

3.–21. september 2017

# Festival Maribor



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Festival Maribor nastaja v produkciji Narodnega doma Maribor, v koprodukciji s SNG Maribor in Konservatorijem za glasbo in balet Maribor ter v sodelovanju s partnerjema Zavodom MARS Maribor in musikabendeGRAZ.

Festival sta podprla Mestna občina Maribor in Ministrstvo za kulturo Republike Slovenije.

The Maribor Festival is produced by Narodni dom Maribor and prepared in coproduction with the Slovenian National Theatre Maribor and the Maribor Music and Ballet Conservatory, and in cooperation with partners, the Institute MARS Maribor and musikabendeGRAZ.

Concerts are supported by the City Municipality of Maribor and Ministry of Culture of the Republic of Slovenia.

# Uvodnik



**S**

pusti se, noč ljubezni,  
pozabe, da živim, daj mi;  
v naročje me svoje vzemi,  
me sveta osvobodi!

(Richard Wagner, *Tristan in Izolda*)

(Po)polnost romantičnega ljubezenskega razpoloženja je komajda mogoče strniti bolje, kot je to uspelo Wagnerju v ljubezenskem spevu Tristana in Izolde. In če pristavimo še eno najintenzivnejših glasb, kar jih je kdaj bilo napisanih, tisto ekstatično petje in bohotno orkestracijo, potem je jasno, zakaj še dandanes radi verjamemo, da glasba preprosto ustreza ljubezenski zanesenosti in da je potem takem vsaka dobra glasba – romantična.

Četudi lahko za preobilico, celo komercializacijo in razvodnenost »romantike« v modernem času okrivimo kar umetnike in filozofe 19. stoletja, ki so poudarjali pomen čustev in dali s tem glasbeni umetnosti še večji pomen, saj naj bi prav ta najzvesteje odražala tok čustev, je treba priznati, da je v takem pogledu vendarle zrno resnice. Romantika, karkoli si že predstavljamo ob tej oznaki, je nekaj pozitivnega in nas vedno znova privlači.

Zakaj torej ne bi sprejeli izziva in se spopadli z enim najbolj obrabljenih klišejev, ki se lepijo na klasično glasbo? Res je lepa, tako naravna in, ah, enostavno romantična.

Na drugi strani seveda še vedno ostaja vprašanje: ali je res vse tako enostavno?

Pokukajte v sledeče strani knjižice Festivala Maribor 2017 in se vsekakor podajte tudi na koncerte. Potopite se z nami v tako rekoč neusahljivi vrec glasbe in si dajte duška. Pomislite, recimo, da je velik del glasbe, ki jo igramo na naših odrih, nastal v času, ko noči še niso razsvetljevale prešteviline neonske luči in zasloni nikoli spečih naprav, ki danes skrbijo za to, da se nikoli zares ne potopimo vase in se popolnoma prepustimo svobodni domišljiji. Verjetno imajo tudi zato koncerti klasične glasbe še danes posebno mesto v družbi – so ena redkih priložnosti, da se potopimo v (pol)temo in brez vsakega drugega dražljaja (ste ugasnili mobilnik?) plujemo skozi glasbo in lastni um.

In nenazadnje, romantika hodi ob boku s strastjo, strast do glasbe pa je zagotovo naša stvar! Prisluhnite izjemnim glasbenikom, ki bodo svojo strast ponesli na naša prizorišča: z nami bodo Haydnova filharmonija pod vodstvom svojega umetniškega vodje, karizmatičnega Nicolasa Altstaedta, Simfonični orkester in zbor SNG Maribor v družbi prodornega mladega slovensko-ruskega pianista Alexandra Gadjieva, domači in tuji mojstri komorne glasbe in še mnogi drugi, ki bodo soustvarjali enkratne festivalske koncerte ter nam pokazali, da je glasba bistveno več kot zgolj prijetno kratkočasje. Prepričali se boste, da je lahko življenjsko pomembna!

Vaša

**BARBARA ŠVRLJUGA HERGOVICH**

Vodja programa Koncertne poslovalnice in Festivala Maribor  
Narodni dom Maribor

## Preface

**D**

descend,  
O Night of love,  
grant oblivion  
that I may live;  
take me up  
into your bosom,  
release me from  
the world!

(Richard Wagner, *Tristan und Isolde*)

It is hardly possible to better encapsulate the (perfect) richness of romantic love than Wagner did in *Tristan und Isolde*, his hymn to love. And if we add some of the most intense music that has ever been written—that ecstatic singing and luxurious orchestration—then it is clear why even today we still want to believe that music is simply ideally suited to express the fervour of love – that consequently all good music is... romantic.

Even if the ubiquity, commercialisation and cultural dilution of 'romance' in modern times can be blamed on artists and philosophers of the 19th century who emphasised the importance of emotions in their quest to give the art of music even greater meaning—since it is music, in fact, that should most faithfully reflect the flow of emotions—it must be acknowledged however that there is a grain of truth in this viewpoint. Romance (or, in the arts, Romanticism), however we imagine the label, is something positive and reliably appealing.

So why not accept the challenge and engage with one of the most worn-out clichés that has ever been attached to classical music? It really is beautiful, so natural and... oh, simply romantic!

On the other hand, of course, the question remains: is everything really so simple?

Take a peek at the following pages of the programme booklet for the Maribor Festival 2017 and definitely attend the concerts. Immerse yourself in the inexhaustible well-spring of music and let yourself go. Consider that a large part of the music to be presented on our stages was created during a time when nights were not yet illuminated by excessive neon lights or by the screens of a never-ending supply of devices that today ensure we never really immerse ourselves into our innermost selves and completely let go to the freedom of the imagination. Perhaps it is for that reason that concerts of classical music still hold a special place in society today – they present one of the few oppor-

tunities for us to lose ourselves in the (half) darkness, and without any other stimulation (have you turned off your phone?) sail through both music and our own minds.

And, last but not least, romance goes hand in hand with passion – and passion for music is certainly our thing! Take a look at the outstanding musicians bringing their passion to our venues this year: joining us are the Haydn Philharmonie under the direction of their artistic director, the charismatic Nicolás Altstaedt, the Symphony Orchestra and Choir of the Slovenian National Theatre Maribor together with the remarkable young Slovene-Russian pianist Alexander Gadjiev, excellent local and guest chamber music artists along with many others who are sure to create a singular concert experience, showing us that music is much more than just a pleasant way to while away the time. You will be convinced that it can be life-sustaining!

Yours,

**BARBARA ŠVRLJUGA HERGOVICH**

Programme Director for Concert Management and the Maribor Festival  
Narodni dom Maribor

# Tema Festivala Maribor 2017

## Romantiki

**N**

a Festivalu Maribor 2017 se bomo spoprijeli z eno najbolj obrabljениh razsežnosti pojmovanja klasične glasbe in hkrati zajetnim obdobjem iz evropske umetnosti, katerega glasba še danes zaseda prevladujoč delež na koncertnih repertoarjih – z vsem, kar zajema pojem »romantike«.

Tema Festivala Maribor 2017 je torej romantika z vsemi svojimi izpeljankami in v najširšem pomenu besede. Vse to bomo vzeli resno, tako muzikološke interpretacije kot podpomene in asociacije, ki jih razgrinja v našem vsakdanu, ter tako ustvarili intriganten, večplasten in hkrati komunikativen festivalski program.

Pojem romantike oziroma romanticizma duhovnozgodovinsko označuje obdobje ob koncu 18. stoletja in prvo polovico 19., ko se je umetnost sukala okoli kulta (genialnega) subjekta na eni strani ter nostalgičnega, mističnega čislanja oddaljene zgodovine, krajev in narave na drugi. Glasbeno se nanaša na 19. stoletje in skladatelje, kot so Schubert, Schumann, Wagner oziroma Čajkovski in Dvořák. Dandanes se pojem romantike rabi v najrazličnejših zvezah in kontekstih: medtem ko »romanticizem« v mnogih jezikih še označuje glasbeno-umetnostno obdobje oziroma slog, je »romantična« lahko tako glasba kot pejzaž ali ljubezen, celo frizura ali modni trend. To pomeni, da je beseda s svojim semantičnim nabojem postala dosti manj fokusirana in se nanaša na duhovno zgodovino in slogovne značilnosti umetniških del, obenem pa se je znašla tudi v povsem izrabljeni vsakdanji rabi.

V vsakem primeru je tisto, kar si pod tem pojmom najrazličnejši ljudje predstavljamo, po svojem učinku navadno precej močno, ponotranjeno ali vsaj zelo privlačno. To je nekaj, kar človeka osvobaja od okovov realnosti in vsakdanjosti ter ga ponese v sanjarjenje o lepšem svetu, v katerem lahko pokaže svoje najranjlivejše plati in se ob tem počuti sprejetega. Ali to pomeni sanjati o življenju v dobrih starih časih, o neki daljni deželi, potapljati se v glasbo Čajkovskega ali pa si privoščiti tetovažo z drznimi ljubezenskimi izjavami, o tem vsak presoja sam.



