

ERT

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KONCERTNA POSLOVALNICA

SEZONA/SEASON
2007/2008

CIKEL ZA MLADE
YOUTH SERIES

KONCERTNA POSLOVALNICA
CONCERT MANAGEMENT

Kulturno-prireditveni center NARODNI DOM MARIBOR
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CIKEL ZA MLADE 2007–2008
YOUTH SERIES

Pokrovitelj
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Koncerte sta podprla Ministrstvo za kulturo
Republike Slovenije in Mestna občina Maribor
Concerts are supported by the Ministry of Culture of the
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1. ABONMAJSKI KONCERT / 1st SUBSCRIPTION CONCERT
Četrtek, 18. oktober 2007, ob 18.00 / Thursday 18th October 2007 at 6 pm
Dvorana Union Maribor / Union Hall Maribor

HARMONIJE EVROPE HARMONY OF EUROPE

Sodelujejo / Performers

Andreja Zupančič – vokal / *vocal*
Simone Zancchini – harmonika / *accordion*
Janez Gabrič – bobni / *drums*
Matej Hotko – kontrabas / *double bass*
Rok Lopatič – klaviature / *keyboard*
Adam Bicskey – cimbale / *cymbal*
Dejan Lapanja – kitara / *guitar*
Branko Rožman – harmonika / *accordion*
Zvezdana Majhen – besedila / *texts*

Andreja Zupančič



V procesu združevanja evropskih narodov ima glasba pomembno vlogo. Izhajajoč iz te izkušnje je nastal projekt **Harmonije Evrope**, aktualen po svoji vsebini, poučen v združevanju mnogoterega. Skladbe izpovedujejo duhovne presežke posameznih držav, njihove nacionalne posebnosti, iz katerih lahko črpamo vsi. Glasbena kompozicija je grajena na menjavi preprostih in zahtevnejših strukturnih komponent, pri čemer je spoštljivo upoštevana glasbena tradicija vsake države. Projekt spodbuja domovinska čustva v najširšem pomenu – vendar preden spoznamo druge in njihovo glasbeno dediščino, spoznajmo sebe. Le sobivanje enakopravnih bo sprožilo kreativno ustvarjalno glasbeno sinergijo.

*Music plays an important role in the integration process of the nations in Europe. **The Harmony of Europe** project has derived from this experience, and is topical as regards its contents and instructive in terms of its multifaceted character. The compositions express spiritual superlatives of various countries, their specific national features we can all draw benefits from. The musical composition is built on an exchange of simple and more complex structural components, whereby musical tradition of every country is respectfully observed. The project arouses patriotic feelings in their widest meaning – yet, before we get familiar with other nations and their musical heritage we should understand ours. A creative musical synergy can only be triggered by coexistence of equals.*

2. ABONMAJSKI KONCERT / 2nd SUBSCRIPTION CONCERT
Četrtek, 29. november 2007, ob 18.00 / Thursday 29th November at 6 pm
Dvorana Union Maribor / Union Hall Maribor

BASTIEN IN BASTIENNA BASTIEN AND BASTIENNE

**Komorna opera Slovenskega komornega glasbenega gledališča /
Chamber opera by the Slovenian Chamber Music Theatre**

Sodelujejo / Performers

Bastienna / Bastienne, pastirica / a *shepherdess* – Katja Konvalinka, sopran / *soprano*
Bastien, njen ljubi / *her lover* – Edvard Strah, tenor
Kolas / *Colas*, domnevni čarovnik / a *quack
magician* – Silvo Škvarč, bas / *bass*
Marko Hribernik – klavir in glasbeni vodja /
piano and musical leader
Henrik Neubauer režiser / *Director*

Prva izvedba s prevodom in prologom Slavka Osterca.
/ *First performance with the translation and prologue by
Slavko Osterc.*



