavi našel rešitev za vse probleme, ki so ga mučili: »Poljska dela so mi odprla nov

svet: resnično likvidacijo tonalnosti, popolnoma nov instrumentacijski barvni svet, docela nov harmonski svet, akorde, ki jih še nikoli nisi slišal, popolnoma nov formalni svet. [...] Varšava mi je pokazala sintezo, napredek na vseh območjih hkrati, vzporedno v zvoku, obliki, harmoniji, instrumentaciji, barvah.« Še leta 1951 je Ramovš s svojo *Simfonieta* napisal izčiščeno neoklasicistično delo, a že njegovi klavirski *Sarkazmi* iz istega leta nakazujejo nove poti, ki jih s poudarjanjem zvočne barve še stopnjuje simfonično delo *Musiques funèbres* (1955), nato pa sledi dodekafonska faza, ki kulminira v povsem serializirani skladbi *Pentektasis* (1963). Vendar racionalno organiziranje materiala Ramovšu ni bilo blizu; vse »strani svojega bistva« je spoznal v zvočnih kompozicijah, ki jih je slišal v Varšavi in v katerih so bila udejanjena vsa spoznanja povojnega evropskega modernizma. Sledili sta deli *Enneaphonia* (1963) in *Apel* (1963) za komorni ansambel, v katerih skladatelj namenja pozornost predvsem zvočnim poljem ter si pri njihovem oblikovanju pomaga s kontrolirano aleatoriko.

Prava sinteza novih spoznanj pa je **Simfonija 68** (1968), v katero skladatelj ni prezrcalil le varšavskih impulzov, temveč tudi svoj odziv na takratne evropske in domače politične dogodke, povezane s študentskimi revolty. Simfonija je zgrajena iz dveh stavkov, ki sta si sorodna tako v materialu kot v načinu gradnje. Godala pogosto ustvarjajo statična ali močno razgibana zvočno-harmonska polja, skladatelj pa v svoji znani zvestobi logiki kontrastov niza odseke z zelo raznolikimi teksturami, med katere so vpenjajo povezovalni crescendi. Melodični prostor je skrčen, glavno besedo ima sekunda, sosledje akordov pa raste – po skladateljevih besedah – »iz trenutnega razpoloženja«.

Pomembno vlogo v slovenskem modernističnem prebujanju po letu 1945 je odigrala skladateljska skupina Pro musica viva, ki je na začetku šestdesetih letih nastala iz skupine mladih skladateljev: poleg Iva Petrića, Alojza Srebotnjaka, Darijana Božiča, Kruna Cipcija, Milana Stibilja, Igorja Štuha in Lojzeta Lebiča je bil z ozkimi estetskimi obzorji profesorjev na akademiji in s pomanjkanjem priložnosti za predstavitev lastnih skladb nezadovoljen tudi **Jakob Jež** (1928). Z izjemo Cipcija so se vsi od naštetih zapisali modernizmu, in to predvsem tistemu tipu, ki je prevladoval na festivalu v Varšavi, kar pomeni, da je bila njihova osrednja kompozicijska tehnika kontrolirana aleatorika. Med člani je svoje zelo določne osebne skladateljske črte razvil Jež, ki se je izkazal kot zaprisežen iskalec novega, ki zna hkrati ceniti tradicijo. Prav iskanje lastne poti med tema skrajnima možnostma je v središču Ježevega ustvarjanja. Danes Ježa širše glasbeno občinstvo pozna predvsem po številnih izredno uspešnih zborih, v katerih je udeležil idejo hkratne pozornosti do besed in oddaljevanja od njihove ozke semantične zaznamovanosti.

Taka dvojnost je značilna za njegove kantate *Do fraig amors* (1968), *Bržijski spomeniki* (1970) in *Pogled zvezd* (1974), v katerih Jež mojstrsko prehaja od besedam primerne glasbenega izraza do fonemov, ki so se osvobodili pomena, celota pa je urejena v epizodni niz blokov, v katerih se vokalna sredica izmenjuje z instrumentalnimi komentarji. V tej zaporedni logiki sekvenc lahko prepoznamo značilno Ježevo formo, ki izpostavlja skladateljevo pozornost do najmanjših detajlov. Vsako izmed kratkih epizod lahko razumemo kot posebno miniaturo, v kateri skladatelj majhen glasbeni drobec opazuje in izrablja v vsem njegovem potencialu. Za Ježa je značilna tenkočutna subtilnost, namenjena najmanjšim zvočnim okruškom, ki imajo prednost pred agresivnimi zvočno-formalnimi akcijami.

Igra med besedami in glasbo, med fonemi in instrumentalnimi zvoki se paradokso seli tudi v Ježeva »čista« inštrumentalna dela. To še posebno velja za mojstrovino ***Strune, milo se glasite*** (1977) za mandolino in 18 godal, s katero je skladatelj zaradi številnih razširjenih izvajalskih tehnik trčil ob zid konvencionalno izobraženih glasbenikov. Naslov, povzet po Prešernovi pesmi, nakazuje, da bo skladatelj iskal in raziskoval najrazličnejše »mile« zvoke, ki jih je mogoče izvesti iz strunskih glasbil. Jež torej podobno kot besede zdaj razstavlja zvočnost glasbil, tako nastale zvenske okruške pa nato sestavlja v novo glasbeno formo, polno blagozvočnih odbleskov in tudi povsem nepričakovanih zvočnosti. Številne nove zvočnosti skladatelj spretno uravnoteži s strukturiranimi ponavljanji, ki poskrbijo za ritmični pulz in dajejo okus nekakšne oddaljene mistike, medtem ko se celota razkriva kot poizkus variacije na Jenkovo uglasbitev Prešernove pesmi *Strunam*, ki je ves čas navzoča, a nikoli do konca ne »zapoje«.

### Modernistične in po(st)modernistične sinteze

S podobnimi skladbami je slovenski modernizem doživel svoj vrhunec, ki pa se je hkrati že začel prelamljati v pluralno dobo postmoderne s težnjami po večji politični demokratizaciji. V ta kontekst moramo postaviti Lebičovo simfonično delo ***Queensland Music***, ki je nastalo med letoma 1988 in 1989 po naročilu Avstralskega glasbenega centra in Zveze skladateljev Jugoslavije. Zdi se, da celotno delo zaznamuje dvojnost, ki se kaže že v obih naročnikih: skladatelj je skladal za oddaljeno deželo in obenem po naročilu (še) domačih naročnikov, čeprav se je tedaj že jasno nakazovala kompleksna politična kriza. Ta dvojnost se nadaljuje tudi v razmerju med naslovom in podnaslovom dela: naslov razkriva daljnega avstralskega naročnika (ime zvezne države na severu Avstralije), v podnaslovu pa

nas Lebič opozarja, da je delo nastajalo v času »slovenske pomladi«. Mešata se torej dva svetova: oddaljeni – neznan ter domači – močno aktualni. In res se zdi, da prav igra med neznanim – tujim ter domačim – znanim zaznamuje celotno skladbo. Ta dinamika ne določa le programske-semantične ravni, pač pa tudi kompozicijsko-tehnično: oblika skladbe je strogo domišljena in plastična, zato nas v veliki meri spominja na klasično ustrojena dela, tudi nekateri melodični vzgibi izvirajo iz glasbe preteklosti, medtem ko je večina glasbenega materiala še vedno modernistična: gosti akordi, nesimetrični ritmi, svobodnejši aleatorični odseki, »disonantni« intervali. A igra med znanim in neznanim lahko razumemo še bolj dobesedno: daljši odseki skladbe *Queensland Music* namreč črpajo neposredno iz zborovskega dela *Hvalnica svetu*, ki ga je skladatelj napisal leta 1988 na besedila črpskega pesnika Branka Miljkovića. Skladba torej dejansko vsebuje že znane odseke, ki se kombinirajo s povsem novimi, še neznanimi.

Skladatelj v razlagi oblike skladbe navaja pet delov: prvi naj bi bil »ustvarjen na kontrastu med ritmično živostjo trobil in zastrto odmaknjenostjo godal; drugega [...] sestavljajo ležeči tonski sloji, med katere se tkejo citatom podobni fragmetni; tretji je iz arhetipskih melodičnih okruškov na pedalnem tonu grajena prehodna gradacija, ki vodi v četrti dinamični ,agitato' del skladbe, preko reminiscenc iz prehodnih odsekov [pa] se skladba v petem delu prevesi v resignirano občuten konec«. Skladbo odpirajo agresivne repetitive trobil – njihovo neenakomerno utripanje in zelo zoženi tonski prostor nas postavljata v modernistično okolje. Trobente lahko razumemo tudi kot znak upora, to je občutenja, ki je v veliki meri zaznamovalo skladateljev odnos ob prebujanju slovenske politične samostojnosti in demokratičnega pluralizma. Spet drugače lahko dojamemo nostalgичne diatonične intervale iz drugega dela, ki nas predstavljajo v svet neminljive lepote in miru. Pred nami sta ves čas dva svetova, ki sta na videz nezdružljiva, a potekata hkrati. A skladba v nobenem trenutku ne izraža take heterogenosti: tudi za diatonično melodijo, ki je smiselno integrirana v dvanajsttonske bloke, se ne zdi, da bi pripadala povsem drugemu svetu, le njena funkcija znotraj skladbe je nekoliko drugačna, saj bi jo lahko razumeli kot povedni okrušek.

Drugače so potekale umetniške poti tistih skladateljev, ki so odhajali v tujino: v prvem valu so odšli Vinko Globokar, Božidar Kos (1934–2015), Janez Matičič (1926) in Janko Jezovšek (1945), nato sta se jim v osemdesetih letih pridružila Igor Majcen (1952) in **Uroš Rojko** (1954). Rojka je študijska pot po zaključeni Akademiji za glasbo pri Urošu Kreku vodila v Freiburg h Klausu Huberju ter v Hamburg h Györgyju Ligetiju, kjer je prišel v stik z vsemi najnovejšimi tokovi v sodobni glasbi na bolj avtentičen



način, kot je bilo to še značilno za člane skupine Pro musica viva. Rojko se je nato ustalil v Nemčiji, od koder pa se stalno vrača kot profesor kompozicije na ljubljansko Akademijo za glasbo; mnoge skladbe naj bi bile tako domišljene prav na vlaku med Slovenijo in Nemčijo. Toda takšnega potovanja ne gre razumeti le dobesedno, temveč predvsem metaforično: zdi se namreč, da je Rojkovo slogovno in estetsko pozicioniranje v marsičem odvisno od iskanja ravnotežja med nemškim kontekstom, izrazito zavezanim ideji estetske inovacije in modernistične prenovе glasbenega stavka, ter domačim okoljem, ki je včasih nezaupljivo do sodobnih kompozicijskih tehnik. Rojko tako znotraj evropskega konteksta ostaja skladatelj, ki še veruje v moč subjekta in izrazitih kontrastov, medtem ko ga doma marsikdo razume kot izrazitega racionalnega izpisovalca kompleksnih partitur. Prav zaradi takšne vmesnosti ostaja Rojkova glasba unikatna in komunikativna, ne da bi se pri tem odpovedala temeljnim kompozicijskim premislekom. Pogosto je zasnovana na dvojnosti med poglobljeno meditativnostjo, prisluškovanjem najtišjim in najdrobnejšim vzgibom zvočno-glasbenega, ter širšim vrvenjem, ki se lahko kaže kot tesno prepletanje melodičnih niti v zelo ozkem tonskem prostoru (skladatelj govori o navzkrižnem kontrapunktu), kot masivno orkestriranje različnih barv enega samega tona ali kot spektralistično prisluškovanje zgradbi enega samega zvoka.

V skladbi *Dih ranjenega časa*, ki je nastala po naročilu Južno-zahodnonemškega radia za izvedbo na Festivalu sodobne glasbe v Donaueschingenu leta 1988, se skladatelj podobno kot Lebič sklicuje na zgodovinski trenutek, saj naslov »reflektira napetost, ki se je čutila ‚v zraku‘ že precej pred izbruhom balkanske vojne«. Kompozicijsko izhaja skladba iz temeljnih premis spektralne glasbe, saj so osnovni material skladbe fizikalne lastnosti tona (predvsem njegov alikvotni niz). Material je izbran izrazito asketsko, saj izhaja iz tonov *e*, *b*, *a* in njihovih alikvotov ter vrste akordov na osnovi tonov *e*, *f*, *fis*. Skladatelj je natančno premislil časovno strukturo skladbe, ki je ujeta v počasna stopnjevanja, medtem ko so posamezni zvočni bloki, ki pogosto sugerirajo sopenje ali ječanje, med seboj ločeni s trenutki tihe razbremenitve. Poleg spektralnih idej v skladbi odmeva Scelsijeva ideja barvnega spreminjanja enega samega tona in s tem zoženje tonskega prostora. V maniri, značilni za skladatelja, je nadrobno izdelan vsak detajl kompozicije, ki pa ob končnem poslušanju izdaja predvsem organsko rast iz notnega koncepta.

Podobno kot pri Rojku se je odnos do glasbe **Vinka Globokarja** (1934) gradil v aktivnem stiku z evropskim modernizmom. Skladatelja zaznamuje multikulturalnost, saj se je slovenskim staršem rodil

v Franciji, v najstniških letih pa se je preselil v Slovenijo, kjer je študiral pozavno. Leta 1954 se je vrnil v Francijo ter tam pozavnistično kariero dopolnil s skladateljsko. Osebnostno se je formiral v stikih z Renéjem Leibowitzem, vodilnim francoskim teoretikom dvanajsttonske tehnike, in kasneje še bolj odločilno na izpopolnjevanju pri Lucianu Beriu. Življenjska pot ga je nato vodila v vse največje svetovne glasbene centre: najprej je deloval kot pozavnist in skladatelj v Buffalu v Združenih državah Amerike, nato kot profesor pozavne na Visoki šoli za glasbo v Kölnu, vodil je Oddelek za vokalne in instrumentalne raziskave pri centru IRCAM v Parizu ter bil učitelj in dirigent deželnega mladinskega orkestra v Fiesolah pri Firencah. Prišel je v stik z vsemi vodilnimi skladatelji modernizma (L. Berio, P. Boulez, M. Kagel, K. Stockhausen) ter našel svoj lastni izraz na presečišču med družbenokritičnim, scenskim in improvizacijskim.

Globokar je načitati mislec, ki ga animirajo vsakodnevni dogodki, aktualni problemi in krivice: emigrantstvo, problematika talcev, izgnanstvo, nasilje strojev, psihologija množic, odtujenost masovne industrije, sodobna medijska poplava. V tem pogledu se Globokar ne razlikuje od sodobnih sociologov ali filozofov, seveda pa modus za izražanje svojega komentarja, tudi upora, vedno poišče v glasbenem mediju. Ko skuša o popolnoma zunajglasbenemu fenomenu spregovoriti prek glasbe, se znajde pred razreševanjem imanentno glasbenih problemov. In prav na tem mestu vstopijo v igro Globokarjeva bogata glasbeniška znanja – izkušnje pozavnista, ki je poustvaril številna nova dela za pozavno, in veščega improvizatorja.

Toda ob aktu recepcije, ko Globokarjeva dela zaživijo svoje življenje pred občinstvom, se začne nov »prestop«: skladateljeva dela, pogosto sestavljena iz nepreštevne in živopisne vrste močno osamosvojenih označevalcev (najrazličnejših zvokov, scenskih premikov, tekstnih vložkov, prostorskih intervencij in prestopov odrske/koncertne rampe), kličejo po plastični osmislitvi, semantiziranju. Zato ne preseneča, da Globokar sam pogosto govori o tem, kako naj si ob njegovi glasbi vsak poslušalec v glavi odvrti svoj lastni film. Gre torej za angažirano glasbo, ki v svojem bistvu nosi kritiko obstoječih norm, tako glasbenih kot obče družbenih. Za doseganje takšne polne angažiranosti Globokar ubira več različnih strategij. Ena teh je prostorsko razporejanje zvoka ali glasbenikov po prizorišču, pri čemer se Globokar sprašuje o zvezah med glasbo in jezikom ter v mnogih delih išče analogije, po katerih bi tudi glasba lahko spregovorila z močjo jezika. Takšno presečišče med glasbo in jezikom je pogosto telesnost: glasbenik izvablja zvoke iz glasbil s pomočjo telesnih akcij, in tudi jezik v svoji zvočni varianti

nastaja globoko v človekovem telesu, v glasilkah. Tudi zato Globokar klasične inštrumente pogosto predružači tako, da se zavemo, da gre za podaljške telesa glasbenikov. Izrazito telesnost moramo pri Globokarju iskati tudi v izjemnih virtuoznih zahtevah, ki jih njegova dela postavljajo pred poustvarjalce; včasih bi skorajda lahko govorili o boju z glasbilom.