Tak premislek nas je torej vodil, ko smo se lotili snovanja programa letošnjega festivala. Ta bo vključeval velika dela 19. in zgodnjega 20. stoletja skladateljev L. van Beethovna, R. Wagnerja in našega A. Lajovca ter skrajno ekspresivno glasbo iz zgodnjega opusa A. Schönberga, čigar dela so zadnji odmev takšnega načina razmišljanja skozi glasbo. Nanje se bodo navezale velike glasbene in glasbeniške ljubezenske zgodbe (Romeo in Julija, Richard in Cosima Wagner ...), dotaknili pa se bomo tudi značilnega romantičnega kulta kontroverznega genialnega posameznika (kot sta bila ne le Beethoven in Wagner, temveč tudi slavni junak detektivskih romanov Sherlock Holmes, ki je bil strasten ljubitelj in poznavalec klasične glasbe). Tudi romantike, kakor se jo popularno razume danes, se ne bomo izogibali, vendar bomo do njenih cenениh izpeljank ohranili distanco. Prav romantično ljubezen in sanje o begu iz vsakdana je moč najti v glasbi enkratnega A. Piazzolle, ki je eden redkih umetnikov, pri katerih se preproste predstave o romantični, strastni ljubezni povežejo v prepričljiv umetniški presežek (tokrat v izvedbi svojevrstnega dunajskega ansambla Amarcord Wien).

Bodite drzni še vi in se nam pridružite na poti odkrivanja romantike in ekspresionizma, sanj in revolucij ter neskončne globine glasbe!

# The theme of the Maribor Festival 2017

## The Romantics

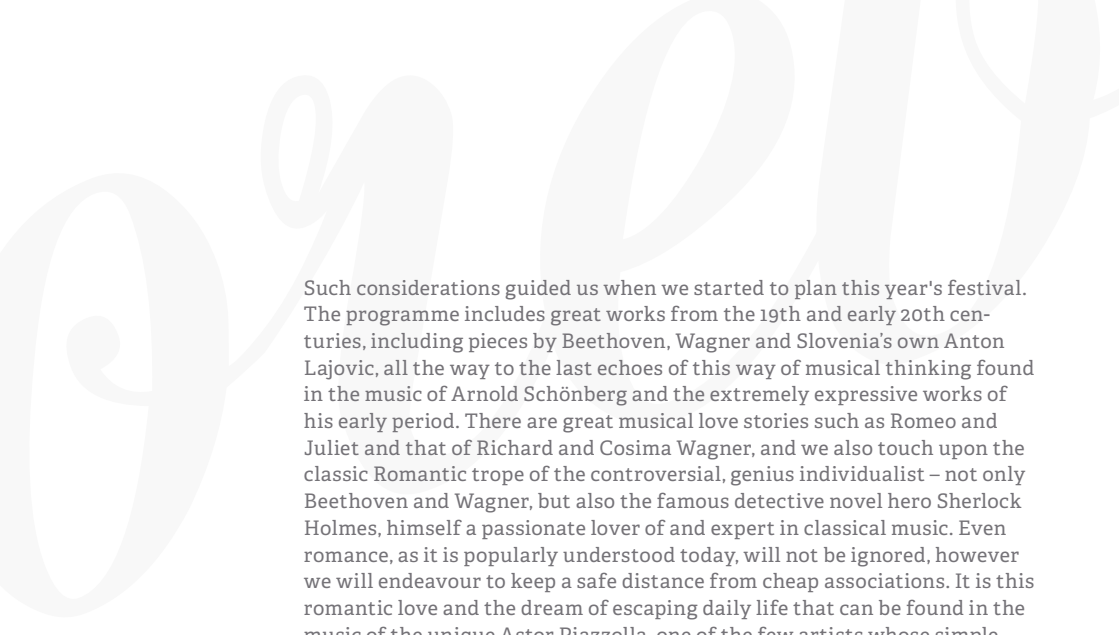


T

his year we grapple with one of classical music's most well-worn tropes, that lofty period in European art whose music still occupies the dominant share of concert repertoires even today. 'Romanticism', with all its derivations and in the broadest sense of the word, is this year's theme and it will be earnestly explored both in musicological settings and in various meanings and associations that spread across our daily lives, resulting in what we hope to be an intriguing, multifaceted and at the same time communicative festival program.

The Romantic zeitgeist marks the end of the 18th century and the first half of the 19th, a time when art revolved around the cult of the (genius) artist on the one hand and the nostalgic, mystical appraisal of distant histories, places and natures of being on the other. In music it refers to 19th century composers such as Schubert, Schumann, Wagner, Tchaikovsky and Dvořák. Nowadays the notion of 'romantics' is used in a wide variety of contexts. While 'Romanticism' in many languages designates a specific musical and artistic period or style, 'romantic' can refer to either music, a landscape, love, or even a hairstyle or fashion trend. This means that the word, together with its semantic charge, has become much less focused in our time and refers to the zeitgeist and stylistic characteristics of works of art, while at the same time it has also found itself completely worn out from everyday usage.

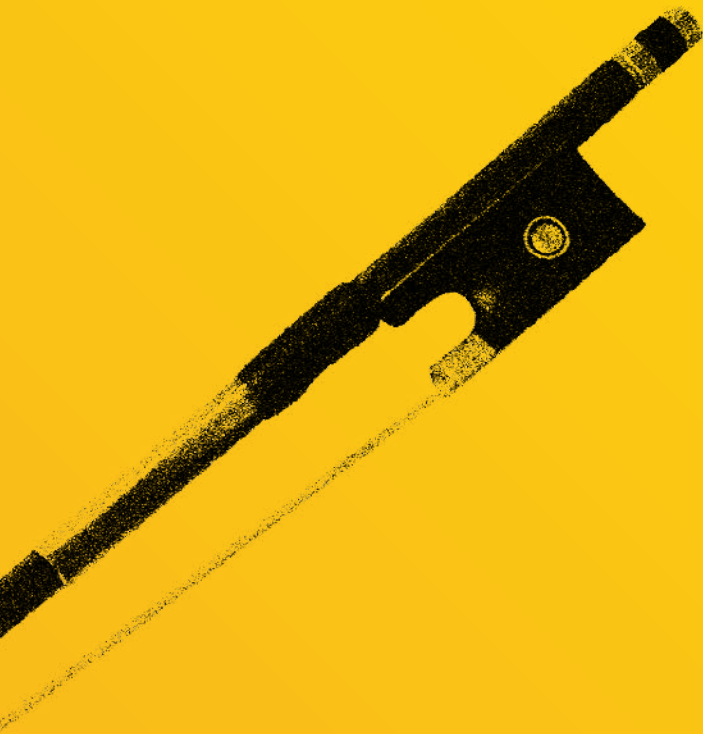
In any case, what most people imagine under this rubric is usually something quite powerful, personal or at least very attractive in its effect, something that liberates one from reality and the ordinariness of daily life, inspiring reveries of a more beautiful world in which one can show their most vulnerable attitudes and feel accepted. Whether that means dreaming about life back in the good old days, or about some distant land, immersing oneself in Tchaikovsky's music, or getting a tattoo with bold statements of love, everyone must judge for themselves.



Such considerations guided us when we started to plan this year's festival. The programme includes great works from the 19th and early 20th centuries, including pieces by Beethoven, Wagner and Slovenia's own Anton Lajovic, all the way to the last echoes of this way of musical thinking found in the music of Arnold Schönberg and the extremely expressive works of his early period. There are great musical love stories such as Romeo and Juliet and that of Richard and Cosima Wagner, and we also touch upon the classic Romantic trope of the controversial, genius individualist – not only Beethoven and Wagner, but also the famous detective novel hero Sherlock Holmes, himself a passionate lover of and expert in classical music. Even romance, as it is popularly understood today, will not be ignored, however we will endeavour to keep a safe distance from cheap associations. It is this romantic love and the dream of escaping daily life that can be found in the music of the unique Astor Piazzolla, one of the few artists whose simple ideas of romance and passion are wedded to a convincing artistic achievement. His music will be performed by the remarkable Viennese ensemble Amarcord Wien.

So be bold and join us on a journey of discovery as we explore romance and expressionism, dreams and revolutions among the endless depths of music!