Radostno otroška in ljudsko občutena Mozartova pastoralna igra s petjem, Bastien in Bastienna, učinkuje presenetljivo sveže še danes in nas nesporno očara, kljub temu, da je stekla izpod peresa dvanajstletnega skladatelja. Vsebinsko izpostavlja ljubosumje dveh sprtih zaljubljenecv, ki ju vaški modrec Kolas prek navidezne čarovnije čudežno ozdravi: Bastienna sumi, da ji je Bastien nezvest, zato se posvetuje s Kolasom, ki uživa na vasi veliko zaupanje in spoštovanje; nekateri celo mislijo, da ima čarodejske sposobnosti, s katerimi se rad hvali. Tudi Kolas je izvedel, da je Bastienna zapeljala lepa graščakinja, zato se odloči, da nezvestega spametuje. Bastienni svetuje, naj se pretvarja, da ima druge ljubimce. Ko Bastienna potolažena odide, pride h Kolasu Bastien. Zagotavlja, da se je rešil norosti in bo ljubil le Bastienco. Kolas mu pove, da je prepopen, ker si je Bastienna izbrala drugega in se ponudi za posrednika. Z navidezno čarovnijo prek »čarovniške knjige« privede Bastienco, ki se res dela, da Bastienna ne mara več. Oba se prepričujeta, da imata drugega oziroma drugo, a ne moreta skriti medsebojne ljubezni. Ta ju res spet privede skupaj in Kolas je lahko zadovoljen s svojo uspešno »čarodejno« zdravilno metodo ...

Bastien and Bastienne, Mozart's pastoral play with singing, appearing joyfully childlike and sharing a folk-like feeling, works surprisingly fresh even today and is undoubtedly fascinating, although it was written when the composer was only twelve years old. It highlights the jealousy of two quarrelling lovers healed miraculously by Colas, a village wise man through an apparent magic: Bastienne fears that Bastien has forsaken her and she seeks advice from Colas, who enjoys great trust and respect in the village; some villagers even think he possesses magical powers he likes to boast about. Colas also learns that Bastien has been seduced by the beautiful lady of the manor and has decided to bring the unfaithful lover to his senses. His advice to Bastienne is that she should pretend she has other lovers. When Colas comforts her, Bastienne leaves the magician and Bastien pays him a visit. He claims he has got rid of the insanity and that he will love only Bastienne. Colas tells him that he is too late since Bastienne has chosen a new lover and he offers to act as a middleman. Through an apparent magic by means of his "book of spells" he brings back Bastienne who really pretends she no longer cares for Bastien. They both convince each other that they have another lover though they are unable to hide their mutual love. This brings them back together again and Colas can be happy about his successful "magical" healing method ...

3. ABONMAJSKI KONCERT / 3rd SUBSCRIPTION CONCERT
Četrtek, 6. december 2007, ob 18.00 / Thursday 6th December 2007 at 6 pm
Dvorana Union Maribor / Union Hall Maribor

SPOZNAVAJMO GLASBILA IN GLASBENE SESTAVE /
LET'S LEARN ABOUT MUSICAL INSTRUMENTS AND MUSIC GROUPS

GODALNI KVARTET IN GODALNI KVINTET A STRING QUARTET AND A STRING QUINTET

Sodelujejo / *Performers*

Godalni kvartet Godalika / *Godalika String Quartet*

Nino de Gleria – kontrabas / *double bass*

Spored / *Programme:*

W. A. MOZART, J. S. BACH, N. DE GLERIA, D. ŠOSTAKOVIČ



Glasbila spremljajo človeka že od pradavnine, ko je ta ugotovil, da iz preprostih predmetov okoli sebe lahko izvabi različne zvoke in iz njih gradi glasbo. Z nenehnim človekovim izpopolnjevanjem so tako skozi tisočletja ustvarjanja glasbe »prehodila« dolgo pot razvoja. Najdlje so se v izvirnejših oblikah ohranila v ljudski glasbi, medtem ko so v klasični sledila vedno večjim zahtevam po vrhunski izvedbi. Tudi glasbeni sestavi so se skozi zgodovino spreminjali, v odvisnosti od duha časa in sloga. Godalni kvartet, denimo, ki je ime za komorno skupino dveh violin, viole in violončela kot tudi za skladbo takšnega sestava, se je kot ena najpomembnejših zvrsti razvil v 18. stoletju. Tokrat se bomo torej pomudili pri glasbilih s strunami, ki nihajo, ko čeznje vlečemo z lokom. Ločimo jih po velikosti in načinu igranja nanje, med najbolj uveljavljene pa štejemo violino, violo, violončelo in kontrabas. Poznamo pa tudi starejša, zgodovinska in ljudska glasbila te vrste – rebab, vielle, geige, lירו da braccio, gusle ...