Sledove modernističnega umirjanja lahko deloma opazimo v Globokarjevi simfonični skladbi **Oranje** (1992), v kateri je zunajglasbeni fenomen znova pretopljen v kompozicijsko strukturo. Skladatelj je o delu zapisal: »Bistvo oranja je v tem, da se zakoplje tisto, kar je na površini, kar pa je zakopano, naj pride na plano. Gre za stalno spiralno gibanje, ki zakriva misli in informacije, hkrati pa na površje naplavlja nove. Temu se pridružuje še drug tip gibanja, ki je vertikalne narave: s helikopterjem se dvignemo, da se lahko razgledamo čez pokrajino, ki jo obdelujemo. To vertikalno potovanje izpred naših oči izbriše posameznosti, ki smo jih izgrebli iz zemlje, toda zdaj lahko vidimo številna raznobarna polja, ki obkrožajo naš košček zemlje. Tema *Oranja* ustvarja glasbeno spiralo, ki jo ves čas opazujemo iz različnih razdalj. To omogoča potovanje med nedoločenim in določenim, med enostavnim in kompleksnim. Eno oko komponira, drugo izumlja različne načine branja.«

**dr. Gregor Pompe,**

predavatelj na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, publicist in glasbeni kritik

## Slovenian Twentieth-century Symphonic Music and Modernism

The compositions included in this double album serve to complement the selection of works featured in *Klasika Slovenia: Orchestral Works Vol. 1*. If the first part foregrounded prominent compositions forming part of the 'standard' Slovenian symphonic repertoire, that is to say, compositions of established popularity that tend to be given precedence in programmes and whose generally conventional musical language renders them highly accessible, then the sequel features works that broke with tradition and established new paradigms. One of the important turning points in this regard was the end of WWI and the resulting collapse of the Austro-Hungarian Empire – a state and cultural context that had long determined the outlines of Slovenian culture – when Slovenia was incorporated into the newly established State of Slovenes, Croats and Serbs, whereby the aspirations towards a sovereign nation-state entity that had been gathering momentum from the mid-19th century were partly satisfied. While these new frameworks provided an extremely fertile ground for a new beginning, history has shown that a new beginning can be rather difficult to achieve, that a 'new' ideology or aesthetic is difficult to implant without a sufficiently developed infrastructure and tradition. It is thus not surprising that the first years following WWI did not witness a true break with tradition in music, but rather a continuation of pre-war tendencies.

### The Post-WWI Search for New Impulses: Expressionism and New Objectivity

**Marij Kogoj** (1892–1956) was the first composer to start departing from prevailing ideological and aesthetic models. Kogoj's steps towards modernity were influenced by the time he spent studying in Vienna, where he first savoured an advanced musical life, a life experiencing its most progressive moments in the operatic domain with works by Richard Strauss and Franz Schreker, while on the other hand innovations proposed by Schoenberg and his disciples were not favourably received by the wider listening public. Kogoj found his way to Schoenberg in 1918, when he had left the academy and his tutor, Professor Schreker. He thus purportedly attended a composition seminar for a semester, studying instrumentation at the so-called Schwarzwald School. Schoenberg remained Kogoj's main composing idol, although it is not quite clear how deep his insight into Schoenberg's more radical creativity was or to what extent Kogoj felt a closer affinity with those of Schoenberg's works that still fell under the heading of Modernism. He was familiar with Schoenberg's central theoretical work, *Harmonielehre*, which in all probability inspired him to formulate every possible combination of chords and thus a

system of chord permutations, which he developed, and which was in some respects analogous to the twelve-tone technique. There can be little doubt that, while in Vienna, Kogoj also studied the seminal aesthetical treatise, *Entwurf einer neuen Ästhetik der Tonkunst*, by Ferruccio Busoni, originally published in 1907. It must have been from Busoni that Kogoj borrowed the idea of the urgency of aesthetic innovativeness, an idea that most explicitly echoed in Kogoj's manifesto-like thought that "all art must be futuristic – that is, express a vision of the future – otherwise, it is of no use. Stereotypical art is nonsensical."

In the light of all these contemporary impulses, discoveries and contacts, it is not surprising that Kogoj's output is marked by stylistic dissolution and heterogeneity, a style torn between Modernism, which was fashionable in his student years, and emerging new tendencies. This heterogeneity is further exacerbated by the challenging task of dating Kogoj's compositions, which took shape gradually, almost as 'works in progress'. Furthermore, his notation is often difficult to discern, or the final, ultimate version of a work specified, which can in part be attributed to the composer's mental illness, which compelled him to retreat from public life in 1932. Especially astonishing is the fact that the first traces of Expressionism can be detected as early as in his first compositions, produced in Gorizia before WWI and prior to his departure for Vienna, i.e. in a narrow local milieu in which Kogoj had no real access to information about European stylistic trends. It thus seems appropriate to ascribe the pronounced expressivity and formal fragmentariness of these early works to the composer's personal disposition, his tendency to peruse the deepest recesses of his own consciousness.

Despite this explicit propensity for conveying intimate human psychology in music, Kogoj's output defies being labelled 'Expressionistic' in its entirety, as having additionally evinced, in different periods, clear residues of early Modernism, and after 1927 a refined musical texture that had previously been extremely dense; the latter can most probably be assigned to the influences of the New Objectivity.

Kogoj's most prominent work is *Črne maske / Black Masks*, an opera whose thematic focus is the issue of human identity and the conflict between good and evil. The opera ends on a symbolic note with a purifying fire through which the main protagonist regains contact with light, with the good, and God. And it seems that this cleansing force also served to refine its creator; after this opera, Kogoj's musical fabric reflected important changes, evident, for example, in the choral composition *Vrabcí in strašilo / Sparrows and a Scarecrow*, a series of piano miniatures, *Malenkosti / Bagatelles*, and the

orchestral suite *Če se pleše / If We Dance*. This is Kogoj's only orchestral composition in which the composer openly plays with the currently fashionable New Objectivity, which is manifest in the dance-like character of individual movements: the introductory and concluding fashionable *Foxtrot* and *Tango* dances form a frame around the central *Chopiniana* – actually a slow waltz, in which certain melodic fragments and harmonic turns allude to the great Polish pianist and composer. Especially pronounced is the steady rhythmic pulse, with which Kogoj renounces the surging expressivity in works scored before 1927. It is the subdued use of dissonant chord material that likewise testifies to Kogoj's disposition for new tendencies. Thus, the composer's suite is configured from a densely woven grid spreading from minute, recurring motivic cells indiscernible to the listener, against a backdrop of dance patterns that remain stylised throughout, softly retreating into the middle distance. Similarly, the accomplished orchestration displays neither distancing nor irony, nor does it hint at the popular music idiom, which suggests that Kogoj contemplated new tendencies from the safety of his palette of early Modernism and Expressionism.

If Kogoj's aesthetic horizon was shaped in Vienna, the creativity of **Slavko Osterc** (1895–1941) was moulded during his study in the Czech capital, where, between 1925 and 1927, he completed years three and four at the conservatory. The greatest influence on Osterc was the composer Alois Hába, whom he met at a seminar on quarter-tone music. His decisive impulse is felt in Osterc's inclination towards the new, the contemporary. At the same time, Osterc stressed that, "each art has its intellectual backdrop", which is why he likewise assigned a preeminent position to rationality in creating art. Under this influence, his music tended to abandon Romanticism, incorporating fewer and fewer elements of Romantic sentimentality and long-windedness; Osterc did not concern himself with metaphysical questions in his worldview, rather inclining towards left-wing ideology. In the late 1920s, Osterc superimposed on this aesthetic core a commitment to the Neo-Baroque, i.e. to re-inventing the forms and procedures of Baroque music. Nevertheless, Osterc's perspective of modernity varied constantly.

It was with fetishistic devotion that Osterc idolised the new and the current and, not stopping at the Neo-Baroque motor rhythm, proceeded in the mid-1930s to combine the typically distanced, unsentimental realism of the New Objectivity with more daring and harmonically tense procedures derived from Expressionistic tendencies. These changes are heralded in passages from the *Koncerta za klavir in pihala / Concerto for Piano and Woodwinds* (1933), *Drugega godalnega kvarteta / String*

*Quartet No. 2* (1934), *Mouvement symphonique* (1936) and a symphonic poem, ***Mati / Mother*** (1940), originally choreographic music for a ballet entitled *Nezakonska mati / Unwed Mother*. The composition disintegrates into sections driven by the basic tempo (Tranquillo molto, Più mosso, Tranquillo molto, Adagio), and interpolates two longer solo passages for saxophone and solo violin. The form conveys a sense of fragmentariness, which is further enhanced by the orchestration, marked by quick alternations among instrumental groups, diluted sound with sporadic *tutti* points and numerous shorter solo intrusions. Nevertheless, at the melodic level, a connecting element can be discerned in the recurrent use of a sequence of two fifths that marks several incipits of strings. While not melodically pronounced, this material nevertheless performs the role of a connecting agent and refers to Osterc's characteristically unsystematic style. It is especially in this regard that the claim that Osterc showed more consistency and radicalness in his writings than in his compositions may be made, which means that the composer's fervid appeals to reject everything connected to the past can be understood mainly in the context of the prevailing conservativeness of Slovenian 'official' music of the late 1920s. Additional interesting features are revealed in an analysis of harmony, especially the introductory hexachord, a pattern interesting both in the choice of tones as well as their arrangement into registers. It turns out to be a fourth-fifth interval formation, and its organisation displays a contemplated logic, as the intervals are wider in the bass region and make up the chord without a characteristic third. The upper tones even reveal a minor sixth chord, investing the whole with a sugary sweetness, while the strongly dissonant seconds are clustered in the middle register, adding acerbity to the chord.

Returning from Prague, in 1927 Osterc began working at the Ljubljana State Conservatory, where he taught numerous subjects, including composition. Although not a highly prestigious position, it allowed Osterc to gain influence, broaden his scholarly horizons and impart knowledge to the young generation. Virtually all the most prominent composers of the following generation were tutored by him: Franc Šturm, Marijan Lipovšek, Pavel Šivic, Demetrij Žebre, Karol Pahor and Primož Ramovš. That his influence as a persuasive teacher was especially powerful is attested by the fact that all the above-mentioned musicians abandoned early Modernism immediately after meeting him and steadfastly shifted their focus to the New Objectivity, mainly in the Neo-Baroque style. Osterc's profound influence on the young generation can perhaps be ascribed to his firm affiliation with international music associations, which doubtlessly endowed him with special authority. In late 1920s, he joined the International Society for Contemporary Music (ISCM) and established active contacts with various

international musicians, resulting in an extensive correspondence. Recognising in Osterc a new spirit, the young generation was keen to heed his guidance, first adopting his style, then pursuing further studies, most often in 'Osterc's' Prague.

**Demetrij Žebre** (1912–1970) went to Prague in 1934, studying with Josef Suk, and attending a course in quarter-tone music under Hába. The influences of Hába and the general atmosphere of Prague are distinctly seen in two symphonic works, ***Tek / The Run*** and *Toccata*. In both compositions, the composer uses an overarching baseline of ostinato rhythmic patterns, heralding Žebre's subsequent new directions in composition, in which he assigned a prominent role to the employment of sound-colour planes. Especially interesting is *Tek / The Run* (1935), a piece written for a composition contest held during the 1936 Berlin Olympics. The games inspired the theme and title of the piece, a symphonic poem that, according to Žebre, "celebrates the athletic competition of young contenders in a race." This programmatic framework furnished the composer with a cover for his constant rhythmic pulse, and then a slow rhythmic acceleration, and condensing, which reflects the influences of a composition by Honegger, *Pacific 231* (1923), whereas from the harmonic aspect the composer similarly condenses the chromatic space, although not following twelve-tone logic. That Žebre most radically related his style to the innovative tendencies of his time in *The Run* is particularly manifested by the piece's athematic scheme. Thereafter, the composer sought entirely different stylistic impulses.

### Absorption of European Modernism after 1945

The end of WWII and the establishment of a new social order was a turning point similar to the end of WWI. The Communist Party emerged from the war as a moral victor, and based on the example of the Soviet Union sought to use art as a mouthpiece for its ideological slogans. Around 1946, it embraced the idea of Socialist Realism: an artificially constructed system of ideological and aesthetic norms foregrounding the dictates of 'the beautiful,' the commonly intelligible (culture must not be reserved solely for the bourgeoisie, but be understandable also to the working classes); an artwork must communicate positive tendencies that emphasise the values and achievements of the new social order. Needless to say, this ideological atmosphere left little room for innovation.

The situation first began to change in 1952, when the party's role was redefined – at least formally –, no longer holding a commanding role, but only an ideological function, and agitprop, which was used to

disseminate the orthodox ideology through culture, was abandoned. Thereafter, culture was tolerated to convey anything that was not harmful, and the borders with Western Europe were gradually opened. *Pesmi štirih / Poems of the Four* (by Janez Menart, Ciril Zlobec, Kajetan Kovič and Tone Pavček), a collection of intimist poetry,<sup>1</sup> was published in this period, no longer addressing grand themes of politics and war, but turning in upon the self and intimate individuality. However, it was also a period when the party ultimately attempted to retaliate against political dissidents in culture: the *Besede* and *Revija 57* magazines were closed, writer Edvard Kocbek was forced to retreat from public life, and the authorities also showed dissatisfaction with *Požgana trava / Scorched Grass*, a collection of poems by Dane Zajc that gives prevalence to darker hues and thus a more realistic picture of the recent past and the present.

The cycle of four lieder set to Zajc's poems for mezzosoprano with orchestral accompaniment, *Požgana trava / Scorched Grass* (1965/1986) by **Lojze Lebič** (1934), must be placed in this context of liberating tendencies. The composition acquires symphonic dimensions, which is externally evidenced by the blending of the first and the second, and the third and the fourth song into a cohesive whole without a pause. The inner correlations are even more illustrative: the composer makes use of the same material throughout, his modes of development are very similar in all parts of the composition, and some loose motivic and harmonic parallels could be drawn between individual 'movements.' In constructing his musical flow, the composer remains faithful to tradition, i.e. a characteristic archetypal pattern that can be schematised in a three-part form as exposition – development – recapitulation, which naturally calls to mind the sonata form, although Lebič tends to avoid template procedures. Being new, his is a material that primarily calls for this non-standard method, and a different treatment.

The germ of the entire composition and especially the first movement (*Tvoj glas / Your Voice*) must be sought in the opening solo voice passage. Here, the soloist 'sings' nine tones, which – although they cannot be arranged into a known scale – obviously serve as the crucial 'melodic' material that will continue to sustain the composer. It is possible that the composer also contemplated using the twelve-tone technique, as the continuation of this 'sung' exposition introduces the other three tones of the chromatic scale. However, the repetitions of certain tones make it obvious that the composer

had no intention of strictly applying the twelve-tone system. This initial thought does not merely covertly contain the melodic substance of the entire piece, but also its harmonic and rhythmic fabric. If the first movement with its peaks is distinctly dramatic and must at the same time be viewed as an exposition of the material, the second movement (*Vrnitev / Return*) centres more on the gradation of timbre, giving prominence to the composer's signature shading of individual tones by way of instrumentation: each tone sounds in two different instrumental colours. The third movement (*Ujeti volk / Captured Wolf*) introduces true contrast to the composition: while externally this is evinced by a considerably faster tempo, in compositional terms the composer assigns precedence to rhythm. As the movement progresses, the piece gradually draws away from the original rhythmic and melodic idea, also changing tempo; tonal prevalence again figures distinctively (long, lingering tones and diluted texture), which can be perceived as a return to the mood that informed the first two movements. The final movement (*Fragmenti iz Prsti jutra / Fragments from the Fingers of the Morning*) is a coda of sorts, as the composer does not elaborate the musical material, but contents himself with introducing it. The vocal line is marked by alternation between singing and spoken singing (*Sprechgesang*) and between static repetitions and greater surges, and the orchestra by fading out: an 'enhanced' E major dominates the strings (the chosen tonality being additionally tinged by other tones), then – soaring above it – the first to be heard is a rhythmically detached, 'quiet, distanced dialogue' between two flutes, giving an impression of being an echo of nature, and then, additionally, new fragments surface on vibraphone, celeste, harp and piano, in which the music slowly dies away and concludes on a more optimistic note and hope for a solution in the future.