# **Program** **Programme**

# 1

## OTVORITVENI KONCERT: Rojstvo OPENING CONCERT: Birth

Dvorana Union, Maribor / Union Hall, Maribor

Nedelja, 3. september 2017, ob 19.30

Sunday, 3 September 2017, at 7:30 pm

### HAYDNOVA FILHARMONIJA

Nicolas Altstaedt, dirigent in solo  
violončelo

### HAYDN PHILHARMONIE

Nicolas Altstaedt, Conductor, Solo  
Cello

#### SPORED

#### PROGRAMME

#### Dmitrij Šostakovič

*Koncert za violončelo in orkester št. 1  
v Es-duru, op. 107*

1. Allegro
2. Moderato
3. Cadenza – Attacca
4. Allegro con moto

\*\*\*

#### Joseph Haydn

*Simfonija št. 88 v G-duru, Hob I: 88*

1. Adagio – Allegro
2. Largo
3. Menuetto: Allegretto
4. Finale. Allegro con spirito

#### Ludwig van Beethoven

*Simfonija št. 1 v C-duru, op. 21*

1. Adagio molto – Allegro con brio
2. Andante cantabile con moto
3. Menuetto: Allegro molto e vivace
4. Adagio – Allegro molto e vivace

#### Dmitri Shostakovich

*Cello Concerto No. 1 in E-flat major,  
Op. 107*

1. Allegro
2. Moderato
3. Cadenza – Attacca
4. Allegro con moto

\*\*\*

#### Joseph Haydn

*Symphony No. 88 in G major, Hob. I:88*

1. Adagio – Allegro
2. Largo
3. Menuetto: Allegretto
4. Finale. Allegro con spirito

#### Ludwig van Beethoven

*Symphony No. 1 in C major, Op. 21*

1. Adagio molto – Allegro con brio
2. Andante cantabile con moto
3. Menuetto: Allegro molto e vivace
4. Adagio – Allegro molto e vivace

# M

BESEDILO  
Gregor Pompe

ozart je svoj pravi višek dosegel v operah, medtem ko se je Haydn v zgodovino glasbe zapisal kot »oče« godalnega kvarteta in simfonije. Če je Mozart na številnih potovanjih spoznaval raznolike sloge in jih potem uspešno združil v »univerzalni« glasbeni jezik, pa Haydna takšen »potovalni« kozmopolitizem ni bil preveč pri srcu in je raje ostal »doma«, pri svojem delodajalcu Esterházyju. Na njegovem dvoru je imel neprestano na voljo orkester, ki ga je spremljal v pravi »laboratorij« in tako do konca razvil klasicistično obliko simfonije. Mladi **Ludwig van Beethoven** (1770–1827) je zelo previdno vstopal v svet Haydna in Mozarta, kar dokazuje dejstvo, da je svoj opus odprl s klavirskim triom, torej z zvrstjo, v kateri Haydn in Mozart še nista dosegla popolnosti. Kakor izdajajo ohranjene skice, je Beethoven prvo simfonijo snoval že v Bonnu, a *Simfonija, op. 21* je bila dokončno napisana šele med letoma 1799 in 1800, se pravi na prehodu dveh stoletij in, nekoliko metaforično rečeno, na prehodu med dvema slogovnim obdobjema. Prva izvedba je bila na koncertu, na katerem je skladatelj vodil še izvedbo svojega *Septeta, op. 20* in enega izmed obeh prvih klavirskih koncertov v Cesarsko-kraljevem nacionalnem gledališču na Dunaju. Kritik revije *Allgemeine Musikalische Zeitung* je zapisal, da gre »verjetno za najbolj zanimivo akademijo [koncert] po dolgem času«, za samo simfonijo pa je menil, da je »veličastna umetniška kreacija«; edina kritična pripomba je zadela preobremenjena pihala, kar gre bržkone pripisati ne preveč idealni zasedbi orkestra, v katerem je bilo bistveno premalo godal. Podobno navdušen je moral biti član uredništva revije *Historisches Taschenbuch*, ki je pisal o »mojstrovini, ki enakovredno izkazuje čast [skladateljevi] invenciji in glasbenemu znanju. Je enako lepa in odlična tako v oblikovanju kot izvedbi, odlikujeta jo jasnost in preglednost, bogata, a nikoli ne pregosta orkestracija, zato lahko ta simfonija povsem upravičeno zavzame mesto poleg tistih od Mozarta in Haydna.«

Morda je v *Prvi simfoniji* res nekaj »mozartovskega«, denimo, ni mogoče spregledati, da je prva tema prvega stavka na moč podobna prvi temi Mozartove poslednje *Simfonije Jupiter*, vendar se v tem zgodnjem delu že nakazujejo nekatere skladateljeve svojstvene poteze, po mnenju nekaterih njegovih sodobnikov kar »bizarnosti«. V *Prvi simfoniji* se takšni oznaki nanašata predvsem na počasna uvoda v prvi in četrti stavek. Tako se prva simfonija mladega skladatelja odpira z dominantnim akordom v subdominantno tonaliteto (F-dur), kar nas danes ne zmoti, v tistem času pa je šlo za precej drzno potezo; še bolj nenavadne so se tedaj morale zdeti uvodne »opotekajoče« se lestvične pasaje pred finalom (v G-duru namesto v osnovni tonaliteti), ki jih je ob izvedbi v Halleju tamkajšnji glasbeni direktor D. G. Türk celo izpustil, menda zato, da izvedba ne bi delovala smešno. Danes lahko v delu občudujemo mladega umetnika, ki je že s prvim delom stopil na isto stopnico kot velika predhodnika, prav te male posebnosti pa kažejo, kam je skladatelj usmerjal svoj korak v nadaljevanju: k osamosvajanju mišljenja v formah.

Navdih za koncerta za violončelo **Dmitrija Šostakoviča** (1906–1975) naj bi bila virtuoznost Mstislava Rostropoviča, tega velikega violončelista 20. stoletja, a je skladatelj kasneje priznal, da je impulze za pisanje prvega koncerta za violončelo dobil, ko se je seznanil s *Koncertantno simfonijo za violončelo in orkester* svojega kompozicijskega rojaka in sodobnika Sergeja Prokofjeva. Rostropoviču je zaupal, da si je tolikokrat zavrteel Rostropovičev posnetek skladbe Prokofjeva, da je ploščo popolnoma obrabil. Sprva je Šostakovič zasnoval tridelni koncert, toda do leta 1959, ko je koncert končal, je skladatelj skladbo razširil na štiri stavke. Krstna izvedba je skladatelju prinesla uspeh in danes

se delo uvršča med njegove najpopularnejše kompozicije, hkrati pa je postal pomemben in stalni del repertoarja violončelistov.

Skladatelj je prvi stavek označil kot »allegretto, oblikovan kot humorna koračnica«. Stavek prinaša močno energijo in razburjenje, ki izhaja iz začetnega štiritonskega motiva, katerega pulziranje ne preneha od začetnega vstopa solo violončela do zadnjega akorda. Drugi stavek ima prvenstveno lirično vlogo, čeprav skladatelj v njegovem središču zgradi daljši višek, ob njegovem koncu pa iz njega organsko izraste solistična kadenca. Ta se v tempu počasi stopnjuje in pripelje poslušalca neposredno v zadnji stavek: rustikalno divjanje, ki ga zaključuje vrnitev začetnega štiritonskega motiva.

Da je imel koncert za skladatelja posebno osebno težo, dokazuje dejstvo, da je značilni štiritonski motiv kasneje uporabil še v svojem napol »avtobiografskem« *Osmem godalnem kvartetu*, prijatelju Rostropoviču pa je potihoma zaupal, da je v tematiki finala v močno spremenjeni obliki skrita melodična misel gruzijske ljudske pesmi »Suliko«, ki naj bi bila najbolj priljubljen Stalinov napev. Prav v tej skrivni šifri se kaže značilni Šostakovičev recept za umetniško preživetje v stalinistični Sovjetski zvezi, ki je pred svobodo umečnosti postavljala njene propagandistične učinke: v na videz neobremenjeno glasbo je »skril« močne kritične podtone v metaforični obliki.

Po uspehu svojih pariških simfonij (št. 82–87) se je **Joseph Haydn** (1732–1809) nemudoma lotil ustvarjanja simfonij št. 88 in 89, pri čemer je imel v mislih predvsem donosen pariški trg. Leta 1788 je Haydn obe novi simfoniji zaupal Johannu Trostu, violinistu in nekdanjemu članu Esterházyjeve dvorne kapele, ki je imel tudi menedžerske ambicije. Ko je prišel v Pariz, je namreč hitro prodal obe deli založbi Sieber, hkrati pa je založniku ponudil še tretje delo, simfonijo Adalberta Gzrowetza, a pod Haydnovim imenom, nato pa je denar, ki ga je prejel ob podpisu pogodbe, »pozabil« izročiti pravemu avtorju.

**Simfonija št. 88** dolguje svojo popularnost predvsem izjemni kombinaciji kompozicijske briljance in lahko zapomnljivih viž. Ko je slišal poglobljeno melodijo počasnega stavka, naj bi Brahms menda vzkliknil, da bi si želel, da bi tako zvenela njegova lastna *Deveta simfonija* (ki je ni nikoli napisal). Po slovesnem uvodu je prvi stavek zasnovan monotematsko: glasba raste v svoji kompleksnosti in dramatični moči iz snopiča motivičnih drobcev. Počasni stavek je zasnovan fantazijsko okoli dolgo razpete himnične melodije, ki prvič zazveni v oboi in solo violončelu. Na sredini stavka Haydn prekine kontemplativno atmosfero s trobentami in pavkami, ki vnašajo izrazito gledališke tone. Menuet izraža iz začetne pettonske figure, ki prinaša močan zamah, še bolj rustikalno pa je zasnovan vmesni trio z umirjenimi ležečimi toni v violah in fagotih. Podobno kot prvi stavek tudi finale, zasnovan v obliki sonatnega rondoja, v središču postavlja eno samo zapomnljivo temo, ki jo zaznamuje poseben tip humornosti. A Haydn ob vsej prešerni hudomušnosti nikoli ne izgubi pregleda nad visokimi kompozicijsko-obrtnimi zahtevami, na kar opozarja bojevito nastrojeni kanon med visokimi in nizkimi godali.