Musical instruments have been used since ancient times, as soon as people found that various sounds could be produced from simple items around them and create music this way. Through thousands of years of creation of music they "have made" a long way of development along with constant improvements made by people. They are best preserved in their original forms in folk music, while in classical music they have followed increasing demands for a supreme performance. Similarly, music groups have been subject to change throughout the history, depending on the spirit of time and style. A string quartet, for example, which is the name of a chamber group of two violins, a viola and a violoncello as well as the name of a musical composition performed by such a group, developed as one of the most important types in the 18th century. This time, we will focus on musical instruments with strings which resonate if a bow is drawn across them. They differ by size and type of playing, with the most established being a violin, a viola, a violoncello and a double bass. We also know older, historical and folk musical instruments of this type – rebab, vielle, Geige, lירו da braccio, gusle ...

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4. ABONMAJSKI KONCERT / 4th SUBSCRIPTION CONCERT
Četrtek, 14. februar 2008 ob 18.00 / Thursday 14th February 2008 at 6 pm
Dvorana Union Maribor / Union Hall Maribor

KAKO NASTANE SKLADBA HOW IS A PIECE OF MUSIC CREATED

Sodelujejo / Performers

Damski godalni orkester Musidora / Musidora Ladies String Orchestra
Živa Ploj Peršuh dirigentka / conductress

skladatelj N. N. / composer N. N.



Glasbena umetnina je trdno vpeta v komunikacijsko verigo soodvisnih členov – med ustvarjalca, izvajalca, poslušalca in kritika. Izmed vseh naštetih je kljub zapletenim procesom slušne percepcije še vedno največja neznanka ustvarjanje. Predvsem za tiste, ki nikoli niso imeli izkušnje s tem. Navdih božanskih muz, podzavestni vzgibi, ki sprožajo »čudežno zlivanje« glasbe na papir – takšna je verjetno lahko danes le še laična predstava o ustvarjalnem aktu, ki pa vsekakor nekaj od tega potrebuje za svojo uresničitev in nastanek umetnine. Vendar – kolikšen je delež iracionalnega in racionalnega pri tem? Ali ste se že kdaj vprašali, od kod skladatelju ideja za takšno in drugačno blagozvočje? Kaj nastane prej – melodija ali akordi? Kaj žene skladatelja k pisanju glasbe? Kdo je tisti, ki skrbi za pravilno izvedbo? Komu so skladbe namenjene? Ali je težko pisati glasbo? Vse to in še veliko več bomo izvedeli na koncertu – neposredno iz skladateljevih ust.

A musical work of art is firmly integrated into a communication chain of interdependent links – between a composer, a performer, a listener and a critic. Of all the above indicated, creation is still considered to be the largest unknown in spite of the complex processes of hearing perception, primarily for those who have never had any experience with it. The inspiration of divine muses, subconscious impulses triggered by a “miraculous pouring” of music on the paper – this can today probably be only a lay presentation of an act of creation which definitely needs something of it for its realisation and a creation of a work of art. However – what is the proportion of irrational and rational here? Have you ever asked yourself where a composer gets an idea for one or another kind of harmony? What is created first – a melody or accords? What drives a composer to write music? Who is the one who takes care of a correct performance? Who are the compositions made for? Is it difficult to write music? We will learn all this and much more at the concert – directly out of the composer’s mouth.

5. ABONMAJSKI KONCERT / 5th SUBSCRIPTION CONCERT
Četrtek, 27. marec 2008, ob 18.00 / Thursday 27th March 2008 at 6 pm
Dvorana Union Maribor / Union Hall Maribor

KINO-UHO CINEMA-EAR

Sodelujejo / Performers

Peter Kus

Glasbena skupina Od Vlasova prjatu / *Od Vlasova prjatu music group*

Spored / Programme:

PETER KUS



Kar se je ob izumu zvočnega filma zdelo preteklost, postaja danes vse večja atrakcija. »Živa« spremljava k nememu filmu, ki nastaja pred našimi ušesi, bo zato še posebej zanimiva izkušnja za mlade rodove. V projektu Kino-Uho bomo videli animirane filme Ladislava Starewita (1882–1965), rusko-francoskega animatorja in režiserja poljskega rodu, ki velja za utemeljitelja lutkovnega filma, enega njegovih prvih ustvarjalcev in pionirja prostorske animacije. Lutkovni film je razvil do tehnične perfekcije in ga nadgradil z bujno domišljijo. Na filmsko platno je prenašal animirane basni, v katerih so nastopale živali na gibalno dovršen način. Filmi, ki jih je ustvarjal predvsem za otroke, so neverjetno domiselni, duhoviti, estetsko dovršeni in bogati v svoji sporočilnosti. Z ljubko bizarnostjo in nadrealistično lepoto lahko danes prevzamejo gledalce vseh starosti. Izbor nemih Starewitezovih filmov bomo tokrat v Sloveniji videli prvič. Poseben pečat bo dogodku dala nova glasbena spremljava, ki jo bo za filme napisal skladatelj **Peter Kus** in jo v živo izvedel skupaj s člani skupine **Od Vlasova prjatu** neposredno ob njihovem predvajanju.