The liberated material and compositional methods found in *Požgana trava / Scorched Grass* could not have been envisaged at that time without the Warsaw Autumn, a festival attended devotedly by Slovenian composers after the opening of Yugoslavia's borders in the early 1960s. Warsaw fascinated **Primož Ramovš** (1921–1999) even before Lebič. The composer revealed that in Warsaw he had found the solution to all the problems that had been bothering him: "Polish works opened up a new world to me: a genuine elimination of tonality, a completely new world of tone colour instrumentation, an entirely new harmonic world, chords one has never heard before, a completely new formal world. [...] Warsaw showed me a synthesis, progress in all areas at the same time, occurring in parallel in sound, form, harmony, instrumentation, timbre." It was still in 1951 that with his *Sinfonietta* Ramovš scored a refined Neo-Classical work, whereas his piano *Sarkazmi / Sarcasms* – written in the same year – foretold

---

<sup>1</sup> Translator's note: a Slovenian poetic movement.

new orientations, ways enhanced by emphasising timbre in the symphonic work *Musiques funèbres* (1955). There followed a dodecaphonic phase, which culminated in an entirely serialised composition, *Pentektasis* (1963). Nevertheless, Ramovš was not inclined to organise material rationally; he came to grasp all the “facets of his essence” in the sound compositions he had heard in Warsaw and which embodied all the findings of post-war European Modernism. There followed *Enneaphonia* (1963) and *Apel* (Appeal, 1963) for chamber ensemble, in which the composer focuses primarily on sonic fields, and in structuring them, utilises controlled aleatoricism.

A true synthesis of new ideas, *Simfonija 68 / Symphony 68* (1968) not only echoes the Warsaw impulses, but also conveys the composer’s reaction to political events in Europe and Slovenia at the time, escalating into student protests. The symphony has two movements, which are analogous both in material and mode of construction. The strings tend to create static or highly vibrant sound-harmonic fields, whereas the composer, in his signature faithfulness to the logic of contrasts, sequences sections of highly dissimilar textures, interpolating linking crescendos between them. The melodic space is contracted; predominance is given to pitches in secundal relation, and the chord progressions emanate – according to the composer – “from a momentary mood.”

Formed in the early 1960s by a group of young composers, *Pro musica viva* played an important part in the emergence of Slovenian Modernism after 1945: apart from Ivo Petrić, Alojz Srebotnjak, Darijan Božič, Krno Cipci, Milan Stibilj, Igor Štuhec and Lojze Lebič, **Jakob Jež** (1928) was also dissatisfied with the narrowness of the academic staff’s aesthetic horizons and the lack of opportunities to promote the young composers’ compositions. Except for Cipci, all these composers committed themselves to Modernism, primarily to the type featured at the Warsaw Festival, which means that their main method of composition was controlled aleatoricism. Of the members of the group, Jež developed a distinctly idiosyncratic compositional style, a style pledged to the quest for innovation, but at the same time bound by a respect for tradition. Searching for a path of his own between these two extremes is integral to Jež’s art. Today, Jež is renowned among the wider musical public mainly for his extremely successful choral compositions, which embody the idea of attention to words and concurrent distancing from their narrow semantic designation. This duality marks his cantatas *Do fraig amors* (1968), *Brižinski spomeniki / Freising Manuscripts* (1970) and *Pogled zvezd / Star Gaze* (1974), in which Jež masterfully progresses from text-tailored musical expression to phonemes freed of meaning. The whole is

arranged into episodic sections in which the vocal core alternates with instrumental commentaries. This successive logic of sequences reveals Jež’s characteristic form, which foregrounds the composer’s attention to minute detail. Each of the short episodes can be perceived as a special miniature in which a small musical fragment is examined and utilised to its full potential. Jež’s composition is marked by heightened sensitivity, a subtlety brought to the infinitesimal fragments of sound that take precedence over the aggressive movement of sound structures.

The interplay between words and music, between phonemes and instrumental sounds, paradoxically also extends to Jež’s ‘purely’ instrumental works. This is especially evident in the masterpiece *Strune, milo se glasite / Strings, Give Us Your Graceful Sounds* (1977) for mandolin and 18 strings, whose numerous extended performance techniques posed a challenge for conventionally trained musicians. Borrowed from a poem by France Prešeren, the title suggests that the composer will seek and explore the variety of ‘graceful’ sounds that can be drawn out of stringed instruments. Like words before, Jež now deconstructs the sound of instruments, using thus generated sonic fragments to construct a new musical form, replete with mellifluous reverberations and also entirely unexpected sonorities. The composer skilfully offsets the numerous new sonorities with structured repetitions that give rise to a rhythmic pulse and convey a sense of opaque mysticism, while the whole reveals itself as an attempt at a variation on Jenko’s setting of Prešeren’s poem *Strunam / To Strings*, which is present throughout, but never fully ‘sings.’

## Modernist and Post-Modernist Syntheses

With works of this kind, Slovenian Modernism reached its acme, a zenith that at the same time began to break away from the inherited principles and evolve into the plural era of Post-Modernism and its tendency towards greater political democratisation. Scored between 1988 and 1989 and commissioned by the Australian Music Centre and the Composers’ Union of Yugoslavia, Lebič’s symphonic work *Queensland Music* must be placed in this context. The entire work seems to be characterised by the duality reflected in the two commissioning organisations: the composition was written for a distant country and at the same time commissioned by an (additional) national organisation, although the current political situation showed clear signs of a complex crisis about to erupt. This duality is further established in the relationship between the title and the subtitle of the piece: the title refers to the remote Australian commissioning organisation (a state in northeast Australia), and Lebič’s

subtitle draws attention to the fact that the piece was written during the 'Slovenian spring.' Thus, the composition blends two worlds: one that is distant/unknown, and the other domestic/highly urgent. And it actually appears that this interplay between the unknown/foreign and domestic/known informs the entire composition. This dynamic not only permeates the programmatic-semantic level, but also the compositional-technical one: strictly methodical and plastic, the form thus largely harks back to classically structured works; it also contains some melodic impulses that stem from past musical models, while the bulk of the musical material is still Modernist: dense chords, asymmetric rhythms, freer aleatory sections, 'dissonant' intervals. However, the interplay between the known and unknown can be perceived even more literally: longer sections of *Queensland Music* are based directly on *Hvalnica svetu / A Hymn for the World*, a choral work written by Lebič in 1988 with texts by Serbian poet Branko Miljković. The composition thus actually contains familiar segments that are blended with entirely new, as yet unfamiliar ones.

In elaborating on the piece's form, the composer lists five parts: the first is "built on a contrast between the rhythmical vivacity of brass instruments and the veiled remoteness of strings; the second [...] is composed of lingering tonal segments interspersed with quote-like fragments; the third is a transient gradation built on archetypal melodic fractions on pedal tone, leading into the fourth, dynamic 'agitato' part, [whereas] in the fifth part, through reminiscences from previous sections, the composition morphs into a resigned sense of an ending." The composition opens with aggressive repetitions of brass instruments; their irregular pulsation and extremely narrowed tonal space place them in a Modernist setting. The trumpets can also be perceived as a sign of rebellion, i.e. a sentiment to a large extent marking the composer's stance in the time of Slovenia's emerging political independence and democratic pluralism. The nostalgic diatonic intervals in the second part, which transport us into a world of immortal beauty and peace, can again be seen in a different perspective. Two worlds are unveiled before us throughout, existing in parallel, although seemingly incompatible. However, the composition does not exhibit such heterogeneity at any point: also, the diatonic melody, logically incorporated into the twelve-tone sections, does not seem to belong to an entirely different world, except that its function within the composition is somewhat different, and could be perceived as a suggestive fragment.

Composers who explored professional possibilities in foreign countries followed a different artistic path: the first wave of expatriates includes Vinko Globokar, Božidar Kos (1934–2015), Janez Matičič (1926) and Janko Jezovšek (1945), followed in the 1980s by Igor Majcen (1952) and **Uroš Rojko** (1954). After

graduating from the Academy of Music in Ljubljana under Uroš Krek, Rojko pursued further studies in Freiburg with Klaus Huber, and in Hamburg with György Ligeti, there accumulating knowledge about all the latest trends in contemporary music in a most authentic way – by coming into first-hand contact, which also characterises the formative shaping of the 'Pro musica viva' group. Rojko settled in Germany, but continued to return to the Ljubljana Academy of Music to teach composition, so, purportedly, many compositions were written on trains between Slovenia and Germany. However, as well as literally, this journey must primarily be understood metaphorically: this is because Rojko's stylistic and aesthetic positioning seems to depend, in many respects, on the search for a balance between the German context, expressly committed to the idea of aesthetic innovation and a Modernist renovation of musical texture, and his native milieu, which tends to treat contemporary compositional techniques with distrust. Thus, within the European context, Rojko remains a composer who still believes in the power of the subject and stark contrasts, while in his homeland he is understood by many as a distinctive rational designer of complex scores. It is precisely this intermediate position that renders Rojko's music unique and communicative without sacrificing its fundamental compositional considerations. His music is often grounded in a duality between profound meditateness, the process of listening to the quietest and infinitesimal impulses of sound/musical phenomena, and a broader vibrancy which can manifest itself as a close-knit interweaving of melodic threads in a highly narrow tonal space (the composer speaks of cross counterpoint), as a massive orchestration of diverse colours of a single tone or as a spectral process of atomising the structure of a single sound.

Like Lebič's work, Rojko's *Dih ranjenega časa / The Breath of Wounded Time*, commissioned by Southwest German Radio (Südwestrundfunk) for performance at the 1988 Donaueschingen Festival for New Music, alludes to a historical moment, as the title "reflects the tension felt 'in the air' long before the outbreak of the Yugoslav Wars." The core material of the piece being the physical aspects of a tone (primarily its overtone series), its technique is based on the core tenets of spectral music. The chosen material is highly ascetic, built on the tones *E*, *B-flat*, *A* and their overtones, as well as on a sequence of chords based on the tones *E*, *F*, *F sharp*. The temporal scheme is extremely elaborate, caught in slow gradations, while individual sound sections – often suggesting gasping and groaning sounds – are divided by interpolated moments of quiet release. Apart from spectral elements, the composition reflects Scelsi's idea about varying the timbral subtleties of a single tone and thus narrowing the tonal space. In keeping with the composer's signature manner, each detail of the composition is painstakingly



elaborated – a detail, however, that in the final picture primarily evinces an organic growth from a uniform concept.

Similarly to Rojko, **Vinko Globokar** (1934) developed his relationship with music in active contact with European Modernism. A composer marked by multiculturalism, Globokar was born to Slovenian parents in France, moved to Slovenia in adolescence, and there studied trombone. In 1954, he returned to France, complementing his career as a trombone player with that of composer. His formative influences were René Leibowitz, his teacher and the leading French theoretician of the twelve-tone technique, and Luciano Berio, under whom he later pursued further studies, and who shaped him even more decisively. His professional career took him to the main international music hubs: he first worked as a trombonist and a composer in Buffalo, USA, then taught trombone at the Musikhochschule in Cologne, ran the Department of Vocal and Instrumental Research at IRCAM in Paris, and taught and conducted the Orchestra Giovanile Italiana based in Fiesole, Florence. He established contacts with all the leading Modernist composers (L. Berio, P. Boulez, M. Kagel, K. Stockhausen) and found his own style at the cross-section of social criticism, performance art and improvisation.

Globokar is an erudite thinker, animated by day-to-day events, current concerns and injustices: immigration, the issue of hostages, exile, the violence of machines, the psychology of the masses, the alienation of mass production, the present-day deluge of media. In this regard, Globokar is not unlike contemporary sociologists or philosophers, although he invariably uses music as the vehicle to voice his commentary, including rebellion. In seeking to address an utterly non-musical phenomenon by way of music, he finds himself confronted by immanently musical problems. And this is where Globokar's vast musical knowledge comes into play – his experience as a trombonist who has performed numerous new works for the instrument, and a dexterous improviser.

However, in the act of reception, when Globokar's works take on a life of their own in front of an audience, a new 'transition' begins: the composer's works, often composed from an endless and variegated series of highly liberated signifiers (manifold sounds, set shifts, text interpolations, spatial interventions and transgressions beyond the forestage threshold), call for a plastic substantiation, a semantic analysis. Therefore, it is not surprising that Globokar himself often says that each listener should play a film of their own in their mind's eye when listening to his music. His is an engaged music, in its essence containing a critique of established norms, both musical and broadly social. Globokar

pursues a series of different strategies to achieve this absolute engagement. One of these is the spatial arrangement of sound or musicians on the performance stage, through which Globokar investigates associations between music and language, in many of his works searching for analogies that would endow music with the ability to speak with the power of language. Physicality often provides a vehicle for such an intersection of music and language: a musician draws sound from an instrument through physical action, and language, rendered orally, is likewise produced deep within the human body, in the vocal chords. This is also why Globokar tends to modify classical instruments, in order to draw attention to the fact that they are extensions of the musicians' bodies. Globokar's pronounced physicality also extends to include the extreme technical demands made on his performers, which at times almost verge on a struggle with the instrument.

Some traces of waning Modernism can partially be discerned in *Oranje / Labour* (1992), a symphonic piece whose compositional structure again figures as a transliteration of a non-musical phenomenon. Globokar voiced his thoughts on the work thus: "The essence of labour – ploughing is to bury what is on the surface, and what is buried should come into the open. It is a continual spiral movement, obscuring thoughts and information whilst bringing new ones to light. Another type of movement is superimposed, one that is vertical in nature: we rise in a helicopter to get a good view of the land that is being ploughed. While this vertical journey clouds our gaze, erasing the particulars that have been unearthed, now the numerous varicoloured fields that surround our plot of land are available to view. The theme of *Labour* creates a musical spiral observed from various distances throughout the piece. This permits a journey between the indefinite and the definite, between the simple and the complex. One eye composes, and the other invents diverse ways of reading."

**Gregor Pompe**, PhD,

*Associate Professor at the Department of Musicology, Faculty of Arts Ljubljana, publicist and music critic*



Skladatelji / Composers

**CD 1**

## Marij Kogoj (1892–1956)

Skladatelj glasbene moderne se je na začetku 20. stoletja v skladu z evropskimi umetniškimi tokovi usmeril v estetiko subjektivnega. Glasbeni ekspresionizem ga je prevzel v rojstnem kraju Freudove psihoanalize, na Dunaju, kjer je leta 1914 začel študij kompozicije pri profesorju Franzu Schrekerju in kasneje še instrumentacije pri Arnoldu Schönbergu. V tem obdobju je nastala Kogojeva odmevna zborovska skladba *Trenotek* (1914), ki je z objavo v *Novih akordih* naznanila začetek glasbenega ekspresionizma v širšem jugoslovanskem prostoru. Človekovo psiho je Kogoj v svoji glasbeni ustvarjalnosti raziskoval tudi pod vplivom izkušnje iz otroštva, ki ga je globoko zaznamovala. Leta 1892 se je rodil kot Julij, po tragični smrti mlajšega brata pa so ga odrasli začeli klicati Marij, po bratu, kar je povzročilo v njem razklanost identitete. Ko je bil star šest let, je umrl še oče, leto kasneje pa je otroke zapustila mati, ki je odšla za dojljijo v Egipt in postala t. i. aleksandrinka. Šolanja ni dokončal, pač pa se je raje posvetil kompoziciji. S tem ciljem v mislih je odpotoval na Dunaj. Po prvi svetovni vojni se je preselil v Ljubljano, kjer se je družil s slovenskimi avantgardisti med literati in likovniki. Izdajali so revijo *Trije labodi*, v kateri sta izšla dva Kogojeva samospjeva. Kogoj je v tem obdobju pisal tudi glasbene kritike.