TEXT  
Gregor Pompe

ozart reached his true peak in the genre of opera, while Haydn is written into the history of music as the father of the string quartet and the symphony. On his many journeys, Mozart came to know a variety of styles and successfully combined them into a 'universal' musical language, but this kind of traveling cosmopolitanism was never particularly dear to Haydn's heart; he preferred to stay home, at his employer's the Esterházy's. There he had a resident orchestra at his disposal which he turned into a veritable laboratory where he could develop the classical symphony to perfection. The young **Ludwig van Beethoven** (1770–1827) stepped into Haydn and Mozart's world very carefully, as evidenced by the fact that his first published opus is a piano trio, a genre in which Haydn and Mozart had not yet reached perfection. According to preserved sketches, Beethoven began writing his first symphony already in Bonn, which he left for Vienna in 1792. Years later, the **Symphony, Op. 21**, was finally completed between 1799 and 1800 – in other words, at the transition between two centuries and, somewhat metaphorically speaking, at the transition between two stylistic periods. The first performance took place at a concert where the composer also conducted his Septet, Op. 20, and one of the first two piano concertos at the Imperial Court Theatre in Vienna. The critic from the journal *Allgemeine Musikalische Zeitung* wrote that it was 'probably the most interesting academy [concert] in a long time', and about the symphony itself wrote that it was 'a magnificent artistic creation'. His only reservation was the unusually large burden placed on the wind instruments, a criticism that can probably be attributed to the significant lack of strings in the orchestra. An editor from the *Historisches Taschenbuch* must have been similarly enthusiastic, writing 'a masterpiece that equally demonstrates the justifiable reputation of [the composer's] invention and musical knowledge. It is both beautiful and excellently designed, characterized by clarity and transparency, with orchestration that is rich but never too dense; consequently, this symphony can quite rightly occupy a place alongside those of Mozart and Haydn'.

It is true that there may be something 'Mozartian' about the First Symphony: it cannot be overlooked that the first theme of the first movement is similar to the first theme of Mozart's final 'Jupiter' Symphony (both works are in the same key of C major). Yet even in this early work of Beethoven's it is possible to recognize some of the composer's entirely distinctive strokes, many of which were described by contemporaries as 'bizarre' – a label which, in the case of the First Symphony, could refer mainly to the slow introductions to the first and fourth movements. The young composer bravely opens his first symphony with a dominant chord in the subdominant tonality (F major), an announcement which does not disturb us today but at the time it was a rather daring move. Likewise, the introductory 'stumbling' scale passages before the finale (in G major instead of the home tonality) must have been even more unusual. In fact, at one early performance in The Halle, local music director D. G. Türk left them out so that the performance would not provoke ridicule from the audience. Today we can admire the work of a young artist who, with his first major work, steps up to the level of his great predecessors, while at the same time these special little trademarks point to where the composer would take his next steps: towards the freeing of formal thinking.

It is said that the virtuosity of the great 20th century cellist Mstislav Rostropovich was the inspiration for both of **Dmitri Shostakovich's** (1906–1975) cello concertos, but later the composer admitted that the impulse for writing his first cello concerto came when he heard the *Sinfonia concertante* for cello and orchestra by his fellow Russian composer and contemporary Sergei Prokofiev. He also admitted to Rostropovich that his gramophone record of the cellist's accounts of Prokofiev's works had been played so many times that it was completely worn out. Initially Shostakovich planned a three-part concerto, but by 1959 when the concerto was finished, the composer had expanded the work to four movements. The premiere brought the composer instant success and the work became one of his most popular pieces. At the same time, it also immediately became an important contribution to the cello repertoire.

The composer himself described the first movement as an 'Allegretto, shaped like a humorous march'. The movement rides a powerful momentum and excitement resulting from the initial four-note motive, whose pulsation never ceases from the initial entry of the solo cello to the very last chord. The second movement has a primarily lyrical role, despite the extended climax the composer builds in the middle. The end of the movement organically leads into the cadenza, which slowly becomes faster and drags the listener directly into the last movement, a rustic romp capped off by a return of the initial four-note motive.

That the concerto carried a special personal weight for Shostakovich is proven by the fact that he later used the concerto's characteristic four-note motive in his semi-autobiographical Eighth String Quartet. The composer secretly confided in his friend Rostropovich that hidden inside the thematic workings of the finale in a highly altered form is the melody of the Georgian folk song 'Suliko', allegedly Stalin's favourite tune. It is precisely in this kind of secret code where we can find Shostakovich's method of artistic survival in the Stalinist Soviet Union, where propaganda came before artistic freedom: the composer typically concealed forcefully critical subtexts in metaphorical form beneath seemingly unburdened music.

After the success of his 'Paris' Symphonies (Nos. 82 - 87), **Joseph Haydn** (1732–1809) immediately set about writing Symphonies 88 and 89 with the particularly lucrative Parisian market in mind. In 1788, Haydn entrusted both symphonies to Johann Trost, a violinist and former member of the Esterházy court orchestra who also harboured managerial ambitions. When he arrived in Paris, Trost quickly sold both pieces to the publisher Sieber and offered him a third work, a symphony by Adalbert Gyrowetz, but under Haydn's name – then he 'forgot' to give the money he received upon signing the contract to the work's true author.

**The Symphony No. 88** owes its popularity primarily to its remarkable combination of compositional brilliance and memorable tunes. Brahms is said to have exclaimed when he heard the profound slow movement that he wanted his own Ninth Symphony (which he never wrote) to sound like that. After a solemn introduction, the first movement continues monothematically: from a tiny sheaf of motivic fragments the music grows in complexity and dramatic power. The slow movement unfolds like a fantasia with extended hymn-like melodies that first appear in the oboe and solo cello. Haydn interrupts the contemplative atmosphere in the middle of the movement

with trumpets and timpani, who enter with distinctly theatrical fanfare. The minuet grows out of an energetic initial five-note figure that gathers momentum, while the trio is even more rustic with its relaxed drone in the violas and bassoons. Similarly to the first movement, the finale—a sonata-rondo—gives prominence to a single memorable theme characterized by a special humour. Throughout all the merrymaking and displays of wit, Haydn never loses sight of the demands of high-level compositional craft, as the antagonistic canon between high and low strings reminds us.



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# 2

## Od Dunaja do Piazzolle in nazaj From Vienna to Piazzolla and back

Velika dvorana Narodnega doma Maribor / Narodni dom Maribor

Sreda, 6. september 2017, ob 19.30

Wednesday, 6 September 2017, at 7:30 pm

### AMARCORD WIEN

**Sebastian Gürtler**, violina

**Michael Williams**, violončelo

**Gerhard Muthspiel**, kontrabas

**Tommaso Huber**, akordeon

### AMARCORD WIEN

**Sebastian Gürtler**, Violin

**Michael Williams**, Cello

**Gerhard Muthspiel**, Double-bass

**Tommaso Huber**, Accordion

### SPORED

#### PROGRAMME

#### **Bon Voyage**

*A. Piazzolla, C. Gardel, E. Satie, G. Mahler, A. C. Jobim ...*

#### **Bon Voyage**

*A. Piazzolla, C. Gardel, E. Satie, G. Mahler, A. C. Jobim ...*

**A**

nsambel Amarcord z Dunaja sestavljajo štiri glasbeniki nenavadne muzikalne širine: violinist Sebastian Gürtler, violončelist Michael Williams, kontrabasist Gerhard Muthspiel in akordeonist Tommaso Huber. O njih je eden izmed vodilnih avstrijskih kritikov zapisal: »Če bi morali razložiti pojem glasbe v njeni naravnost nepojmljivi mnogoterosti, bi lahko dali tak kratek in jedrnat odgovor: Amarcord Wien.« Glasbenike, ki stopajo po še neprehojenih poteh v glasbi, je težko opredeliti s katero od že uveljavljenih etiket. Njihovo izhodišče je sicer klasična tradicija, vendar na glasbo zrejo iz bistveno širšega zornega kota. Osnovno vodilo njihovega dela je, da skupaj izdelajo priredbe, jih neprestano predelujejo in se z njimi igrajo, tako da nazadnje ustvarijo glasbo, ki ni sužnja izvirnika. In pri tem jim vrtoglavo virtuoza improvizacija nikakor ni tuja. Glasba, ki bodisi izhaja iz G. Mahlerja, E. Satieja bodisi iz dunajskih kavarn ali eksotičnih dežel, postane tako živo sodobna in nova. S tem pristopom si je ansambel od ustanovitve leta 2000 do danes ustvaril ugled in pritegnil zanimanje širokega kroga občinstva, ne da bi pristal v katerem si že bodi glasbenožanrskem predalu.