*What seemed to belong to the past at the time of the sound-film invention is becoming increasingly attractive today. "Live" music accompanying a silent film in front of our ears will be a particularly interesting experience for young generations. We will watch animated films within the Cinema-Ear project by Ladislav Starewicz (1882–1965), a Russian-French animator and director of Polish descent, regarded as a founder of puppet film, one of its first creators and a pioneer in spatial animation. He developed puppet film to a stage of technical perfection and upgraded it with his vivid imagination. He made animations of fables, in which animals appeared in a perfect manner in terms of movements. The films he created mainly for children are incredibly imaginative, humorous, aesthetically accomplished and rich in their communication efficiency. With their sweet bizarreness and surrealistic beauty they can impress today spectators of any age. This will be the first selection of Starewicz's films shown in Slovenia. The highlight of the event will be the musical accompaniment to be written for the films by the composer **Peter Kus** performed live together with the members of the **Od Vlasova prjatu** group during the film performance.*

6. ABONMAJSKI KONCERT / 6th SUBSCRIPTION CONCERT
Četrtek, 10. april 2008, ob 18.00 / Thursday 10th April 2008 at 6 pm
Dvorana Union Maribor / Union Hall Maribor

OBLIKA V GLASBI A FORM IN MUSIC

Sodelujejo / Performers

Simon Štelcer – trobenta / *trumpet*

Natalija Remšak – flavta / *flute*

Anja Kožuh – harfa / *harp*

Barbara Vrbnjak – klavir / *piano*

Simon Štelcer



Natalija Remšak



Oblikoslovje je nauk o glasbenih oblikah, njihovih značilnostih in kompozicijsko tehničnih postopkih, ki se nanje navezujejo. V zgodovini glasbe so se s slogom spreminjale tudi oblike. V nekaterih obdobjih so nastale nove, v drugih so stare uporabili na nov način, in jih potem spet odrinjali v ozadje. Vedno pa so posamezne med njimi prevladovale. Ali že veste, da temeljijo sonata za klavir, koncert, simfonija in godalni kvartet na isti obliki, čeprav nimajo enakega števila stavkov? Kakšna je razlika med baročno suito in suito v 20. stoletju? Za katero obdobje je značilna fuga? Kakšna je razlika med sonatno obliko in sonato kot ciklom? Spoznajmo torej različne oblikovne sheme, ki oživijo s konkretno glasbeno vsebino vsakič povsem drugače – po navdihu skladatelja.

Anja Kožuh



Morphology is a science of musical forms, their characteristics and the related composition technique processes. Throughout the music history, forms were subject to changes along with changes in style. In some periods, new forms were created whereas in other periods the old forms were used in a different way or else, third forms were pushed into the background. But there have always been some dominating forms. Did you know that a piano sonata, a concert, a symphony and a string quartet are based on the same form, although they do not have the same number of movements? What is the difference between a baroque suite and a suite in the 20th century? What period is a fugue typical of? What is the difference between a sonata form and a sonata as a cycle? Let's learn about various form schemes that come to life through a concrete musical content each time in a totally different way – depending on the composer's inspiration.

Barbara Vrbnjak



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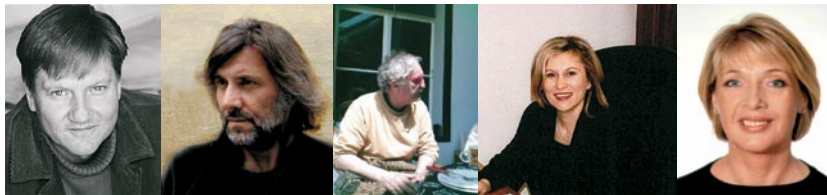
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HELENA MEŠKO – članica / *Member*

BRIGITA PAVLIČ – članica / *Member*



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predsednik MARKO LETONJA in člani ALDO KUMAR, VLADIMIR JURC, HELENA MEŠKO, BRIGITA PAVLIČ

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Vladimir Rukavina, direktor / *General Manager*

Brigita Pavlič, vodja Koncertne poslovalnice / *Head of Concert Management*

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Milan Latin - Muso, glasbeni sodelavec / *Music Production Assistant*

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