V kontekstu slovenskega glasbenega prostora Kogojeva ustvarjalnost označuje preskok od iskanja narodnega glasbenega idioma, ki se je nadaljevalo vse do leta 1923, k ekspresionistični operi. Vrhunec njegovega glasbenega ustvarjanja je opera *Črne maske* (1927), ki jo lahko primerjamo z velikimi opernimi deli, kot sta Straussova *Saloma* in *Elektra*. Njegova misel, da je »vsaka umetnost futuristična – to je usmerjena v bodočnost – in če ni, nima smisla«, je odzvanjala v slovenskem prostoru, četudi je imela le majhno število privrženecv. Po letu 1932 je bil Kogoj diagnosticiran kot shizofrenik in je do smrti živel v bolnišnici za duševno bolne, kar je usodno prizadelo tudi njegovo ustvarjanje. ●

Responding to European artistic impulses of the time, in the early twentieth-century, the composer Marij Kogoj shifted his focus to an aesthetic that sought to articulate subjective experience. Kogoj embraced musical Expressionism in Vienna, the cradle of Freud's psychoanalysis, and there, in 1914, began studying composition with Franz Schreker, and then instrumentation under Arnold Schoenberg. During this period, Kogoj scored his remarkable choral work *Trenotek / Moment* (1914), which drew favourable attention and, published in *Novi akordi / New Chords*, heralded the emergence of musical Expressionism in the broader Yugoslav context. It was a change of identity, i.e. a personality crisis in his early youth, which influenced Marij's exploration of intimate human psychology. Born in 1898 as Julij, the composer's split identity resulted from the tragic death of his younger brother, whose name he had no choice but to take, being called by his brother's name by the adults. When he was six years old, his father died, and a year later the children were left without their mother, who went to Egypt to work as a wet nurse, becoming a so-called Alexandrian woman. Not completing his education, Kogoj devoted his energies to composing instead. With this aim in mind, he went to Vienna. After WWI, he moved to Ljubljana, and associated with the Slovenian avant-garde circle, writers and fine artists. The circle's *Trije labodi / Three Swans* magazine published two of Kogoj's lieder. Kogoj also wrote music reviews throughout this period. Within the context of Slovenian musical culture, Kogoj's creativity evinces a transition from seeking a national musical idiom, a quest pursued until 1923, to the Expressionist opera. The crowning achievement of his musical creativity is the opera *Črne maske / Black Masks* (1927). Kogoj's opera is on a par with great operatic masterpieces, works as monumental as Strauss' *Salome* and *Elektra*. His conviction that, "all art should be futuristic – that is, express a vision of the future – otherwise it is of no use," generated much attention in Slovenia, although garnering only a few adherents. Diagnosed with schizophrenia in 1932 and hospitalised in a mental institution for life, Kogoj's illness thereafter greatly hindered his musicals efforts. ●

CD  
1/1-3

Skladatelj / Composer:

**Marij Kogoj**

Skladba / Composition:

**Če se pleše**, suite za orkester /

**If We Dance**, suite for orchestra

(Foxtrot, Chopiniana, Tango)

(1929–1932)

Izvajalec / Performers:

Orkester Slovenske filharmonije /

Slovenian Philharmonic Orchestra

Dirigent / Conductor:

Uroš Lajovic

Posneto / Recorded:

1986; ni zaznambe snemalne ekipe /

production team unspecified

Foto / Photo:

Vir: Digitalna knjižnica Slovenije ([www.dlib.si](http://www.dlib.si)). /

Source: the Digital Library of Slovenia

([www.dlib.si](http://www.dlib.si)).

## Demetrij Žebre (1912–1970)

Za časa življenja se je Demetrij Žebre uveljavil predvsem na poustvarjalnem področju, ko je izpričal izjemen talent kot dirigent orkestrrov ljubljanske, mariborske in zagrebške operne hiše ter organizator glasbenih dogodkov. Tako je zapustil pomemben pečat v javnem glasbenem življenju Trsta, Maribora in Zagreba. Medtem ko je bil kot glasbeni poustvarjalec deležen ugleda in spoštovanja, pa je Žebetovo skladateljsko delo potekalo bolj ali manj v zakulisju njegovega vsakdana. Temeljno kompozicijsko znanje je prejel na ljubljanskem konservatoriju pri Slavku Ostercu, ki mu je odprla nova obzorja in mu dal izhodišča za nadaljnje ustvarjanje. Osterc je mlademu nadarjenemu skladatelju z očitnim posluhom za sodobne kompozicijske rešitve svetoval izpopolnjevanje v Pragi. Na tamkajšnjem konservatoriju je Žebre kasneje študiral kompozicijo, in sicer najprej pri Josefu Suku in nato pri Aloisu Hábi, dirigiranje pa pri Václavu Talichu. Po uspešno zaključenem študiju je postopoma izoblikoval lastno glasbeno govorico. Gradil je na temeljih tradicije, pri čemer je staro na različne načine družil z novim. Osterčevi neobaročni vplivi v zgodnjih skladbah so se umaknili iskanju naprednejših rešitev v praških letih, čemur je sledilo obdobje bogate impresionistične zvočnosti ter naposled, v poznih delih, vrnitev



k trdnim temeljem »klasicistične« miselnosti. Žebretov opus je precej raznolik, številčno pa izstopajo orkestrska in solistična dela ter samospevi. Poleg tega je pisal tudi komorno, scensko, filmsko in baletno glasbo ter nekaj zborov, medtem ko se pisanja opere kljub dolgoletni in uspešni karieri opernega dirigenta ni nikoli ni lotil. ●

In his lifetime, Žebre established himself primarily as an interpreter, displaying remarkable talent as a conductor in the opera houses of Ljubljana, Maribor and Zagreb, and also as an organizer of musical events. He left an important mark on the musical life of Trieste, Maribor and Zagreb. While he enjoyed prestige and respect as a performer, Žebre's activity as a composer took place more or less behind the scenes of his everyday life. He gained a basic knowledge of composition at the Ljubljana Conservatory with Slavko Osterc, who opened up new horizons for him, giving him a starting point for further creative development. Osterc advised the talented young composer with an obvious ear for modern compositional solutions to continue his studies in Prague. At the conservatory there, Žebre later studied composition, first with Josef Suk and then with Alois Haba, as well as studying conducting with Václav Talich. After successfully completing his studies, he gradually developed his own musical language, built on a foundation of tradition, whereby the old joined the new in various ways. Žebre replaced the neobaroque influence of Osterc in his earlier pieces with a search for more progressive solutions during his years in Prague. This was followed by a period featuring rich impressionist sonorities, succeeded in later works by a return to a firmly grounded 'classical' attitude. Žebre's output is quite diverse, comprising mostly orchestral and solo works as well as *lieder*. In addition to this, he also wrote chamber music, music for theater, film and ballet, and several choral pieces. Despite a long and successful career as an opera conductor, he never attempted to compose in that genre. ●



Skladatelj / Composer:

**Demetrij Žebre**

Skladba / Composition:

**Tek, za orkester / The Run**, for orchestra (1935)

Izvajalec / Performers:

**Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra**

Dirigent / Conductor:

**En Šao / En Shao**

Posneto / Recorded:

**2012; studio 26, RTV Slovenija / studio 26, RTV Slovenia;**

tonski mojster / sound engineer:

**Januš Luznar;**

glasbeni producent / music producer:

**Žiga Stanič**

Foto / Photo:

Z dovoljenjem Narodne in univerzitetne knjižnice – NUK. / Used with the permission of the National and University Library NUK.

## Slavko Osterc (1895–1941)

Skladatelj, pedagog, glasbeni kritik in publicist, eden vodilnih slovenskih glasbenikov med obema vojnama. S samosvojem pogledom na ustvarjanje in izjemnim glasbenim talentom je bistveno vplival na razvoj sodobne slovenske glasbe, s svojim mednarodnim ugledom, ki ga potrjuje zlasti članstvo v odboru Mednarodnega združenja za sodobno glasbo (ISCM), pa je slovenski glasbeni tvornosti omogočil uveljavitev v širšem mednarodnem okviru. Preko meja domovine je prodril s svojimi mojstrovčinami tudi sam; Osterčeva dela so bila v veliki meri izvedena že za časa njegovega kratkega življenja, številna med njimi tudi na tujih festivalskih in koncertnih odrih. Osnovno znanje iz kompozicije je najprej pridobil kot samouk in ga v zrelih letih poglobil ter formalno izpopolnil na praškem konservatoriju, kjer je študiral pod mentorstvom številnih uglednih glasbenikov. Na oblikovanje njegove glasbene govorice sta najbolj vplivala skladatelja Karel Boleslav Jirák in Alois Hába. Po uspešno zaključenem dvoletnem študiju (1925–27) se je vrnil v Slovenijo, prepričan v nove, sodobne umetniške nazore, ki so segali od neobaroka, neoklasicizma in ekspresionizma k atonalnosti, atematičnosti in četrttonski kompozicijski gradnji. S tem znanjem in nazori je stopil na pot posodobitve slovenske glasbene



ustvarjalnosti, in sicer najprej kot neutruden in cenjen učitelj na ljubljanskem konservatoriju ter kasneje na novoustanovljeni Glasbeni akademiji. Kot pedagog je odločilno vplival na generacije skladateljev in vzgojil vrsto odličnih slovenskih glasbenikov (Pavel Šivic, Marijan Lipovšek, Primož Ramovš itd.). Pod vplivom vodilnih sodobnikov (I. Stravinski, P. Hindemith, A. Schönberg, A. Berg) je Osterc izoblikoval svoj značilen glasbeni jezik, v katerem ni bilo prostora za (obrabljeno) romantično sentimentalnost. A tradicije vseeno ni negiral: staro pri njem stoji ob novem, pri uvajanju novih kompozicijskih možnosti pa nikdar ne gre do skrajnih robov. Kljub kratkemu življenju je ustvaril bogat in raznolik opus. ●

A composer, teacher, music critic and journalist, and one of the leading Slovenian musicians in the interwar period. With his original views on artistic creation and his exceptional musical talent, Osterc significantly influenced the development of modern Slovenian music. His international reputation, confirmed particularly by his membership of the board of the International Society for Contemporary Music (ISCM), enabled him to promote Slovenian music in a wider international context. Osterc himself also broke out of the borders of his home country with his masterpieces, and most of his works were performed during his short lifetime, many of them at festivals abroad and on foreign concert stages. Initially, he taught himself the basics of composition; then in his mature years he deepened his knowledge and formally refined it at the Prague Conservatory, where he studied under the tutelage of many prominent musicians, although the composers Karel Boleslav Jirák and Alois Hába had most influence on shaping his musical language. After successfully completing the two-year course (1925–27) he returned to Slovenia and, confident in the new, modern artistic attitudes gaining currency at the time, (ranging from neobaroque, neoclassicism and expressionism to atonality, athematicism and quarter-tonal compositional construction), he was able to take an active part in the drive to modernize Slovenian musical creativity. He accomplished this while working as a tireless and respected teacher, first at the Ljubljana Conservatory and later at the newly established Academy of Music. An excellent teacher, he had a decisive influence on generations of composers, nurturing a number of excellent Slovenian musicians, including Pavel Šivic, Marijan Lipovšek, Primož Ramovš and many others. Under the influence of the leading composers of his time (Stravinsky, Hindemith, Schoenberg, Berg) Osterc forged a distinctive musical language in which there was no place for (well-worn) romantic sentimentality. However, he did not negate traditions: the old stands alongside the new in his music, while the introduction of new compositional possibilities is never taken to extremes. Although he died rather young, he created a rich and varied catalogue of work. ●

Skladatelj / Composer:

**Slavko Osterc**

Skladba / Composition:

**Mati**, simfonična pesnitev /  
**Mother**, symphonic poem  
(1936)

Izvajalec / Performers:

Simfonični orkester RTV Slovenija /  
RTV Slovenia Symphony Orchestra

Dirigent / Conductor:

Anton Nanut

Posneto / Recorded:

1993;

Slovenska filharmonija, dvorana Marjana Kozine /  
Slovenian Philharmonic, Marjan Kozina Hall;

tonski mojster / sound engineer: : Rado Cedilnik;  
glasbeni producent / music producer:

Anton Dežman

Foto / Photo:

Vir: Digitalna knjižnica Slovenije  
([www.dlib.si](http://www.dlib.si)). / Source: the Digital Library  
of Slovenia ([www.dlib.si](http://www.dlib.si)).

## Lojze Lebič (rojen / born 1934)

Skladatelj v svoji glasbeni govorici združuje razpetosti, svetovljansko slogovno odprtost in svojsko občutljivost za dediščino lokalnega in ljudskega izročila. V glasbi modernistično logiko spaja z arhaičnim pojmom rituala ter jo opisuje kot mistično izkušnjo oz. »zvenečo metafiziko«. Pri iskanju zvenečih praresnic vključuje v svojo glasbeno govorico elemente folklorne glasbe, ki služijo kot aluzije na ljudsko glasbo in sprožajo asociacije na podobe iz mitskega sveta. Hkrati v skladu s postmoderno estetiko na povsem enakovreden način združuje tako raznolike glasbene prvine, kot so modalnost, klastri, kontrolirana aleatorika, dvanajsttonska vrsta itd. Lebič se je rodil v Prevaljah na Koroškem, kjer se mu je v mladosti tamkajšnja religiozna in ljudska glasba trajno vtisnila v spomin. Sprva je študiral arheologijo, za katero se zdi, da se zrcali tudi v značilni naplstenosti njegove glasbene govorice. Na Akademiji za glasbo v Ljubljani se je sprva spoprijel z neoklasicizmom v razredu Marjana Kozine, kasneje pa se je oddaljil od tradicionalnega pristopa h komponiranju ter se navdušil nad modernizmom. Prvo srečanje z glasbeno novim na festivalu Varšavska



jesen je spodbudilo nastanek kantate *Požgana trava*. Udeležil se je bienala sodobne glasbe v Zagrebu, poletnega tečaja za sodobno glasbo v Darmstadt ter postal član skupine mladih skladateljev *Pro musica viva*, ki je sledila ideji napredka. Prva priznanja je prejel kot dirigent radijskega zbora, s katerim je gostoval tudi v tujini ter snemal plošče tako za domači kot belgijski radio in Matico hrvatsko. Kot skladatelj je vpel v mednarodni prostor. Lebičeva dela so bila izvedena na festivalih, kot so Svetovni glasbeni dnevi, Glasbeni bienale Berlin, Bienale Zagreb, Musikprotokoll v Gradcu, Pan Music festival v Seulu, Varšavska jesen itd. Njegove *Novembrske pesmi* so se na tekmovanju Rostrum v Parizu uvrstile med deset najuspešnejših del iz leta 1985. ●

The musical expression of composer Lojze Lebič combines the widest extremes of sound, a cosmopolitan openness of style and unique sensitivity to the legacies of local and folk cultures. Blending modernistic logic with the archaic concept of ritual, he describes his music as a mystical experience, or, “a sonic metaphysics”. In a quest for the primordial truths of sound, Lebič incorporates elements of folk music into his musical idiom, traces serving as allusions to traditional musical expression and evoking visions of a mythical world. In keeping with the post-modern aesthetic, Lebič at the same time gives equal consideration to musical elements as diverse as modality, clusters, controlled aleatoricism, twelve-tone composition, etc. Born in Prevalje in Koroška (Carinthia), local religious and folk music made an indelible impression on young Lebič. He first studied archaeology, which seems to echo in his characteristically stratified musical idiom. Following an initial encounter with Neoclassicism, at the Ljubljana Academy of Music and in the class of Marjan Kozina, Lebič grew to distance himself from traditional approaches to composing and develop a fascination for Modernism. First encountering musical innovation at the Warsaw Autumn Festival, this valuable contact generated the *Požgana trava* / *Scorched Grass* cantata. He attended the Zagreb Contemporary Music Biennale and the International Summer Course for New Music in Darmstadt and was a member of the *Pro musica viva*, a group of young composers who pursued the idea of progress. Lebič won first prizes in acknowledgement of his work as a conductor of the Ljubljana RTV Chamber Choir. Under his leadership, the choir toured nationally and internationally, and made records for Radio Slovenia as well as Radio Belgium and Matica hrvatska. As a composer, Lebič has achieved international prominence. His works have been performed at international festivals, including World Music Days, the Berlin Music Biennale, the Zagreb Music Biennale, Musikprotokoll Graz, Pan Music Festival in Seoul, Warsaw Autumn etc. *Novemberske pesmi* / *November Songs* was chosen as one of the ten most successful works of the year at the 1985 Rostrum of Composers in Paris. ●

CD  
1/6-9

Skladatelj / Composer:

**Lojze Lebič**

Skladba / Composition:

**Požgana trava** za srednji glas in orkester  
/ **Scorched Grass** for mezzo-soprano and  
orchestra (Tvoj glas / Your Voice, Vrnitev /  
The Return, Ujeti volk / Captive Wolf,  
Fragmenti iz Prsti jutra / Fragments from the  
Fingers of the Morning)  
(1965)

Izvajalec / Performers:

Simfonični orkester RTV Slovenija /  
RTV Slovenia Symphony Orchestra

Dirigent / Conductor:

Stanislav Macura

Solistka / Soloist:

Marjana Lipovšek – mezzosopran / mezzo-sopran

Posneto / Recorded:

1981;  
Slovenska filharmonija, dvorana Marjana Kozine  
/ Slovenian Philharmonic, Marjan Kozina Hall;  
tonski mojster / sound engineer: Rado Cedilnik;  
glasbeni producent / music producer:  
Anton Dežman

Foto / Photo:

Vir: Društvo slovenskih skladateljev  
(www.dss.si). / Source: the Society of Slovene  
Composers (www.dss.si).

## Dane Zajc (1929–2005)

Pesnik, dramatik in esejist. Eden najpomembnejših slovenskih književnikov druge polovice 20. stoletja. / Poet, playwright and essayist ranking among the most prominent Slovenian writers of the late twentieth century.

### Tvoj glas

Tvoj glas bo samotni  
kakor polnočni čas  
ko zadrhtijo trave  
v temnem vetru.

Temna polnoč:

glas mrtvih bo lovil  
s koščeni rokami  
tvoj hrepeneči klic.

Tvoj jok bo mrzel  
kakor jok ledenih sveč  
v januarsko noč.

Sam boš kot ura opolnoči.  
Neviden in votel  
kot glas ubitega zvona.

Dež groze pada v moje oči.