Večer z naslovom *Srečno pot* je glasbena pot okoli sveta s postanki v Braziliji, Venezueli, Argentini, Rusiji, Bosni in Franciji. Ljudski glasbi bo delala družbo glasba različnih skladateljev, predvsem pa tista, ki prihaja izpod peresa Astorja Piazzolle, ki spremlja glasbenike že vrsto let. Z glasbo bodo tako pred nami zaživel tudi oddaljeni konci sveta ...

**T**

f one had to describe music and its myriad possibilities, there would be one short answer: 'Amarcord Wien' – an emphatic statement from a well known Austrian music critic after attending a concert in Brucknerhaus Linz.

It is difficult to categorize Amarcord Wien. Although deeply rooted in the classical tradition, the musicians have evolved their approach to music beyond these boundaries. The basic principle is to create arrangements that constantly seek new ways to interpret, understand and communicate the music, irrespective of traditions, and not shy to deviate from the original manuscript, until it becomes 'Amarcord'. That means, the unadulterated musical experience comes before dedication to the score, combined with the typical Amarcord sound, transparent, incorrigibly playful, sporadically improvised, and all that with unparalleled technical perfection. Founded in 2000, the ensemble has achieved a reputation celebrated by audiences around the world.

This evening Amarcord Wien takes a musical voyage across the world. The compositions of masters such as Modest Mussorgsky, Dmitri Shostakovich, Antonio Carlos Jobim, Erik Satie – and naturally Astor Piazzola, a composer whose music Amarcord has been intimately involved with over many years.



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# 3

## Festival Maribor v Gradcu Maribor Festival in Graz

Komorna dvorana graškega Kongresa, Gradec / Chamber Music Hall, Kongress Graz, Graz  
Četrtek, 7. september 2017, ob 19.30  
Thursday, 7 September 2017, at 7:30 pm

Žiga Brank, violina  
Petar Milić, klavir

Žiga Brank, Violin  
Petar Milić, Piano

### SPORED

#### PROGRAMME

##### Robert Schumann

*Tri romances, op. 94*

1. Ne hitro
2. Preprosto, ponotranjeno
3. Ne hitro

##### Johannes Brahms

*Sonata za violino in klavir št. 1 v G-duru, op. 78*

1. Vivace ma non troppo
2. Adagio – Più andante – Adagio
3. Allegro molto moderato

\*\*\*

##### Ludwig van Beethoven

*Sonata za violino in klavir št. 9 v A-duru, op. 47, »Kreutzerjeva sonata«*

1. Adagio sostenuto – Presto
2. Andante con variazioni
3. Presto

##### Robert Schumann

*Three Romances, Op. 94*

1. Nicht schnell
2. Einfach, innig
3. Nicht schnell

##### Johannes Brahms

*Violin Sonata No. 1 in G major, Op. 78*

1. Vivace ma non troppo
2. Adagio – Più andante – Adagio
3. Allegro molto moderato

\*\*\*

##### Ludwig van Beethoven

*Violin Sonata No. 9 in A major, Op. 47, 'Kreutzer Sonata'*

1. Adagio sostenuto – Presto
2. Andante con variazioni
3. Presto



okviru letošnjega Festivala Maribor z našimi umetniki spet gostujemo v očarljivi Komorni dvorani graškega Kongresa. Izjemna solista in komorna glasbenika Žiga Brank na violini in Petar Milić na klavirju bosta nastopila na koncertu v organizaciji prireditelja musikabendeGRAZ, dolgoletnega partnerja Festivala Maribor.

*Za zainteresirane obiskovalce smo organizirali prevoz na koncert Festivala Maribor v Gradcu. Prevoz iz Maribora je brezplačen, vstopnice za koncert po znižani ceni pa si lahko zagotovite s predhodno najavo svojega obiska na naslovu [office@festivalmaribor.si](mailto:office@festivalmaribor.si), v Informacijski pisarni v Narodnem domu Maribor, v festivalskem središču v Vetrinjskem dvoru oziroma na št. 02 229 40 50.*

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This year the Maribor Festival once again has the opportunity to present our artists in a guest appearance in Congress Graz's enchanting Chamber Hall. The exceptional soloist and chamber musician Žiga Bank (violin) and Petar Milić (piano) will present a concert organised by the Maribor Festival's longtime partner musikabendeGRAZ.

*Transportation to the Maribor Festival's Graz event is available for interested listeners. Transport from Maribor is free, while discounted tickets to the concert can be purchased in advance by emailing [office@festivalmaribor.si](mailto:office@festivalmaribor.si), by telephoning (+386) (0) 2 229 40 50, or by visiting the Festival Information Office at Narodni dom or the Festival Centre inside Vetrinjski Dvor.*

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# 4

## Fantazija Fantasy

Kazinska dvorana SNG Maribor / Kazina Hall, Slovenian National Theatre Maribor

Ponedeljek, 11. september 2017, ob 19.30

Monday, 11 September 2017, at 7:30 pm

**Peter Matzka**, violina  
**Christian Schmidt**, klavir

**Peter Matzka**, Violin  
**Christian Schmidt**, Piano

### SPORED

#### PROGRAMME

**Robert Schumann**

*Fantazijske skladbe za violino in klavir, op. 73*

1. Nežno in izrazno
2. Živahno, lahko
3. Hitro in ognjevito

**Ernest Chausson**

*Poema za violino in klavir, op. 25*

\*\*\*

**César Franck**

*Sonata za violino in klavir v A-duru, FW 8*

1. Allegro ben moderato
2. Allegro
3. Recitativo, Fantasia
4. Allegretto poco mosso

**Robert Schumann**

*Fantasiestücke für Violine und Klavier, Op. 73*

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

**Ernest Chausson**

*Poème for Violin and Piano, Op. 25*

\*\*\*

**César Franck**

*Sonata for Violin and Piano in A major, FW 8*

1. Allegro ben moderato
2. Allegro
3. Recitativo, Fantasia
4. Allegretto poco mosso



**BESEDILO**  
**Gregor Pompe**

kasnejši ustvarjalni fazi, potem ko je zaključil z velikimi zvrstmi, simfonijami in kvarteti, se je **Robert Schumann** (1810–1856) predal intimnejši obliki komorne glasbe, največkrat namenjeni zgolj dvema glasbiloma. To velja za *Pravljичne slike* in *Pravljичne pripovedi* iz let 1851 in 1853, le nekoliko prej pa so poleg skladb *Adagio in Allegro*, *Treh romanc*, *Petih skladb v ljudskem tonu* nastale tudi **Fantazijske skladbe, op. 73**. Posebno pozornost zasluži že naslov, saj se je Schumann vračal k povednim naslovom svojih zgodnejših klavirskih del iz tridesetih let 19. stoletja. Če je v štiridesetih letih zahteval, da se skladatelji lotevajo »velikih« form, kar je bilo razumeti kot željo po večji objektivnosti, ki naj nadomesti izrazito osebno izpovednost in subjektivnost zgodnjih miniaturnih, naslovi poznih komornih del ponovno evocirajo vizualne predstave (»slike«) in literarne podtone (»pripovedi«). Toda razlika z zgodnjimi deli je vendarle očitna: medtem ko je v klavirskih kompozicijah iz tridesetih let Schumann še sledil programu ali se vdajal tonskemu slikanju, velja kasneje podobne naslove razumeti predvsem kot delovne oznake. *Fantazijske skladbe* tako ne namigujejo na različne zgodbe ali emocionalna stanja, temveč samo jasno označujejo svobodno razpuščeno formo. Vseeno bi bilo mogoče tri skladbe, povezane po principu kontrasta, razumeti kot zaključeni cikel. Kontrast pa ni samo sredstvo za povezovanje treh skladb v celoto, temveč hkrati osnovno gibalno posamičnih miniaturnih. Prva skladba je lirično-melanholična, druga bolj igrivega značaja, nekakšen intermezzo, medtem ko je najbolj ekstrovertirano zasnovana zadnja skladba, v kateri se nebrzdani izbruhi izmenjavajo z lirično poezijo.

**Chaussonovo** (1855–1899) življenje je sprva potekalo kot v pravljici: podeval je bogato premoženje, zato je v svojem pariškem domovanju lahko zabaval umetniško in aristokratsko elito, v vili na podeželju pa užival v spokojnosti narave. Kot umetnik je sodil med učence Césarja Francka, osebnost pa je bil zadržan ter skromen in je pomagal mnogim svojim kolegom, med drugim Debussyju. Toda komaj štiriinštiridesetletnemu mu je sreča obrnila hrbet: lepega junijskega popoldneva se je s kolesom odpravil na izlet po podeželju, nekaj ur kasneje pa so ga našli s počeno lobanjo. Chausson je umrl v prometni nesreči.