### Your Voice

Your voice will be lonesome  
like the time around midnight  
when grasses shudder  
in darksome

Pitch-dark midnight:

with bony hands  
the voice of the dead will pursue  
your yearning cry.

Your wailing will be cold  
like the wailing of icicles  
into the January night.

You will be like a clock at midnight.  
Invisible and hollow  
like the sound of a broken bell.

The rain of horror is falling into my eyes.

*Translated by Andrej Rijavec.*

### Vrnitev

Tvoje sestre so že davno žene.  
Tvoja mati se več ne smeje.  
Tvoji bratje so le še kosti.  
Gomila na grobu tvojega očeta se je udrla.

Suho drevo je zašklopotalo:  
Kod si hodil?

To niso tiste sestre,  
to ni več tista mati,  
mrtvi so tvoji bratje,  
strohnjel je tvoj oče.

Popotnik je obstal pod lipami  
svoje mladosti.

### The Return

Your sisters have been wives for a long time.  
Your mother does not laugh any more.  
Your brothers are just bones.  
The mound on your father's grave has caved in.

The dry tree rattled:  
Where have you been?

These are not those sisters,  
this is not that mother any more,  
your brothers are dead,  
your father has rotted away.

The wayfarer stopped short under the linden trees  
of his youth.

*Translated by Andrej Rijavec.*



### Ujeti volk

Teči, teči, teči.  
Z žametnimi stopinjami.  
S prožnimi divjimi nogami.  
Teči tiho kot neslišni sivi duh,  
teči po kletki,  
po gnilem listju.

Teči naprej.  
teči nazaj.  
Z odprtim gobcem.  
Z rdečim jezikom.  
Teči kot siva senca,  
siva tiha senca sovraštva,  
siva senca prezira  
v kletki.

Teči. Teči. Teči.  
Tuliti, tuliti  
divje in sovražno.

Kje so svobodne volčje tolpe.  
kje je krdelo sivih duhov,  
ki plava v mleku mesečine  
kot jadrna vražja čreda.  
Kje so mehki ovčji vratovi.  
O goltati sladko ovčjo kri.  
O tuliti. Tuliti.

Zakaj si zatulil, volk,  
kot da bi zatulila zemlja,  
ki jo pritiska gora skal?

Zakaj si zatulil, volk.

Zakaj si zatulil,  
kot da bi imel zadrte v goltanec  
dolge črne trnje?

### Fragmenti iz Prsti jutra

Dan prihaja s šumom pasjih tac po tlaku.  
Prihaja in ovohava ostanke noči:

Kje so vse besede ...

Ko po robu teme  
leze kot drobna rožnata mravlja  
zarja ...

### Captive Wolf

To run, run, run.  
With velvet steps.  
With supple feral legs.  
Running quietly, an inaudible grey spirit,  
running around the cage,  
on rotten leaves.

Running back and forth.  
Back and forth.  
With an open muzzle.  
With a red tongue.  
Running,  
a grey shadow of hatred,  
the grey shadow of disdain  
in the cage.

To run, run, run.  
To howl, howl  
wild and hostile.

Where are the free wolf packs.  
Where is the drove of grey spirits.  
floating in the milk of the moonlight  
like the core of a diabolical flock.  
Where are the soft sheep throats.  
O to gorge the sweet blood of sheep.  
O to howl. Howl.

Why did you howl, wolf,  
as the earth howls,  
when crushed by a mountain of rocks?

Why did you howl, wolf.

Why did you howl,  
as if long black thorns were  
piercing your throat.

*Translated by Sonja Kravanja.*

### Fragments from the Fingers of the Morning

The day comes with the rustle of dogs' paws on  
the pavement.  
It comes and sniffs at the remnants of the night:

Where are all those words...

When on the margin of darkness,  
like a tiny rosy ant, there edges slowly  
dawn...

*Translated by Andrej Rijavec.*

## Primož Ramovš (1921–1999)

Primož Ramovš je bil pianist in izjemen improvizator na orglah, predvsem pa eden najuspešnejših in najprodornejših slovenskih skladateljev povojnega obdobja. Temeljno znanje iz kompozicijske tehnike je prejel od Slavka Osterca, čigar zadnji diplomant je bil in čigar idejo napredka je uspešno širil in razvijal naprej. Ramovš je bil goreč zagovornik novega, novih izraznih možnosti in velik pristaš eksperimentiranja. Verjel je, da mora skladatelj (in z njim glasba) slediti duhu časa. Kljub temu tradicije ni negiral, pač pa je menil, da napredek nikdar ne sme postati samozadosten. Najradikalnejša Ramovševa ustvarjalna leta so bila petdeseta in šestdeseta leta 20. stoletja, pravi preboj pa je prinesel festival Varšavska jesen, kjer se je skladatelj seznanil z novim glasbenim svetom vodilnih poljskih skladateljev, z W. Lutosławskim na čelu. Postopoma se je povsem odpovedal tonalnosti in funkcijski harmoniji. Vendar mu stroga dodekafonija in serialna oblikovanost glasbenega tkiva nista zares odgovarjali; skladateljevi sproščeni in k improvizaciji nagnjeni osebnosti je bolj ustrezala aleatorika,



ki je njegovi glasbeni invenciji nudila bogate možnosti za razcvet. Ramovšev moto je namreč bil, da je skladateljska ideja (in s tem kompozicijski proces) predvsem spontan dogodek. Njegovo glasbeno govorico so zaznamovali linearno mišljenje in z njim glasbena ostrina, ostri kontrasti in veliki dinamični razpon ter izrazite barvne nianse, zakonitosti glasbenega stavka pa so narekovale zvočne značilnosti posameznih inštrumentov. Ramovšev opus je izjemno bogat in raznolik, prevladujejo pa inštrumentalna dela, ki segajo od solističnih skladb do različnih komornih sestavov, obsežen je tudi seznam njegovih orkestrskih del. ●

A pianist as well as an exceptional improviser on the organ, Primož Ramovš was one of the most successful and most effective and radical Slovenian composers of the post-war period. He received a basic knowledge of compositional technique from Slavko Osterc, whose last student he was and whose idea of progress he expanded and developed further. Ramovš was an ardent advocate of expressive possibilities and a great adherent of experimentation, and he also believed that a composer (and with the composer, music) must follow the spirit of his time. He did not reject tradition, however, believing that progress should not be an end in itself. Ramovš's most radical years were the 1950s and 1960s. A real turning point in his development came when he attended the Warsaw Autumn Festival, where he became acquainted with the new musical world of the leading Polish composers, with Witold Lutosławski making the greatest impact on him. Gradually Ramovš completely abandoned tonality and functional harmony. Strict 12-tone systems and serially-woven musical fabrics, however, did not really appeal to him; the composer's relaxed personality and propensity for improvisation led him more towards the use of aleatory techniques, offering his musical imagination rich opportunities to flourish. Ramovš's motto, in fact, was that the idea of the composer (and with it the compositional process) was primarily a spontaneous event. His musical language is characterized by linear thinking and a musical pungency, sharp contrasts and wide dynamic ranges, as well as expressive shades of color, while the internal logic of the music's construction is dictated by the sonic characteristics of the individual instruments. Ramovš's body of work is extremely rich and varied, dominated by instrumental works ranging from solo pieces to music for various chamber ensembles. His list of orchestral works is also extensive. ●



Skladatelj / Composer:

**Primož Ramovš**

Skladba / Composition:

**Simfonija 68 / Symphony 68**

(♩ = 48, ♩ = 120)

(1968)

Izvajalec / Performers:

Simfonični orkester RTV Ljubljana /

RTV Ljubljana Symphony Orchestra\*

(\* Leta 1991 se je preimenoval v Simfonični orkester

RTV Slovenija. / Renamed the RTV Slovenia Symphony Orchestra in 1991.)

Dirigent / Conductor:

**Samo Hubad**

Posneto / Recorded:

1968; Slovenska filharmonija, dvorana Marjana Kozine / Slovenian Philharmonic, Marjan Kozina Hall;

tonski mojster in glasbeni producent /  
sound engineer and music producer:

**Sergej Dolenc**

Foto / Photo:

Vir: Digitalna knjižnica Slovenije ([www.dlib.si](http://www.dlib.si)). /

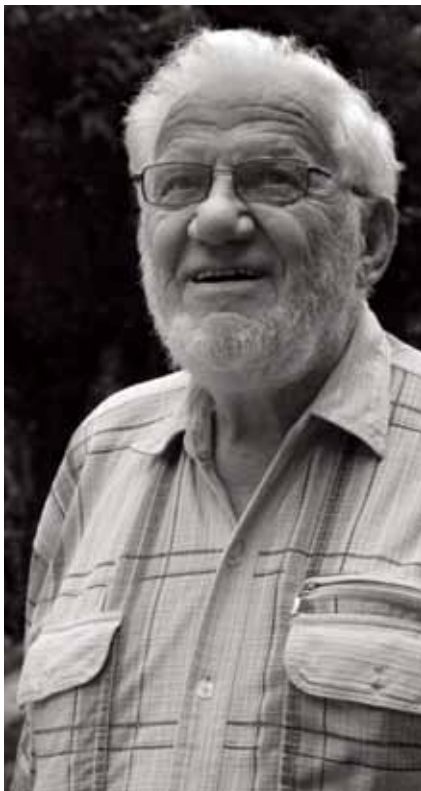
Source: the Digital Library of Slovenia  
([www.dlib.si](http://www.dlib.si)).

Skladatelji / Composers

CD 2

## Jakob Jež (rojen / born 1928)

Skladatelj se je intenzivnim modernističnim sunkom druge polovice 20. stoletja približeval s poudarjenim spoštovanjem do tradicije ter bil v tem oziru v krogu skladateljskih kolegov iz združenja Pro musica viva izjema. Ti so sprejemali impulze iz širšega evropskega okolja in po vzoru Osterca in Kogoja razpirali zorni kot slovenske glasbe proti modernističnim snovanjem in povojni avantgardi, medtem ko je Jež v izčiščenem in tonalitetno osvobojenem glasbenem jeziku razmišljal o povezavah glasbe s filozofskimi, literarnimi in zgodovinskimi konteksti. Najraje je ustvarjal za vokal, katerega izraznost je v povezavi z različnimi inštrumentalnimi zvočnostmi razširjal zlasti v relaciji do besed in pogovora. V duhu avantgarde je prestopal meje med zvrstmi in umetnostmi ter nabor besedil prilagajal žanrom, kar daje njegovi glasbi večpomenskost. Leta 1954 je diplomiral iz glasbene zgodovine pri profesorju Vilku Ukmarju na Akademiji za glasbo v Ljubljani, kasneje pa se je na Oddelku za glasbeno zgodovino za svoj strokovni izpit usmeril v preučevanje in urejanje Kogojeve glasbene zapuščine. Ta ga je spremljala celo življenje in vplivala na njegov skladateljski razvoj. Izvajanje na novo odkritih Kogojevih samospevov je spodbudilo plodno sodelovanje z mnogimi pevci in njegovo ustvarjanje vokalne-inštrumentalne glasbe. Pisal je tudi orkestralno, komorno, solistično in elektroakustično glasbo. Med



njegovimi vidnejšimi vokalnimi deli sta kantata *Do fraig amors* ter *Caccia barbara*, od inštrumentalnih pa moramo omeniti zlasti ciklus *Nomos* za različne komorne zasedbe. Dolga leta je bil glavni in odgovorni urednik glasbenih revij *Grlica* in *Naši zbori*. Za svoje delo je prejel več nagrad, denimo prvo nagrado zveznega radia in nagrado Prešernovega sklada za kantato *Do fraig amors*, ki je nastala na večjezično besedilo srednjeveškega pesnika Oswalda von Wolkensteina. Leta 1991 je prejel Prešernovo nagrado za življenjsko skladateljsko delo in leta 2017 Župančičevo nagrado. ●

Composer Jakob Jež embraced the intensive Modernist surges of the late twentieth century with a profound respect for tradition, and in this regard he was an exception among the composers of the *Pro musica viva* group. This circle adopted impulses from a broader European context and, following the examples of Osterc and Kogoj, opened up Slovenian musical horizons for Modernist impetuses and the post-war avant-garde, whilst Jež, formulating a refined language unhinged from tonality, contemplated the relations between music and the philosophical, literary and historical domains. He preferred to score vocal music, expanding the expressivity of voice in association with different instrumental sonorities, especially in relation to words and speech. In keeping with the avant-garde spirit, he transcended the limits between different musical and artistic categories and adjusted his texts to the chosen genre, which invested his music with subtle shades of meaning. Jež graduated in music history with Professor Vilko Ukmar from the Ljubljana Academy of Music in 1954, and later, for his professional certification exam at the Department of Music History, focused on studying and editing the musical legacy of Marij Kogoj. An enduring interest that lasted his whole lifetime, Kogoj's music influenced the development of his own composing style. Performances of Kogoj's re-discovered lieder encouraged fruitful collaborations with diverse singers and Jež's engagement in vocal-instrumental music. He also wrote orchestral, chamber, electro-acoustic music and solo works. His most notable vocal pieces are the *Do fraig amors* cantata and *Caccia barbara*, whereas the *Nomos* cycle for diverse chamber ensembles is a prominent example of Jež's instrumental works. For a number of years, Jež served as the chief and commissioning editor of the *Grlica* and *Naši zbori* music publications. He has received several awards, e.g., first prize of the Federal Radio, and the Prešeren Fund Award for *Do fraig amors*, a cantata with multilingual texts by Medieval poet Oswald von Wolkenstein. In 1991, he won the Prešeren Award for Lifetime Achievement and, in 2017, the Župančič Award. ●

CD  
2/1

Skladatelj / Composer:

**Jakob Jež**

Skladba / Composition:

**Strune, milo se glasite** za mandolino in godalni orkester / **Strings, Give Us Your Graceful Sounds** for mandolin and string orchestra (1977)

Izvajalec / Performers:

Komorni orkester RTV Ljubljana / RTV Ljubljana Chamber Orchestra

Dirigent / Conductor:

Uroš Lajovic

Solist / Soloist:

Vladimir Hrovat – mandolina / mandolin

Posneto / Recorded:

1977;

Slovenska filharmonija, dvorana Marjana Kozine / Slovenian Philharmonic, Marjan Kozina Hall;  
tonski mojster / sound engineer: **Mitja Gobec**;  
glasbeni producent / music producer:  
**Anton Dežman**

Foto / Photo:

Osební arhiv. / Personal Archive.



Foto / Photo: Andrej Grlje

## Uroš Rojko (rojen / born 1954)

Skladatelj, ki ustvarja na presečišču nemškega in slovenskega sveta. Čeprav se njegov svojstveni glasbeni dialekt izmika umeščanju v eno samo kompozicijsko tradicijo in vedno ostaja nekje na premici med skrajnostmi, kot so »elitistično« in pragmatično, napredno in tradicionalno, pa tudi med čutno muzikalnostjo juga in konstruktivizmom severa, ostaja pri tem zavezan ponotrzanjenemu iskanju resnice. Bistva njegove glasbe zatorej ne gre iskati v filozofskih ali poetoloških konceptih, temveč v učinkovitosti zvočnih kombinacij, v teksturi in mestoma v spektru tona samega. Po končanem študiju klarineta na Akademiji za glasbo v Ljubljani se je zaradi poškodbe roke in seveda zanimanja začel učiti kompozicije pri Urošu Kreku. Leta 1983 je odšel na študij kompozicije v Freiburg, kjer se mu je na predavanjih Briana Ferneyhougha in srečanjih z velikani, kot so Messiaen, Nono, Lachenmann in Xenakis, razprl razburljivi svet sodobnih glasbenih tokov. Študiral je pri osrednjem skladatelju in profesorju freiburške šole, Klausu Huberju, leta 1986 pa se je izpopolnjeval pri Györgyju Ligetiju. Kot skladatelj je v evropskem prostoru posebej opozoril nase kot prejemnik prve nagrade na Mednarodnem natečaju za kompozicijo Alban

Berg na Dunaju in nagrade Evrope ter z izvedbami svojih del na Glasbenih dnevih v Donaueschingenu, na Musikprotokoll in Gradcu in berlinskem Glasbenem bienalu. Njegova skladba *Inner Voices* za flavto in orkester je zazvenela na festivalu Wien Modern z Dunajskimi simfoniki pod taktirko Claudia Abbada. Sodeloval je tudi v projektih Eksperimentalnega studia SWR. Rojkov glasbeni opus obsega komorna dela, simfonične skladbe, glasbo za solo inštrument in vokal ter vokalno-inštrumentalno in elektroakustično glasbo. Med njegovimi deli izstopa tudi komorna opera *Kralj David, citre in meč*. Kot profesor kompozicije na Akademiji za glasbo predava o sodobnih skladateljskih tehnikah, poleg tega pa je redni gostujoči predavatelj v tujini. ●

Uroš Rojko is a composer working between Germany and Slovenia. In terms of compositional tradition, his idiosyncratic musical style eludes description and abides between the extremes of “elitism” and pragmatism, the progressive and traditional, as well as between the sensual musicality of the South and constructivism of the North, whilst invariably displaying a commitment to an internalised quest for truth. Thus, the essence of his music cannot be explicated by philosophical or aesthetic concepts, but is revealed in the effectiveness of sound combinations, in texture and, now and then, in a spectral attention to the materiality of tone. Rojko graduated in clarinet from the Ljubljana Academy of Music, but developed an interest in composition due to an arm injury. Graduating in the class of Uroš Krek, Rojko went on to study composition in Freiburg in 1983. There, attending classes by Brian Ferneyhough and coming into contact with musical giants such as Messiaen, Nono, Lachenmann and Xenakis, Rojko gained a first-hand insight into the fascinating world of contemporary music trends. He studied with the leading composer of the Freiburg School, Klaus Huber, and in 1986 pursued further studies with György Ligeti. Rojko’s artistic affirmation in Europe was documented by the First Prize at the international Alban Berg Composition Competition in Vienna and Premio Europa, as well as by an array of works commissioned by the Donaueschinger Musiktage, the Musikprotokoll Graz and Berlin Biennale. *Inner Voices* for flute and orchestra was performed at the Wien Modern festival by the Vienna Symphony Orchestra under Claudio Abbado. He has also worked with the SWR Experimental Studio. Rojko’s output encompasses chamber works, symphonic pieces, music for a solo instrument and voice, as well as vocal-instrumental and electro-acoustic music. A notable achievement is Rojko’s chamber opera, *Kralj David, citre in meč / King David, Zither and Sword*. Currently on the faculty at the Ljubljana Academy of Music, Rojko lectures on contemporary techniques in music composition, and regularly teaches abroad as a visiting professor. ●



Skladatelj / Composer:

**Uroš Rojko**

Skladba / Composition:

**Dih ranjenega časa /  
The Breath of Wounded Time**  
(1988)

Izvajalec / Performers:

**Simfonični orkester RTV Slovenija / RTV Slovenia  
Symphony Orchestra**

Dirigent / Conductor:

**Lior Šambadal / Lior Shambadal**

Posneto / Recorded:

**2000; Cankarjev dom, Gallusova dvorana /  
Cankarjev dom, Gallus Hall;  
tonski mojster / sound engineer: : Rado Cedilnik;  
glasbeni producent / music producer: Boris Renner**

Foto / Photo:

**Andrej Grilc**

## Lojze Lebič

(glej strani / see pages: 41–43)

CD  
2/3

Skladatelj / Composer:

**Lojze Lebič**

Skladba / Composition:

**Queensland Music** za orkester /  
**Queensland Music** for orchestra  
(1989)

Izvajalec / Performers:

Simfonični orkester RTV Slovenija /  
RTV Slovenia Symphony Orchestra

Dirigent / Conductor:

Marko Letonja

Posneto / Recorded:

1991;  
Slovenska filharmonija, dvorana Marjana Kozine /  
Slovenian Philharmonic, Marjan Kozina Hall;  
tonski mojster / sound engineer: : Rado Cedilnik;  
glasbeni producent / music producer:  
Anton Dežman

## Vinko Globokar

(rojen / born 1934)

Vinko Globokar je osrednji slovenski glasbeni mislec, izvajalec in avantgardni skladatelj 20. stoletja in sodobnega časa. Glasbo snuje kot zvočni diskurz o družbi, njeni preobrazbi in etiki, zato pravi, da je treba glasbo vedno znova iznajti, da ta postane »s toni obloženo komunikativno sredstvo«. Skladateljevo ustvarjalno vodilo je svoboda, ki pa si jo pribori tako, da si vedno znova izbere spone. Te nove kode za urejanje zvočne materije pridobiva z improvizacijskimi in eksperimentalnimi postopki. Njegov obsežni glasbeni opus pokriva mnoge zvočne jezike, ki poleg tona vključujejo hrup, krik, tišino, scenske elemente, zvočno gestiko, deklamacijo ter različne odtržke slišnega sveta, ki se domiselno vpletajo v ustvarjeno glasbeno celoto. Glasbeno pot v Jugoslaviji je leta 1947 začel kot jazzovski pozavnist, kasneje pa je na Nacionalnem konservatoriju v Parizu diplomiral iz pozavne. Študij kompozicije in dirigiranja je nadaljeval pri Renéju Leibowitzu ter se izpopolnjeval pri vplivnem Lucianu Beriu. Kot izjemnemu glasbeniku so mu krstne izvedbe svojih skladb zaupali Stockhausen, Berio, Kagel, Leibowitz in Toru Takemitsu. Kot dirigent

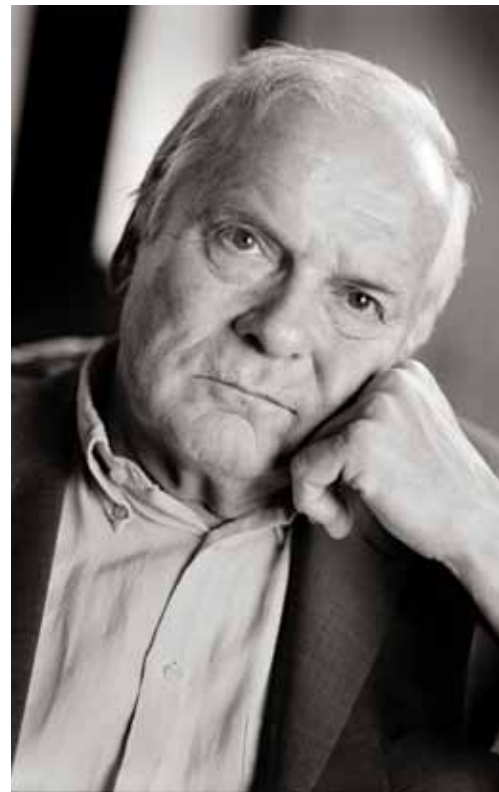


Foto / Photo: Žiga Koritnik

je sodeloval s pomembnimi radijskimi orkestri iz Pariza, Baden-Badna, Berlina, Ljubljane ter filharmoniki iz Varšave, Zagreba, Jeruzalema in Tokia. V poznih šestdesetih je sodeloval s Karlheinzem Stockhausnom in soustanovil skupino za prosto improvizacijo New Phonic Art. Osem let je poučeval na Visoki šoli za glasbo v Kölnu, kjer je študente učil improvizacijo. Te izkušnje je opisal v knjigi *Individuum ↔ Collectivum*. V letih 1973–1979 je bil vodja oddelka za zvočne in glasovne raziskave na inštitutu IRCAM v Parizu. Leta 2002 je prejel Prešernovo nagrado za življenjsko delo. O svoji tehniki igranja na pozavno z vdihovanjem, ustvarjalnem procesu, nesmislu virtuoznosti in o glasbi v kontekstu družbe je pisal v mnogih knjigah, izmed katerih izpostavimo *Vdih – izdih* in *Laboratorium*. ●

Vinko Globokar is Slovenia's seminal twentieth-century and present-day musical thinker, performer and avant-garde composer. Composing music as a form of sound discourse on society, its transformation and ethics, Globokar maintains that music must be invented time and time again in order for it to surface as "a tone-enveloped means of communication". Globokar's composing principle is freedom of creation, a freedom won by repeatedly imposing his own constraints. These new codes for organising sonic material are obtained through improvisational and experimental procedures. His extensive musical creativity includes a variety of sound lexicons, besides tones incorporating noise, shrieks, silence, stage set elements, sound gestures, declamation and diverse fractions of the audible world, which are imaginatively integrated into an emerging musical whole. He started out on his musical career as a jazz trombone player in Yugoslavia, in 1947, and later graduated in trombone from the music conservatoire in Paris. He studied composition and conducting with René Leibowitz and pursued further studies with the influential Luciano Berio. His brilliant virtuoso technique on the trombone prompted many composers to write for him, including Stockhausen, Berio, Kagel, Leibowitz and Toru Takemitsu. He conducted his works with prominent orchestras of the Paris, Baden-Baden, Berlin and Ljubljana radios and the Warsaw, Zagreb, Jerusalem and Tokyo philharmonic orchestras. In the late 1960s, he collaborated with Karlheinz Stockhausen and co-founded New Phonic Art, a free improvisation group. For eight years, he taught trombone at the Staatliche Hochschule für Musik in Cologne, instructing students in improvisation. He related these experiences in his book *Individuum ↔ Collectivum*. Between 1973 and 1979, he headed vocal-instrumental research at IRCAM in Paris. In 2002, Globokar received the Prešeren Award for Lifetime Achievement. He addressed the subjects of his circular-breathing playing technique, creative process, the nonsense of virtuosity and music in a social context in many books, most notably *Vdih – izdih / Inhale – Exhale* (Einatmen – Ausatmen) and *Laboratorium*. ●



Skladatelj / Composer:

**Vinko Globokar**

Skladba / Composition:

**Oranje** za veliki simfonični orkester / **Labour** for large symphony orchestra (1992)

Izvajalec / Performers:

Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra

Dirigent / Conductor:

Vinko Globokar

Posneto / Recorded:

1992; Cankarjev dom, Gallusova dvorana / Cankarjev dom, Gallus Hall;

tonski mojster / sound engineer: : Rado Cedilnik;

glasbeni producent / music producer:

Ambrož Čopi

Foto / Photo:

Žiga Koritnik



**Dirigenti / Conductors**

**Solisti / Soloists**

**Orkestri / Orchestras**

## Uroš Lajovic (rojen / born 1944)

Po študiju kompozicije in dirigiranja pri prof. Danilu Švari in prof. Matiji Bravničarju na ljubljanski univerzi se je Uroš Lajovic izpopolnjeval na Mozarteumu v Salzburgu pri prof. Brunu Maderni ter na dunajski Univerzi za glasbo in uprizarjajoče umetnosti v razredu prof. Hansa Swarowskega. Dirigentsko kariero je nastopil kot stalni dirigent Slovenske filharmonije in vodja Komornega orkestra RTV Ljubljana. V letih 1979–1981 je deloval kot šef dirigent Zagrebških simfonikov in leta 1988 ustanovil komorni ansambel Slovenicum. Na pedagoškem področju se je uveljavil kot redni profesor na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju ter postal leta 2012 njen častni profesor. Njegovo dirigentsko udejstvovanje vključuje tako posamezne nastope kot redna sodelovanja, v svoji karieri pa je zasedal mesta rednega dirigenta, šefa dirigenta in umetniškega vodje glasbenih festivalov in več kot 70 mednarodnih orkestrrov, med katerimi so Dresdenska filharmonija, Beograjska filharmonija, Münchenska filharmonija in salzburški orkester Mozarteum. Za izvedbo Mahlerjeve *1. simfonije* je prejel nagrado Prešernovega sklada. Leta 2013 je bil odlikovan s častnim križem Republike Avstrije za umetnost in znanost. ●

After studying composition and conducting with Danilo Švara and Matija Bravničar at the University of Ljubljana, he continued his training at the Mozarteum in Salzburg with Bruno Maderna and at the Vienna University of Music and Performing Arts in the class of Hans Swarowski. He initially established his conducting career as permanent conductor of the Slovenian Philharmonic and director of the RTV Ljubljana Chamber Orchestra. From 1979 to 1981, he was chief conductor of the Zagreb Symphony Orchestra, and in 1988 he founded the Slovenicum chamber ensemble. He is a tenured professor at the University of Music and Performing Arts in Vienna, becoming an honorary professor in 2012. His conducting engagements include both individual performances and ongoing collaborations; during his career, he has held the positions of principal conductor, chief conductor and artistic director of various music festivals, working with more than 70 orchestras internationally, including the Dresden Philharmonic, Belgrade Philharmonic, Munich Philharmonic and the Salzburg Mozarteum Orchestra. He received the Prešeren Fund Prize for his performance of Mahler's *Symphony No. 1*. In 2013, he was awarded the Cross of Honour for Science and Art of the Republic of Austria. ●

## En Šao / En Shao (rojen / born 1954)

Rojen v Tjandzinu na Kitajskem, se je pri štirih letih začel učiti klavir in leto kasneje še violino. Pri osemnajstih letih je že deloval kot skladatelj, pianist in tolkalec v domačem orkestru. Po končanem glasbenem študiju v Pekingju je deloval kot dirigent Kitajskega radijskega simfoničnega orkestra, Osrednjega filharmoničnega orkestra Kitajske in Nacionalnega mladinskega orkestra Kitajske. Vodil je orkestre, kot so Londonski simfonični orkester, Londonski kraljevi filharmonični orkester, Orkester Hallé, Škotski simfonični orkester BBC in Simfonični orkester Čajkovski. Leta 1990 je zasedel posebej zanj ustvarjeno mesto izrednega dirigenta Filharmoničnega orkestra BBC. Med letoma 1992 in 1995 je bil glavni dirigent in umetniški svetovalec Orkestra Ulster, s katerim je prvič nastopil na glasbenem festivalu BBC Proms. En Šao redno sodeluje z orkestri v Kanadi, Ameriki, Južni Afriki in Novi Zelandiji, je stalni gostujoči dirigent kitajskega nacionalnega simfoničnega orkestra ter glasbeni vodja in dirigent kitajskega orkestra v Tajpeju. Od leta 2006 je šef dirigent Simfoničnega orkestra RTV Slovenija, s katerim je nastopil v koncertnem ciklu *Robeco Series* v dvorani Concertgebouw. Rezultat tega sodelovanja je tudi bogata diskografija in nacionalni zvočni arhiv s posnetki slovenskih glasbenih del. ●

Born in Tianjin in China, En Shao started to play the violin at the age of four, and piano a year later. By the age of eighteen, he was already working as a composer, pianist and percussionist with a local orchestra. After completing his studies in Beijing, he served as conductor of the Chinese Broadcasting Symphony Orchestra, the Central Philharmonic Orchestra of China and the National Youth Orchestra of China. Among others, he has conducted the London Symphony, the Royal Philharmonic Orchestra, the Hallé Orchestra, the BBC Scottish Symphony Orchestra and the Tchaikovsky Symphony Orchestra. In 1990, he became Associate Conductor of the BBC Philharmonic Orchestra, a post created especially for him. Between 1992 and 1995, he was Principal Conductor and Artistic Advisor of the Ulster Orchestra, with whom he made his BBC Proms debut. En Shao also regularly tours Canada and the United States, South Africa and New Zealand; he is the Principal Guest Conductor of the China National Symphony Orchestra, and Music Director and conductor of the Taipei Chinese Orchestra. Since 2006, he has been Chief Conductor of the RTV Slovenia Symphony Orchestra, and has conducted the orchestra in the *Robeco Series* at the Concertgebouw. The partnership with the Slovenian ensemble has yielded a rich discography, a catalogue which also furnishes the national sound archives with recordings of Slovenian musical works. ●

## Anton Nanut (1932–2017)

Ugledni slovenski dirigent, ki je v času svoje mednarodne kariere vodil več kot dvesto orkestrrov, med katerimi so bili Leningrajska filharmonija, orkester Državne kapele iz Dresdna, Dunajski simfoniki, Berlinski simfoniki, orkester dvorane Carnegie in Orkester Sanktpeterburške filharmonije. Dirigiranje je študiral pri Danilu Švari na Akademiji za glasbo v Ljubljani, kjer je kasneje sam postal profesor. Kariero je začel kot stalni dirigent Mestnega orkestra Dubrovnik, ki ga je vodil sedemnajst let. Med letoma 1975 in 1980 je vodil Orkester Slovenske filharmonije, nato pa je v letih 1981–1998 vodil Simfonični orkester RTV Slovenija. Posebno pozornost je namenjal izvedbi slovenskih novitet, zato je skupaj z Marijanom Gabrijelčičem ustanovil ter vodil festival sodobne glasbe Kogojevi dnevi v Kanalu, ki velja za prizorišče mnogih prazvedb slovenskih del. Arhiv posnetkov je napolnil s 650 skladbami. Bil je edini slovenski dirigent, ki je posnel izvedbe vseh Mahlerjevih simfonij. Velja za odličnega interpreta Ludwiga van Beethovna, kar je potrdila tudi nagrada Prešernovega sklada. Ustanovil in vodil je več zborov, angažiral pa se je tudi kot operni dirigent. Leta 1990 se je v zgodovino zapisal s tako imenovano tretjo interpretacijo Kogojeve opere *Črne maske*. ●