Kot skladatelj je po zgledu učitelja Francka občudoval glasbo Richarda Wagnerja in je tudi romal v Bayreuth. Najbolj znano Chaussonovo delo je **Poema**, ki je posvečena legendarnemu belgijskemu violinskemu virtuozu Eugènu Ysaÿu, pogostemu gostu Chaussonovih pariških soarej. Prav Ysaÿe je skladatelja dolgo pregovarjal, naj napiše violinski koncert. Nastalo je krajše delo, ki spretno izkorišča violinske zmožnosti za lirične kantilene in sladkobne melodične okruške. Skladatelj je zapisal, da skladba »nima ne naslova ne zgodbe, gre samo za občutja«. Ysaÿe je delo krstil leta 1897 v Parizu, Debussy, ki je bil navadno zadržan do del kolegov, pa je ob izvedbi pripomnil, da »se nas prav nič bolj ne dotakne s svojo sanjavo sladkobnostjo kot konec *Poeme*, ko glasba opušča vsakršno opisovanje in zgodbarstvo in postane čustvo samo«.

Nenavadni in na videz diametralno različni vplivi so se pomešali v značilni glasbeni idiom **Césarja Francka** (1822–1890). Franck se je rodil nemški materi ter valonskemu očetu v belgijskem Liègu, in da bi se pri petnajstih letih lahko vpisal na pariški Konservatorij, je sprejel francosko državljanstvo. Potem ko je opustil upe, da bi postal koncertni pianist, je večino

življenja deloval kot organist, zato se ga pogosto omenja kot nekakšnega francosko-belgijskega pendanta Antonu Brucknerju. Za skladatelja sta značilni skromna pobožnost in krščanska mistika, ki se spleta s harmonskimi in glasbeno-tehničnimi inovacijami Wagnerjeve glasbene drame in Lisztovih simfoničnih pesnitev. Oba vpliva se najočitneje prežemata v skladateljevem poznem opusu. Tudi Franck je svojo **Sonato za violino in klavir** namenil belgijskemu rojaku Eugènu Ysaÿu. Skladbo je napisal leta 1886 kot poročno darilo, toda delo ima bistveno daljšo genezo, saj je o njem skladatelj začel premišljevat že skoraj trideset let prej. Tovrstno delo je namreč obljubil že Cosimi Wagner, ki je občudovala Franckove samospelve, saj je v njih razpoznala harmonske in slogovne poteze glasbe svojega drugega moža Richarda Wagnerja.

Sonata je podobno kot znamenita *Simfonija v d-molu* kljub navidezni regularni štiristavčnosti zasnovana izrazito ciklično. Solistična violina že v uvodnih taktih prvega stavka, ki je zasnovan kot razširjen preludij, prinaša zaporedje treh tonov, ki ga lahko razumemo kot motivično klico, iz katere raste tematski material celotne skladbe, uvod pa z nestabilnim nonakordom napoveduje harmonijo, na katero je močno vplivala kromatika Wagnerjeve glasbene drame *Tristan in Izolda*. Drugi stavek prinaša novi temi, ki imata ciklični značaj, saj se »vračata« v naslednjih stavkih. Tretji stavek je razširjena meditacija in s tem duhovni center dela, v finalu pa je osrednja tema konfrontirana z reminiscencami na tematiko predhodnih stavkov in vodi do končnega grandioznega zaključka.

Omeniti velja še anekdoto s prve izvedbe dela 16. decembra 1886 v bruseljskem Slikarskem muzeju, kjer zaradi številnih dragocenosti ni bila dovoljena uporaba plinskih svetilk ali sveč. Po koncu prvega stavka se je v dvorani tako močno stemnilo, da interpreta, Ysaÿe in gospodična Léontine Bordes-Pène, nista več mogla brati not. Občinstvo so poprosili, naj zapusti dvorano, vendar je to zahtevalo nadaljevanje, zato sta interpreta ostale tri stavke zaigrala po spominu, koncert pa se je končal v čisti temi in s popolnim skladateljevim zmagoslavjem.



# I

TEXT  
Gregor Pompe

It was only at a later stage of **Robert Schumann's** (1810–1856) creative evolution, after he had mastered more ambitious genres such as the symphony and string quartet, that he devoted himself to the more intimate form of chamber music for three or fewer instruments. This includes pieces such as the *Fairy Tale Pictures* (1851) and the *Fairy Tales* (1853), as well as the slightly earlier *Adagio and Allegro*, *3 Romances* and *5 Pieces in Folk Style* – and the ***Three Fantasy Pieces, Op. 73***. The title of the latter itself already merits special attention since it harks back to the similarly descriptive titles of Schumann's earlier piano works from the 1830's. While Schumann, in his writings throughout the 1840's, had encouraged composers to tackle 'great' forms mainly out of a desire to replace the distinctive personal expressiveness and subjectivity of his early miniatures with greater objectivity, the titles of his later chamber works once again evoke visual images (pictures) and carry literary undertones (narratives). The difference, however, with the earlier works is obvious: if Schumann was still following a programme or indulging in tone painting in the piano compositions of the 1830's, the later similarly descriptive titles could be understood primarily as working labels. Thus the *Fantasy Pieces* do not refer to various stories or emotional states, but rather merely indicate clearly a more freely relaxed structure. Nevertheless, one could understand these three compositions as a closed cycle since they are linked together by the principle of contrast, which is also the basic driver of each individual miniature. The first one is lyrical and melancholic, the second of a more playful character, a kind of intermezzo, while the last movement is the most extroverted, featuring unbridled outbursts exchanged with lyrical poetry.

**Ernest Chausson's** (1855–1899) life was like a fairytale. He inherited enormous wealth, which allowed him to entertain the artistic and aristocratic elite in his Parisian home and to enjoy the tranquility of nature at a villa in the countryside. As an artist, he was a student of César Franck, but personally he was restrained and modest, and he helped many of his colleagues, among them also Debussy. But luck turned its back on Chausson when he was only forty-four-years-old: one fine June afternoon he set out on a bicycle ride through the countryside and only a few hours later he was found with a broken skull, having died in a bicycle accident.

Following the example of his teacher Franck, Chausson admired the music of Richard Wagner and had also made the requisite pilgrimage to Bayreuth. Chausson's most famous work is the ***Poème***, which is dedicated to the legendary Belgian violin virtuoso Eugène Ysaÿe, a frequent guest at Chausson's Parisian soirées. Ysaÿe had tried for a long time to convince Chausson to write a violin concerto, instead the latter composed a short work that skilfully exploits the violin's capabilities for lyrical cantilenas and sweet melodic fragments. The composer himself wrote that the piece has 'no description, no story, nothing but sensation'. Ysaÿe premiered the work in Paris in 1897, and Debussy, who was usually reserved towards some of his colleagues, remarked on the performance that 'nothing is more touching in its dreamy tenderness than the ending, when the music, leaving aside all description, all that is anecdotal, becomes the very feeling that inspires the emotion'.

The distinctive musical idiom of **César Franck** (1822-1890) mixes together unusual and seemingly diametrically opposed influences. Franck was



born in Liège, Belgium, to a Walloon father and German mother, and took French citizenship when he was fifteen so he could enrol into the Paris Conservatory. After giving up his desire to become a concert pianist, he worked for most of his life as an organist – which is why many see him as a kind of French-Belgian Anton Bruckner. Frank possessed a modest piety, a Christian mysticism which is interwoven with the harmonic and musical-technical innovations of Wagner's musical dramas and Liszt's symphonic poems. Both influences are best understood in the composer's late body of work. Franck's **Sonata for Violin and Piano**, also intended for fellow Belgian Eugene Ysaÿe, was written in 1886 as a wedding gift to the violinist, though in fact it had a much longer genesis. The composer had begun to think about it thirty years earlier when he promised such a work for Cosima von Bülow (née Liszt, later Wagner), who had admired Franck's songs. She could recognise, of course, harmonic and stylistic traits in his work that recalled the music of her second husband, Richard Wagner.

The sonata is similar to the famous Symphony in D minor in that—despite the conventional four-movement structure—it is thoroughly cyclical. Already in the introductory measures of the first movement, which is conceived as an expanded prelude, the violin states a sequence of three tones, a motivic call out of which the thematic material of the entire composition grows. Through an unstable ninth chord, the introduction also foreshadows the harmony, which is obviously strongly influenced by the chromatic harmony of Wagner's musical drama *Tristan und Isolde*. The second movement brings two new themes that have a cyclical character, since they also return in the following movements. The third movement is an extended meditation and thus the spiritual centre of the work, while in the finale

the primary theme is confronted with reminiscences of themes from previous movements, leading to a final grandiose conclusion.

It is worth mentioning an anecdote from the first performance of the Sonata on 16 December, 1886, at the Museum of Modern Painting in Brussels. Due to the many valuable items in the museum, the use of gas lamps or candles was not permitted. At the end of the first movement, as the sun set, the hall was so intensely shrouded in darkness that the interpreters, Ysaÿe and Miss Léontine Bordes-Pène, could no longer read the music on their stands. The audience, who was asked to leave the hall, instead demanded that the performance continue, so the performers played the other three movements entirely from memory as the concert ended in complete darkness – and in a total triumph for Franck.

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Sreda, 13. september 2017, ob 19.30

Wednesday, 13 September 2017, at 7:30 pm

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### SPORED

#### PROGRAMME

**Uroš Krek**

*Inventiones ferales za violino in godala*

1. Lento
2. Risoluto
3. Lento

**Richard Wagner**

*Siegfriedova idila, WWV 103*

\*\*\*

**Josef Suk**

*Serenada za godala v Es-duru, op. 6*

1. Andante con moto
2. Allegro ma non troppo e grazioso
3. Adagio
4. Allegro giocoso, ma non troppo presto

**Uroš Krek**

*Inventiones ferales for violin and strings*

1. Lento
2. Risoluto
3. Lento

**Richard Wagner**

*Siegfried Idyll, WWV 103*

\*\*\*

**Josef Suk**

*Serenade for Strings in E-flat major, Op. 6*

1. Andante con moto
2. Allegro ma non troppo e grazioso
3. Adagio
4. Allegro giocoso, ma non troppo presto

# R

BESEDILO  
Gregor Pompe

ojstvo in smrt sta nedvomno najpomembnejši točki človekovega bivanja, ki ju navadno poveže ljubezen – rojstvo se rodi iz ljubezni, smrt pa ne pomeni le konca življenja, ampak tudi ljubezni. Zato ne čudi, da se tovrstna tematika pogosto skriva v pomembnih umetniških delih, tudi glasbenih.

Smrt je v središču skladbe *Inventiones ferales* slovenskega skladatelja in akademika **Uroša Kreka** (1922–2008), ki sodi med skladateljeva največkrat izvajana dela. Nastala je leta 1962 ob smrti Krekovega očeta, zato se je za skladatelja značilna neoklasicistična neobremenjenost morala umakniti poudarjeni izraznosti, z njo pa so se v skladbo poleg tipičnih bartokóvskih postopkov naselile ekspresionistične poteze in celo zametki dvanajsttonske tehnike. Formalno gre za koncert za violino in godalni orkester, ki se odpira z dvanajsttonskim kanonom, vendar Krek približevanje gosti kromatičnosti ves čas blaži: skupni kanonični nastopi so namreč postavljeni v vzporedne terce, dvanajsttonska vrsta pa ostaja bolj na ravni tematskega gradiva. Na »omiljeno« verzijo dodekafonije kažejo tudi prvi nastopi solistične violine, ki so spet oblikovani dvanajsttonsko, vendar vsaj na začetku potekajo nad jasno harmonijo c-mola, kasneje pa nad bikordičnimi tvorbami. Ker dvanajsttonska logika ne prerašča v sistem, lahko Krek ostaja zavezan tradicionalni tridelni pesemski obliki, pri čemer je srednji del oblikovan kot passacaglia (za osnovo ji je belokranjski deklški napev) z devetimi variacijami, nato pa se vrnejo tema kanona in vnovična dvanajsttonska zaporedja. Krekova glasba je torej sestavljena iz raznorodnih elementov: drug ob drugem bivajo »okus« po dodekafoniji, bartokóvska obdelava ljudskega gradiva, starinski formi kanona in passacaglie, ekspresionistična izraznost in tradicionalna tridelna forma s koncertantnim dialogom. Toda kljub takšni navidezni disparatnosti glasbeni tok ne vzbuja občutka močne heterogenosti, prej nasprotno, deluje, kot da bi izraščal iz enotnega gradiva. Vzrok za takšno poenotenost v osnovi raznolikega materiala in tehnik leži v motivično-tematskem delu: vse tri glavne motivične celice stavka izkazujejo jasne motivične povezave.

Drugi stavek prinaša novo združevanje raznolikih slogovnih impulzov. Bolj svobodno zasnovana forma je domišljena na ozadju sonatnosti, toda poleg takšnega neoklasicističnega formalnega nastavka vdirajo v drugi stavek tudi Bartókovi vplivi – mnoge pasaže in motivne enote prežema istrska lestvica. Zadnji stavek je v oblikovnem pogledu precej soroden prvemu. Tekstura stavka je poenostavljena, saj večino časa nad počasi utripajočimi godalnimi akordi solistična violina razpenja melodično misel, harmonski postopek pa je značilno »krekovski«: v zaporedju si sledijo trizvoki, ki niso več zvezani s tradicionalno funkcijsko logiko.

**Richard Wagner** (1813–1883) se je v zgodovino glasbe zapisal predvsem kot avtor monumentalnih glasbeno-gledaliških del, preostali, tudi precej skromni skladateljev inštrumentalni opus pa ostaja večinoma neznan. Nekaj inštrumentalnih del je Wagner »zagrešil«, še preden je ustvaril svoja prva pomembna operna dela. To velja za *Simfonijo v C-duru*, ki jo velja razumeti kot vajo v Beethovnovem slogu, zanimiva je tudi *Uvertura Faust*, ki nakazuje, kako velik vpliv je imela v 19. stoletju ta Goethejeva pesnitev. Kasneje, ko se je Wagner že mednarodno uveljavil, je naročila sprejemal zgolj zaradi zasluzka, kot je razvidno iz dvomljive kvalitete nekaterih tovrstnih del, predvsem klavirskih miniaturn (Listi za album), slovesnih koračnic in priložnostnih zborov.

Drugače gre razumeti *Siegfriedovo idilo*, saj je nastala spontano, brez pobude naročnikov. Wagnerjev prvi zakon s pevko Minno Planer je bil precej nesre-

čen, razvodenela je tudi njegova »prepovedana« zveza z Mathilde Wesendonck, ženo bogatega trgovca, močnejše vezi pa so se stkale z Lisztovo hčerko Cosimo, ki je bila ob prvem srečanju z Wagnerjem še poročena s slavnim pianistom in dirigentom Hansom von Bülowom. Cosima in Wagner sta kar šest let živela v za tisti čas neprimerni zvezi, odrešitev pa je prišla leta 1870, ko se je Cosima lahko ločila od Bülowa in se poročila z Wagnerjem. V tem času je rodila tretjega otroka, njunega prvega moškega potomca, in prav to leto je Wagner kasneje opisal kot svoje najsrečnejše, zato ne preseneča, da je v popolni skrivnosti za Cosimin rojstni dan decembra 1870 pripravil posebno presenečenje. Člani züriškega orkestra Tonhalle so namreč na stopnišču skladateljve vile Wahnfried spečo Cosimo na jutro njenega triintridesetega rojstnega dne prebudili z zvoki skladbe, ki jo je Wagner poimenoval »Idila v Tribshnu s Fidiijevim [Fidi je bilo ljubkovalno ime za sina Siegfrieda] ptičjim petjem in pomarančnim sončnim vzhodom«. V skladbo je Wagner prelił številne motive iz svoje glasbene drame *Siegfried*, prepletene v sanjavi niz, ki mestoma spominja na logiko simfonične pesnitve. Skladba je dobila naslov *Siegfriedova idila* šele kasneje, ko je bil Wagner kljub negotovanju žene zaradi finančnih tegob partituro prisiljen prodati založnikom. Privatni skladateljski dokument je postal javen, česar danes ne obžalujemo.

Ljubezenske niti so vpete tudi v Sukovo *Serenado*. Komaj sedemnajstleten je leta 1891 **Josef Suk** (1874–1935) začel študirati na praškem konservatoriju, kjer je njegov mentor postal slavni Antonín Dvořák. Ta je kmalu opazil učencevo nadarjenost ter nagnjenost k temačnemu in serioznemu. V drugem letu je gojencu predlagal, naj za spremembo napiše nekaj bolj »veselega«. Nastala je *Serenada za godala v Es-duru*, ki je v marsikaterem pogledu modelirana po zgledu Dvořákovke *Serenade* iz leta 1875. Novo delo pa ni navdušilo le učitelja, temveč tudi njegovega prijatelja Johannes Brahmsa, ki je posredoval, da je *Serenado* izdal slavni založnik Simrock. Toda kljub jasnim slogovnim vplivom Dvořáka in posledično Brahmsa nosi delo nezamenljive Sukove poteze, v celoti pa se skladba tudi ne zdi povsem neobremenjena in lahkotna, saj je njeno emocionalno središče najdaljši počasni stavek. Tega odpre solo violončela, ki najavlja mirno atmosfero, ki kmalu postane vse bolj nape-ta. Prvi stavek ni klasični allegro, temveč nosi oznako tempa »andante con moto«, medtem ko je drugi stavek nežni valček, ki v svojem središču prinaša nepričakovane dramatične zaostritve. Podobno večznačen je finale, v katerem se bujna razigranost izmenjuje z resnimi trenutki, tudi nostalgično vrnitvijo prve teme prvega stavka.

Kljub navidezni klasicistični jasnosti skladba v ozadju skriva precej močne emocionalne note; prav v času nastajanja naj bi se namreč Suk zaljubil v Dvořákovu hčerko Otilko. Šest let kasneje se je z njo poročil in tako postal učiteljev zet, žal pa ljubezenska sreča ni trajala dolgo, saj je Otilka umrla leta 1904. Zlomljen od žalosti je naslednje leto umrl še Dvořák. Suk se je osredotočil na glasbeno ustvarjanje in se zavezal drugačnim estetskim zgledom, nemški moderni, ter ustvarjal kompleksnejša dela (kot je na primer *Simfonija Asrael*), polna dramatičnih nihanj, ki so bila očitno od nekdanje blizu njegovemu temperamentu.