Throughout his international career, acclaimed Slovenian conductor Anton Nanut conducted over two hundred orchestras, including the Leningrad Philharmonic Orchestra, the Staatskapelle Dresden, the Vienna Symphony, the Berlin Symphony Orchestra, the Carnegie Hall orchestra and the St. Petersburg Philharmonic Orchestra. He studied conducting with Danilo Švara at the Ljubljana Academy of Music, where he later became a professor. He embarked on his career as the permanent conductor of the Dubrovnik City Orchestra, which he led for seventeen years. Between 1975 and 1980, Nanut served as the Principal Conductor of the Slovenian Philharmonic Orchestra, and in 1981 he was appointed Chief Conductor of the RTV Symphony Orchestra, leaving the post in 1998. Devoting special attention to performances of contemporary Slovenian music, Nanut founded, with co-Artistic Director Marijan Gabrijelčič, the Kogoj Days Festival of Contemporary Music in Kanal, where many Slovenian works received their premiere. A prolific recording artist, making 650 recordings, Nanut was also the only Slovenian conductor to record all of Mahler's symphonies. Nanut's great interpretative acumen in performing Beethoven's works was recognised by the Prešeren Fund Award, the highest recognition for artistic creation in Slovenia. He formed and conducted several choirs, and also served as opera conductor, going down in history in 1990 with a rendition of Kogoj's *Črne maske* / *Black Masks* known as 'the third interpretation' of this opera. ●

## Stanislav Macura (rojen / born 1946)

Češki dirigent, lavreat prestižnega mednarodnega dirigentskega tekmovanja v Besançonu (Francija) in mednarodnega tekmovanja dirigentov Karajanove fundacije v Berlinu. Vodil je več priznanih čeških in mednarodnih orkestrrov in z njimi prepotoval Evropo in Ameriko ter se ustavil tudi na Japonskem. Poleg tega je gostoval na mednarodnih glasbenih festivalih v Pragi, Bratislavi, Dunaju, Istanbulu, Varšavi in Ljubljani. Diplomiral je na poljskem konservatoriju za glasbo v Ostravi in magistriral na Akademiji za glasbo v Brnu. Prvo dirigentsko mesto je zasedel leta 1972 v Filharmoniji v Brnu, nato je dirigiral Filharmoniji v Zlínu na Poljskem ter med letoma 1980 in 1981 deloval kot šef dirigent Simfoničnega orkestra RTV Slovenija. Z Moravskim filharmoničnim orkestrom je izvajal širok repertoar klasičnih mojstrov in odpotoval na več koncertnih turnej. Kasneje je bil glavni dirigent Moravskega gledališča, kjer se je s svojimi interpretacijami *Rusalka*, *Čarostrelca* in *Aida* trajno zapisal v spomin češkega občinstva. Stanislav Macura je ustanovil Jesenski festival sakralne glasbe v Olomucu in sodeloval s češkim, slovaškim in poljskim radiem ter Evropsko radiodifuzijsko unijo (EBU). Macurova diskografija obsega prek sto posnetkov in okoli sedemsto glasbenih del. S svojo interpretativno močjo je zanelil živahno kulturno življenje predvsem v Olomucu. ●

Czech conductor, Stanislav Macura has won contests as prestigious as the International Competition for Young Conductors in Besançon (France) and the Karajan Foundation's International Competition for Conductors in Berlin. He has conducted several renowned Czech and international orchestras, touring Europe and the US with them, and also visiting Japan. He has also appeared at international music festivals in Prague, Bratislava, Vienna, Istanbul, Warsaw and Ljubljana. Macura graduated from the music conservatoire in Ostrava and obtained an M.A. from the Academy of Music in Brno. Taking up his first conducting post in 1972 at the Brno Philharmonic, Macura then conducted the Zlín Philharmonic in Poland and, between 1980 and 1981, served as the Chief Conductor of the RTV Slovenia Symphony Orchestra. He was Principal Conductor of the Moravian Philharmonic Orchestra, with which he built up an extensive repertoire of classical masterpieces. Later, he held the post of the Principal Conductor of the Moravian Theatre, where his interpretations of *Rusalka*, *Der Freischütz* and *Aida* made an indelible impression on Czech audiences. Stanislav Macura founded the Autumn Festival of Sacred Music Olomouc, whose concerts were broadcast to wider audiences in cooperation with the Czech, Slovak and Polish national radios and the European Broadcasting Union (EBU). Macura's discography encompasses over a hundred recordings and some seven hundred musical works. With his interpretative acumen, the maestro kindled a vibrant cultural life in Olomouc and elsewhere. ●

## Samo Hubad (1917–2016)

Po končanem študiju pri Slavku Ostercu in Danilu Švari na Akademiji za glasbo v Ljubljani se je izpopolnjeval v Salzburgu in pri Václavu Talichu v Pragi. Njegova vplivna dirigentska pot se je začela leta 1942 v ljubljanski Operi. V petdesetih letih prejšnjega stoletja si je izoblikoval mednarodno kariero kot šef dirigent Zagrebske filharmonije in kot gostujoči dirigent Münchenske, varšavske, budimpeške in leningrajske filharmonije, radijskega orkestra v Helsinkih, Parizu, Bratislavi in Moskvi ter Tokijskega simfoničnega orkestra. Pod njegovim vodstvom so bila izvedena številna pomembna operna dela v Parizu, na Nizozemskem, v Genovi, v Teatru San Carlo v Neaplju in Teatru Verdi v Trstu. V letih 1947–1966 je deloval kot šef dirigent Orkestra Slovenske filharmonije in nato od 1966 do upokojitve leta 1980 vodil Simfonični orkester RTV Ljubljana, s katerim je posnel večino slovenskega simfoničnega opusa ter pomembne opere, med drugim ekspresionistično opero *Črne maske* Marija Kogoja. Za svoje dirigentsko delo je prejel številna odlikovanja in nagrade, med njimi dve nagradi Prešernovega sklada ter Župančičevo nagrado. ●

After completing his studies with Slavko Osterc and Danilo Švara at the Academy of Music in Ljubljana, he continued his training in Salzburg and with Václav Talich in Prague. His influential conducting career began in 1942 at the Ljubljana Opera. In the nineteen-fifties, he established an international career as chief conductor of the Zagreb Philharmonic and as guest conductor of philharmonic orchestras in Munich, Warsaw, Budapest and Leningrad, radio orchestras in Helsinki, Paris, Bratislava and Moscow, as well as the Tokyo Symphony Orchestra. A number of important operas were performed under his direction in Paris, the Netherlands, Genoa, at the Teatro San Carlo in Naples and the Teatro Verdi in Trieste. Between 1947 and 1966, he worked as chief conductor of the Slovenian Philharmonic Orchestra, and from 1966 until his retirement in 1980 as chief conductor of the RTV Ljubljana Symphony Orchestra, with whom he recorded most of the Slovenian orchestral repertoire and important operas, including the expressionist opera *Črne maske / Black Masks* by Marij Kogoj. He received numerous prizes and awards, including two Prešeren Fund Prizes and the Župančič Prize. ●

## Lior Šambadal / Lior Shambadal (rojen / born 1950)

Kariera tega izraelskega dirigenta in umetniškega vodje se razpenja iz Izraela prek Evrope in Azije v ZDA. Dirigiral je orkestrom, kot so Simfonični orkester Bavarskega radia, orkester Kölnskega radia, Münchenski filharmonični orkester, Dunajski orkester glasbenih umetnikov, Orkester Dunajskega koncertnega združenja in Londonski simfonični orkester. Rodil se je v Tel Avivu, kjer je študiral violo, pozavno, kompozicijo in dirigiranje. Študij je nadaljeval na salzburškem Mozarteumu ter kasneje na Dunaju, kjer se je izpopolnjeval pri dirigentih Hansu Swarowskem, Carlu Marii Giulininiju, Igorju Markeviču in Sergiu Celibidacheju. Turneje s Komornim orkestrom Kibbutz so ga povezale z drugimi orkestri v Izraelu in Evropi. Od leta 1993 do konca sezone 1999/2000 je bil šef dirigent gledališča Pfalztheater v Kaiserslauternu v Nemčiji, kjer so pod njegovim vodstvom izvedli več kot štiristo predstav. Ustanovil je skupino skladateljev Acustic 7/11 in ansambel za novo glasbo Musica Nova, s katerim se je predstavil tudi kot skladatelj. Izvedel je okoli štirideset opernih del, med katerimi je posebna produkcija, Gliinkova opera *Življenje za carja*, postavljena na oder v sodelovanju z moskovskim Bolšoj teatrom. V letih 2000–2003 je bil šef dirigent Simfoničnega orkestra RTV Slovenija, s katerim je gostoval na koncertnih turnejah po Nemčiji, Italiji, Avstriji in Švici. Od leta 1997 deluje kot šef dirigent Berlinskega simfoničnega orkestra. ●

The career of the renowned Israeli conductor and artistic director spans from Israel through Europe and Asia to the USA. The maestro has appeared with a number of orchestras, including the Bavarian Radio Symphony Orchestra, the WDR Symphony Orchestra Cologne, the Munich Philharmonic, the Tonkünstler Orchestra Vienna, the Vienna Concert-Verein-Orchestra and the London Symphony Orchestra. Shambadal was born in Tel Aviv, where he studied viola, trombone, composition and conducting. He furthered his studies at the Mozarteum in Salzburg and later in Vienna, where he was tutored by conductors such as Hans Swarowsky, Carlo Mario Giulini, Igor Markevitch and Sergiu Celibidache. His extensive concert activity and tours with the Kibbutz Chamber Orchestra have linked him with other orchestras in Israel and Europe. From 1993 and the end of the 1999/2000 season, he was Principal Conductor of the Pfalztheater in Kaiserslautern, Germany, where he led more than four hundred performances. As the founder of Acoustic 7/11, a composers' ensemble, and Musica Nova, a new music ensemble, Shambadal has proven himself as a composer, with an output that encompasses chamber, symphonic and vocal music. Through his CD recordings, TV productions and extensive operatic repertoire, he has conducted over forty opera productions, most notably Glinka's *Life for*

*the Tzar*, a special opera project staged in collaboration with Moscow's Bolshoi Theatre. Serving as Principal Conductor of the RTV Slovenia Symphony Orchestra between 2000 and 2003, Shambadal toured Germany, Italy, Austria and Switzerland with the ensemble. Since 1997, he has been the Principal Conductor of the Berlin Symphony Orchestra. ●

## Marko Letonja (rojen / born 1961)

Operni in koncertni dirigent, ki je študiral klavir in dirigiranje pri Antonu Nanutu na Akademiji za glasbo v Ljubljani. Sočasno se je izobraževal na Univerzi za glasbo in uprizarjajočo umetnost na Dunaju, kjer je leta 1989 diplomiral v razredu Otmarja Suitnerja. Dve leti pozneje je postal umetniški vodja in dirigent Slovenske filharmonije, ki jo je vodil do leta 2003. V tem obdobju si je z mnogimi gostovanji izoblikoval mednarodno dirigentsko kariero. Povabili so ga k sodelovanju z evropskimi orkestri, med katerimi sta Dunajski simfonični orkester in Münchenska filharmonija. V letih 2003–2006 je bil šef dirigent in umetniški vodja simfoničnega orkestra Basel. Kot operni dirigent se je uveljavil z italijanskim in nemškim repertoarjem v pomembnih evropskih opernih hišah. Nastopil je v ženevskem Grand Théâtreu, rimskem Teatru dell'Opera, dresdenski Operi Semper, milanski Scali, berlinski Državni operi, berlinski Deutsche Oper itd. V Sydneyju in Melbourneju je dirigiral *Figarovo svatbo* in *Rigoletto*, s Kraljevo švedsko opero pa se je lotil izvedbe Wagnerjevega *Nibelungovega prstana*. V Dunajski državni operi je dirigiral *Pikovo damo*, *Hoffmannove pripovedke*, *Tosca* in *Borisa Gudunova*. Deloval je kot glavni gostujoči dirigent melbournskega Orkestra Victoria, umetniški vodja in dirigent Tasmanskega simfoničnega orkestra ter umetniški vodja strasbourškega Filharmoničnega orkestra. Od začetka sezone 2018/19 je generalni glasbeni direktor Bremenske filharmonije. ●

Slovenian opera and orchestra conductor Marko Letonja studied piano and conducting with Anton Nanut at the Ljubljana Academy of Music. He concurrently studied at the University of Music and Performing Arts Vienna, graduating in 1989 in the class of Otmar Suitner. Two years later, he became Artistic Director and Principal Conductor of the Slovenian Philharmonic Orchestra, a post he held until 2003, during which period he toured extensively and carved out an international career. Letonja has been invited for guest appearances with various European orchestras, including the Vienna Symphony

Orchestra and the Munich Philharmonic Orchestra. Occupying the post of Principal Conductor and Artistic Director of the Basel Symphony Orchestra, Letonja expanded his focus to opera. He achieved distinction as an opera conductor with the Italian and German repertoires in the most prestigious European opera houses. Notable appearances include the Grand Théâtre de Genève, Teatro dell'Opera in Rome, Semperoper Dresden, La Scala Milano, Berlin State Opera and Deutsche Oper Berlin, among others. In Sydney and Melbourne, Letonja conducted *The Marriage of Figaro* and *Rigoletto*, and with the Royal Swedish Opera undertook the task of performing Wagner's *Ring cycle*. He debuted at the Vienna State Opera with *The Queen of Spades*, which he then regularly conducted, as well as *The Tales of Hoffmann*, *Tosca* and *Boris Gudunov*. Letonja served as the Principal Guest Conductor of the Orchestra Victoria Melbourne, Artistic Director and Principal Conductor of the Tasmanian Symphony Orchestra and Artistic Director of the Strasbourg Philharmonic Orchestra. From the beginning of the concert season 2018/19, he assumes the role of Music Director of the Bremen Philharmonic Orchestra. ●

## Marjana Lipovšek (rojena / born 1946)

Takoj po končanem študiju petja v Gradcu in na Dunaju je dobila angažma v dunajski Državni operi, kjer je redno nastopala v vlogah, kot so Octavian, Erda, Fricka, Klitamnestra, Dalila in Brangäne. Kot članica hamburške in Münchenske Državne opere si je dodatno utrdila ugled kot ena vidnejših mednarodno prepoznavnih dramatičnih mezzosopranistk. V Münchnu je zaslovela v vlogah Marie v *Wozzcku* Albana Berga, Preziosille v *Moči usode*, Gae v *Daphne* in kot Fricka. Slednja je postala v njeni interpretaciji eden glavnih adutov nove Münchenske produkcije *Nibelungovega prstana*. Kot Dalila v *Samsonu in Dalili* Saint-Saënsa je na poletnem festivalu v Bregenzu požela velik uspeh, kar ji je oprlo pot na odre v Berlinu in Pereladi (ob Joséju Carrerasu) ter dunajske Državne opere in pariške Opere Bastille. Leta 1989 je na Dunaju pod taktirko Claudia Abbada nastopila kot Marfa v *Hovanščini* in leta 1990 v Covent Gardenu pod taktirko sira Georgea Soltija v vlogi Klitamnestre. Na Salzburškem velikonočnem in poletnem festivalu je prepričala v vlogi Amme v *Ženi brez sence*. Kariero Marjane Lipovšek so zaznamovali nastopi pod taktirko Giuseppeja Sinopolija, sira Andrewa Davisa in Jamesa Levina, s katerim je nastopila v Metropolitanski operi in New Yorku. V žüriški Oporni hiši je sodelovala s Christophom von Dohnányijem in Martinom Kušejem. Njeno snemalno in koncertno dejavnost zaznamujejo sodelovanja z odmevnimi orkestri, kot so Berlinski, Münchenski, Dunajski, londonski in Newyorški filharmoniki, orkester Dresdenske državne kapele in orkester Concertgebouw, ter dirigenti, kot so Harnoncourt, Maazel in Sawallisch. ●

Immediately upon completing her studies of singing in Graz and Vienna, opera singer Marjana Lipovšek joined the ensemble of the Vienna State Opera, where her repertoire included roles such as Octavian, Erda, Fricka, Klytaemnestra, Delilah and Brangäne. As a member of the Hamburg and Munich state operas, she solidified her reputation as one of the internationally most prominent dramatic mezzo-sopranos. In Munich, she rose to fame in the role of Marie in Alban Berg's *Wozzeck*, as Preziosilla in *La forza del destino*, as Gaea in *Daphne* and as Fricka, which in Lipovšek's interpretation became one of the highlights of Munich State Opera's new staging of *The Ring of the Nibelung*. Her Delilah in Saint-Saëns' *Samson and Delilah* at the Bregenz Summer Festival was a spectacular success, and paved her way to further engagements in Berlin, in Perelada (with José Carreras), at the Vienna State Opera and the Bastille Opera House in Paris. In 1989, in Vienna, she sang Marfa in *Khovanshchina* under the baton of Claudio Abbado, and in 1990, in Covent Garden, she interpreted the role of Klytaemnestra under the baton of Sir George Solti. In her debuts at the Salzburg Easter and Summer Festivals, she

won acclaim for her Amme in *Die Frau ohne Schatten*. The highlights of Marjana Lipovšek's career include performances under the baton of Giuseppe Sinopoli, Sir Andrew Davis and James Levine at the Metropolitan Opera in New York. She also worked with conductor Christoph von Dohnányi and stage director Martin Kušej at the Zürich Opera House. Lipovšek has recorded and appeared with some of the world's major orchestras, including the Berlin, Munich, Vienna, London and New York philharmonic orchestras, Staatskapelle Dresden and Concertgebouw Orchestra, and under maestros such as Harnoncourt, Maazel and Sawallisch. ●

## Vladimir Hrovat (rojen / born 1947)

Kot glasbeni ustvarjalec in poustvarjalec se pogosto posveča specifičnim mejnim glasbenim področjem. Poznamo ga predvsem kot multiinstrumentalista, izvajalca na violini, ustni harmoniki, mandolini in klaviaturah, poleg tega pa tudi kot skladatelja. Leta 1971 je diplomiral iz violine v razredu prof. Roka Klopčiča na Akademiji za glasbo v Ljubljani. V letih 1960–1980 je kot član različnih ansamblov zabavne glasbe igral na klavir, bas kitaro, bendžo in še kaj. Hrovat je za slovenske orkestre dragoceni izvajalski adut, saj izvrstno igra na ustno harmoniko in mnoga nekonvencionalna brenkala, ki se občasno pojavljajo v klasičnem simfoničnem repertoarju. Od leta 1966 do upokojitve je bil violinist v Simfoničnem orkestru RTV Slovenija. Daljše obdobje se je posvetil predvsem mandolini in ustni harmoniki, s katerima od konca osemdesetih let dalje redno koncertira. Skladateljski opus Vladimira Hrovata zaznamujejo skladbe, napisane za nekoliko manj konvencionalne inštrumentalne kombinacije. ●

The career of composer and musician Vladimir Hrovat is marked by a devotion to specific, idiosyncratic areas of music. Primarily asserting himself as a multi-instrumentalist, as a violin, harmonica, mandolin and keyboard player, he has also made his mark as a composer. In 1971, he graduated in violin in the class of Prof. Rok Klopčič from the Ljubljana Academy of Music. Between 1960 and 1980, Hrovat played piano, bass guitar, banjo and other instruments in various light music ensembles. An accomplished performer on harmonica and many unconventional plucked string instruments that occasionally feature in the classical symphonic repertoire, Hrovat is a precious asset to Slovenian orchestras. From 1966 until his retirement, he played violin in the RTV Slovenia Symphony Orchestra. For a lengthy spell, he dedicated himself primarily to mandolin and harmonica, instruments that he has regularly played in concert since the late 1980s. Vladimir Hrovat's body of work includes compositions written for somewhat unconventional instrumental combinations. ●

## Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra

Od ustanovitve leta 1947 dalje se kot eno štirih najpomembnejših slovenskih izvajalskih teles posveča izvajanju klasičnih mojstrov in sodobnih del domačih skladateljev ter nadaljuje tradicijo orkestrov starejših družb: Academie Philharmonicorum (1701), Filharmonične družbe (1794) in prve Slovenske filharmonije (1908–1913). Orkester je nastopil pod taktirko prepoznavnih tujih in domačih dirigentov, med njimi Marka Letonje, Uroša Lajovca, Sama Hubada, Lovra von Matačića, Riccardo Mutija, Claudia Abbada in Zubina Mehte, ter sodeloval z vidnimi solisti, kot so Jehudi Menuhin, David Ojstrah, Sviatoslav Richter, Shlomo Mintz, Arthur Rubinstein, Marjana Lipovšek, Bernarda Fink, Dubravka Tomšič Srebotnjak in Irena Grafenauer. Med pomembnejše dogodke iz dnevnika orkestrovih sodelovanj in gostovanj v zadnjem obdobju spadajo koncert pod vodstvom Carlosa Kleiberja, gostovanje z Mstislavom Rostropovičem v Rimu in Valenciji, koncerti v elitni dvorani Musikverein (2002 in 2004) in evropska turneja leta 2012 z Ano Netrebko v vlogi Jolante iz istoimenske opere P. I. Čajkovskega pod taktirko takratnega umetniškega vodje Emmanuela Villauma. Posnetek koncertne izvedbe omenjene opere je izšel pri založbi Deutsche Grammophon in obogatil obsežno diskografijo orkestra, ki šteje več kot 50 plošč. ●

Since its establishment in 1947 as one of the four most important performing ensembles in Slovenia, the Slovenian Philharmonic has been dedicated to performing classical masterpieces and contemporary works by Slovenian composers, while continuing the orchestral tradition of previous incarnations of the organization: the Academie Philharmonicorum (1701), Philharmonic Society (1794) and the first Slovenian Philharmonic (1908–1913). The orchestra has performed under the direction of renowned foreign and Slovenian conductors, including Marko Letonja, Uroš Lajovic, Samo Hubad, Lovro von Matačić, Riccardo Muti, Claudio Abbado and Zubin Mehta, and has collaborated with prominent soloists such as Yehudi Menuhin, David Oistrakh, Sviatoslav Richter, Shlomo Mintz, Arthur Rubinstein, Marjana Lipovšek, Bernarda Fink, Dubravka Tomšič Srebotnjak and Irena Grafenauer. Among the most important events on the list of the orchestra's collaborations and guest appearances in recent years are a concert under the direction of Carlos Kleiber, guest appearances with Mstislav Rostropovich in Rome and Valencia, concerts in the elite Musikverein (2002 and 2004) and a European tour in 2012 with Anna Netrebko in the role of Jolante from the eponymous opera by Tchaikovsky under the baton of former artistic director Emmanuel Villaume. A recording of the concert performance of the opera was released by Deutsche Grammophon, enriching the extensive discography of the orchestra, which comprises more than 50 discs. ●

## Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra (Simfonični orkester RTV Ljubljana / RTV Ljubljana Symphony Orchestra)

Orkester je začel delovati leta 1955, in sicer pod vodstvom dirigenta Uroša Prevorška, do pričetka 21. stoletja pa je z domačimi dirigenti Samom Hubadom, Antonom Nanutom in Markom Munihom ter češkim dirigentom Stanislavom Macuro utrdil svoje poslanstvo. V tej smeri od leta 2006 nadaljuje kitajski dirigent En Šao, ki vodi orkester pri poustvarjanju skladb velikih klasičnih mojstrov in oskrbuje nacionalni fonotečni arhiv s slovenskimi glasbenimi deli. Bogata diskografija orkestra presega 100 izdaj za različne domače in tuje založbe. Orkester se je večkrat predstavil tudi na pomembnih mednarodnih odrih, denimo v amsterdamski dvorani Concertgebouw, v dvoranah Musikverein in Konzerthaus na Dunaju, in festivalih, kot so beneški bienale, festival Trieste contemporanea in Mahlerjevi tedni v Toblachu. Pod umetniškimi vodstvom izraelskega dirigenta Liorja Šambadala (2000–2002) je orkester posnel več plošč za založbo Arte Nova ter na festivalu Wien modern pod vodstvom dirigenta Diega Massona predstavil glasbo Vinka Globokarja. Sestav je sodeloval s priznanimi dirigenti in glasbeniki, kot so Neeme Järvi, Mariss Jansons, Ralf Weikert, Angela Gheorghiu in Dmitrij Sitkovecki, ter dal priložnost glasbenikom, kot so Aci Bertonec, Irena Grafenauer in Ciril Škerjanec, da so prišli do svojih prvih posnetkov. ●

The orchestra began performing in 1955 under the direction of conductor Uroš Prevošek. Until the beginning of the 21st century, it strengthened its mission under the guidance of Slovenian conductors Samo Hubad, Anton Nanut, Marko Muni, as well as the Czech conductor Stanislav Macura. Since 2006, the Chinese conductor En Shao has continued in this direction, leading the orchestra in interpretations of works by the great classical masters and supplying the National Radio Music Archive with recordings of Slovenian music. The orchestra's rich discography includes more than 100 releases on various Slovenian and foreign labels. Their concert activities have seen the orchestra perform at important international concert halls, including the Concertgebouw in Amsterdam, the Musikverein and Konzerthaus in Vienna, and at festivals such as the Venice Biennale, the Trieste Contemporanea Festival, and the Mahler Weeks in Toblach. Under the artistic direction of Israeli conductor Lior Shambadal (2000–2002) the orchestra has made several recordings for the Arte Nova label, and at the Wien Modern festival they presented the music of Vinko Globokar under the direction of conductor Diego Masson. The ensemble has collaborated with renowned conductors and performers such as Neeme Järvi, Mariss Jansons, Ralf Weikert, Angela Gheorghiu and Dmitri Sitkovetsky, and given an opportunity to musicians such as Aci Bertonec, Irena Grafenauer and Ciril Škerjanec to make their first recordings. ●

## Komorni orkester RTV Ljubljana / RTV Ljubljana Chamber Orchestra

Sprva je orkester v kratkem obdobju, ki ga zamejajeta letnici 1974 in 1978, redno deloval pod dirigentskim vodstvom Uroša Lajovca, sestavljali pa so ga člani tedanjega Simfoničnega orkestra RTV Ljubljana. Od leta 1978 do leta 1984 je deloval zgolj projektno. V času tako rednega kot projektnega delovanja je orkester zapolnjeval pomembno vrzel v takratni komorni glasbeni kulturi z nastopi po celotni nekdanji skupni državi Jugoslaviji in dajal pobudo za nastanek vrste novih del, napisanih za tovrstni sestav, ki so jih prispevali slovenski skladatelji Lojze Lebič, Jani Golob, Primož Ramovš in Jakob Jež. ●

Comprised of members of the RTV Ljubljana Symphony Orchestra, the ensemble originally performed and recorded regularly between 1974 and 1978 under the direction of Uroš Lajovic; later, from 1978 until 1984, they worked only on a project-to-project basis. During both periods of regular and irregular activity, the orchestra filled an important gap in the performance of chamber music in Yugoslavia, giving concerts around the country, while it also spurred the creation of a number of new compositions for ensembles of this kind by numerous Slovenian composers, including Lojze Lebič, Jani Golob, Primož Ramovš and Jakob Jež. ●



## SIGIC – Slovenski glasbenoinformacijski center / Slovenian Music Information Centre

SIGIC – Slovenski glasbenoinformacijski center je osrednja informacijska točka za dostop do informacij o slovenski glasbi, glasbenikih in glasbenih strokovnjakih ter aktualnih glasbenih aktivnostih. Sistematično skrbi za promocijo slovenske glasbe in glasbenikov tako doma kot v tujini. V ta namen se SIGIC uspešno povezuje s številnimi glasbenimi institucijami v Sloveniji in po svetu ter je polnopravni član Mednarodne zveze glasbenoinformacijskih centrov (IAMIC). SIGIC izdaja spletno revijo o glasbi *Odzven*, ki prinaša kritično refleksijo in analitično misel o aktualnem glasbenem dogajanju vseh žanrov. Leta 2011 je SIGIC začel izdajati pregledne kompilacijske zgoščenske, s katerimi predstavlja presežke v posameznih glasbenih žanrih. Zgoščenkam *Jazz Slovenia 2011*, *Etno Slovenia 2011*, *Eksperiment Slovenia*, *Klasika Slovenia: Skladbe za orkester, 1. del*, *Jazz Slovenia 2015: Čas za improvizacijo in Uglasevanje v svet: Slovenija* tako sledi *Klasika Slovenia: Skladbe za orkester, 2. del*, ki jo držite v rokah. ●

The Slovenian Music Information Centre – SIGIC – is the central information point for Slovenian music, musicians, musical professionals, and current musical events and activities. The organization systematically promotes Slovenian music and musicians both nationally and internationally. To this end, SIGIC connects numerous musical institutions in Slovenia and around the world, and is a full member of IAMIC, the International Association of Music Information Centres. SIGIC publishes a web music magazine called *Odzven*, which offers critical reflection and analysis about current musical activities in all genres. In 2011, SIGIC started publishing compilation CDs presenting the best from individual music genres; the CDs *Jazz Slovenia 2011*, *Etno Slovenia 2011*, *Eksperiment Slovenia*, *Klasika Slovenia: Orchestral Works Vol. 1*, *Jazz Slovenia 2015: Time to Improvise* and *Tuning into the World: Slovenia* are now followed by this compilation, *Klasika Slovenia: Orchestral Works Vol. 2*. ●

Več o SIGIC-u / More about SIGIC: [www.sigic.si](http://www.sigic.si).

## RTV Slovenija, ZKP – Založba kakovostnih programov / RTV Slovenija, ZKP Publishing and Record Label

ZKP RTV Slovenija izdaja in distribuira programe na nosilcih zvoka že skoraj pol stoletja in na nosilcih slike preko dvajset let. Od vsega začetka založba skrbi za vse glasbene zvrsti, tako jazz, klasiko in opero kot tudi otroške pesmi, rock, pop, šanson, ljudsko, etno in narodnozabavno glasbo. V sedemdesetih in osemdesetih letih je bila ena najmočnejših založb na ozemlju nekdanje Jugoslavije. V zadnjih letih je še bolj neposredno povezana z radijskimi in televizijskimi programi v smislu promocijske dodane vrednosti, obnavljanja in izdajanja dragocenih avdio in video arhivov in podpore novim projektom. Letno izda med 20 in 30 visoko kakovostnih programov s področja vseh glasbenih zvrsti, otroških programov animacije, pesmi in pravljic, dokumentaristike in igranih projektov, svojo založniško dejavnost pa širi tudi na nove medije ter z izidi podpira tako nove talente kot vrhunske slovenske umetnike. ●

The RTV Slovenia Publishing and Record Label known as ZKP RTV Slovenija has been releasing and distributing audio recordings for nearly five decades and video recordings for more than twenty years. One of the most powerful record companies of the 1970s and 1980s in the former Yugoslavia in nearly all music genres (i.e. classical and opera, children's songs, rock, pop, folk, chanson, ethno, jazz), it has been recently mostly linked to radio and television programs of various genres, restoring and commercially releasing valuable archival audio and video recordings and supporting new projects. Twenty to thirty new releases per year bring first-rate music, children's programs (animation, songs and fairytales), fiction and documentary releases to new platforms, as well supporting both new talent and the most prominent Slovenian artists. ●

Več o ZKP RTV Slovenija / More about ZKP RTV Slovenija: [www.rtvlo.si/zkpprodaja](http://www.rtvlo.si/zkpprodaja).

## Klasika

Skladbe za orkester, 2. del / Orchestral Works Vol. 2  
Slovenija

Izbor skladb za kompilacijo je opravil dr. Gregor Pompe. /

The compositions were selected by Gregor Pompe, PhD.

Uredništvo / Editorial Board: SIGIC, ZKP RTV Slovenija  
Strokovna sodelavca / Professional assistants:

Mojca Menart, Viktor Škedelj Renčelj

Besedila / Texts: dr. Gregor Pompe, Maia Juvanc

Lektorica slovenskih besedil / Slovenian language copy  
editor: Monika Jerič

Prevod / Translation: Anina Oblak, Steven Loy

Lektor angleških besedil / English language copy editor:  
Philip Burt

Glasbeni producent izdaje / Music producer of final  
master: Matjaž Prah

Mastering: Radio Slovenija, Studio 15, Miro Prljača

Oblikovanje / Design: Eda Pavletič

Naklada / Print run: 1350 izvodov / 1350 copies

Izdano v sodelovanju z / Released in cooperation with:  
Radio Slovenija, Program ARS

Odgovorni urednik / Managing editor: Matej Venier

Urednik uredništva za resno glasbo /

Editor of Classical Music Department: Gregor Pirš

SIGIC – Slovenski glasbenoinformacijski center /

Slovenian Music Information Centre

Zanj / Represented by: Miha Kozorog

Naslov / Address: Trg francoske revolucije 6,  
1000 Ljubljana, Slovenija

[www.sigic.si](http://www.sigic.si)

© & © 2018 RTV Slovenija, ZKP – Založba kakovostnih  
programov / ZKP Publishing and Record Label

Zanj / Represented by: Mojca Menart, vodja

založniške dejavnosti / Head of Label

Naslov / Address:

Kolodvorska 2, 1550 Ljubljana, Slovenija

Vsa dela in izvedbe so avtorsko zaščiteni. /

Copyright subsists in all recordings on this label.

Ljubljana, maj / May 2018

Nakup preko interneta / On-line purchase:

[www.rtvlo.si/zkpprodaja](http://www.rtvlo.si/zkpprodaja)



© & © 2018



City of Ljubljana



Izdajo sta finančno podprla Ministrstvo za kulturo  
Republike Slovenije in Mestna občina Ljubljana. /

This publication received financial support from the  
Ministry of Culture of the Republic of Slovenia and  
the City of Ljubljana.