**B**

TEXT  
Gregor Pompe

irth and death are the most important moments in a person's life most often associated with love: birth emerges out of love, while death marks not only the end of life but also of love. So it isn't surprising that such a topic is frequently found—sometimes hidden—inside important works of art, including music.

Death is at the centre of *Inventiones ferales* by the Slovenian composer and academic **Uroš Krek** (1922–2008). One of the composer's most performed works, it was written in 1962 following the death of Krek's father, which may explain why the composer shunned his usual neoclassical indifference and replaced it with a striking pathos rendered in expressionistic strokes and, alongside procedures more characteristic of Bartók, even the beginnings of twelve-tone technique. Formally, the work is a concerto for violin and string orchestra and opens with a twelve-tone row in canon, however Krek constantly softens his advances towards thick chromaticism: joint canonic entrances are set in parallel thirds, while the twelve-tone row remains more at the level of thematic material. Krek's 'softened' approach to twelve-tone technique is also evidenced in the first entrances of the solo violin, which are again based on a tone row but, at least in the beginning, unfold above clear C minor harmonies and later above bitonal harmonies. The twelve-tone logic, however, isn't expanded into a larger formal system, and Krek stays with a traditional ternary form where the middle section is a passacaglia (based on a girl's folksong from the Bela Krajina region of Slovenia) with nine variations, followed by the return of the canon theme and the tone row. Krek's music is thus constructed from many diverse elements: a 'flavouring' of twelve-tone technique, Bartók-like treatment of folk material, old-fashioned devices such as canon and passacaglia, an expressionistic idiom and traditional ternary form with concertante dialogue all reside together side by side. Despite such apparent disparity, however, the musical flow doesn't evoke a strong sense of heterogeneity; on the contrary, it seems to be forged from a single material. The uniformity that arises out of a foundation of diverse materials and techniques is due to the motivic-thematic work: all three main motivic cells of the movement show clear motivic connections.

The second movement brings a new mix of various stylistic impulses. A more freely conceived structure unfolds upon a background of sonata form; however, alongside such neoclassical formal extensions, Bartókian influences also invade – the Istrian scale permeates many passages and individual motives. From a formal perspective, the last movement is quite similar to the first. The texture is simplified and for most of the movement the solo violin spreads melodic thoughts above slow pulsating string chords, while the harmonic process is characteristically 'Krek-like': chains of triads no longer tied to traditional functional logic follow one another in succession.

**Richard Wagner** (1813–1883) is recorded in music history primarily as a composer of monumental musical-theatre works, while the rest of the composer's quite modest output of instrumental works have remained largely unknown. Some of these non-vocal works Wagner 'perpetrated' on audiences even before he wrote his first important operatic works – pieces such as the *Symphony in C major*, which can be understood as a Beethoven-style experiment, and the interesting *Faust Overture*, evidence of the great importance Goethe's poems had for artists in the 19th century. Later, after Wagner had already garnered international acclaim, he dashed off commissioned works

just to earn a pay cheque, a fact reflected in the dubious quality of some of these pieces, in particular numerous piano miniatures (pages in albums), festive marches and choir works for various occasions.

The *Siegfried Idyll* can be understood differently since it came about spontaneously without a commission. Wagner's first marriage with the singer Minna Planer was a rather unhappy one, further strained by his 'forbidden' liaison with Mathilde Wesendonck, wife of a wealthy merchant. Far more intense was his later relationship with Liszt's daughter Cosima, who was still married to the well known pianist and conductor Hans von Bülow when she first met Wagner. Cosima and Wagner lived together in an illicit relationship for six years, with salvation coming only in 1870 when Cosima was granted a divorce from Bülow and she and Wagner wed, a little more than a year after the birth of their third child Siegfried, the composer's first son. Wagner himself later described that year as his happiest, so it shouldn't surprise us that he prepared a special surprise for Cosima in December of 1870. On the morning of her thirty-third birthday, members of the Zürich Tonhalle orchestra, standing on the staircase of the composer's villa Wahnfried, woke Cosima with the sounds of a piece which Wagner titled 'Triebchen Idyll with Fidi's birdsong and the orange sunrise' (Fidi was their pet-name for their son Siegfried). Wagner poured numerous motives from his musical drama Siegfried into the piece, weaving them into a dreamy fabric that sometimes recalls the logic of a symphonic poem. The piece received its title *Siegfried Idyll* only later when, due to financial troubles, Wagner was forced to sell the score to his publisher, despite his wife's protests. A composer's private document thus became public – a circumstance which we do not regret today.



Themes of love are also embedded in the Suk Serenade. In 1891 the barely 17-year-old **Josef Suk** (1874–1935) began his studies at the Prague Conservatory, where his mentor was none other than Antonín Dvořák. The celebrated composer soon noticed his young student's talent, as well as his tendency towards darkness and seriousness, and so in the second year of his training recommended that Suk write something 'happier' for a change. The result was the **Serenade for Strings in E-flat major**, which in many respects was modelled on Dvořák's own Serenade from 1875. The new work impressed not only Suk's teacher, but also his professor's well-known friend Johannes Brahms, who arranged to have it published by his famous publisher Simrock. In spite of the clear stylistic influence of Dvořák—and consequently also that of Brahms—the work features the unmistakable imprint of Suk, and as a whole does not seem entirely unburdened and light. A solo cello opens the slow movement, the longest of the Serenade's four movements and the work's emotional core, announcing a calm atmosphere that soon becomes increasingly tense. The first movement is not a classical allegro, bearing the tempo marking *Andante con moto* instead, while the second movement is a gentle waltz that brings unexpected dramatic tension in its middle section. The finale is similarly multifaceted, interspersing a lively playfulness with more serious moments and closing with a nostalgic return to the first movement's initial theme.

Despite the Serenade's outward classical clarity, a rather more emotional secret hides underneath: during the time of the work's composition Suk supposedly fell in love with Dvořák's daughter Otilka. Six years later they wed and Suk became his teacher's son-in-law. The marital happiness did not last long, however, as Otilka died in 1904 and Dvořák, inconsolable, died the following year. These events prompted Suk towards a different aesthetic model, German Modernism, leading him to compose more complex works (such as the *Asrael Symphony*) full of dramatic contrasts that had obviously always been close to his temperament.

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# 6

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**Dvorana Union, Maribor / Union Hall, Maribor**

Nedelja, 17. september 2017, ob 19.30

Sunday, 17 September 2017, at 7:30 pm

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FESTIVALA MARIBOR**

**Jean-Philippe Wurtz**, dirigent  
**Camille Merckx**, mezzosopran

**MARIBOR FESTIVAL  
CHAMBER ORCHESTRA**

**Jean-Philippe Wurtz**, Conductor  
**Camille Merckx**, Mezzo-soprano

### SPORED

#### PROGRAMME

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*Preludij k favnovemu popoldnevu*

**Arnold Schönberg**

*Komorna simfonija št. 1 v E-duru, op. 9*

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**Gustav Mahler**

(prir. A. Schönberg / R. Riehn)

"Slovo" iz *Pesmi o zemlji*

**Claude Debussy**

(arr. B. Sachs for 11 instruments)

*Prélude à l'après-midi d'un faune*

**Arnold Schönberg**

*Chamber Symphony No. 1 in E major,*

*Op. 9*

\*\*\*

**Gustav Mahler**

(arr. A. Schönberg / R. Riehn)

*'Der Abschied' ('The Farewell') from*

*Das Lied von der Erde (The Song of the Earth)*



BESEDILO  
Gregor Pompe

**Arnolda Schönberga** (1874–1951) danes poznamo predvsem kot izrazitega reformatorja glasbe 20. stoletja, kar pa ne pomeni, da se njegova glasba pogosto znajde na koncertnih odrih. Ob tem še radi pozabljamo, da je Schönberg svojih prvih dvanajst kompozicijskih let ustvarjal tonalno glasbo, ki se ni bistveno razlikovala od njegovih takratnih sodobnikov Richarda Straussa, Gustava Mahlerja in Alexandra Zemlinskega. Nekje na meji med moderno in ekspresionizmom, kar lahko razumemo tudi kot ločnico med tonalno glasbo in glasbo, ki jo zaznamuje emancipirana disonanca (vsi intervali so enakovredni), stoji skladateljeva **Prva komorna simfonija** iz leta 1906, ki ne prinaša novosti le na harmonski ravni in v povečanem številu disonanc, temveč tudi v strožje organiziranem materialu in opustitvi romantične vsebinskosti. Takšno »treznost« izdaja že komorna instrumentalna zasedba (15 inštrumentov), s katero se skladatelj namenoma postavlja nasproti zvočnosti izredno povečanih poznoromantičnih orkestrrov. *Komorna simfonija* nosi v sebi značilno razdvojenost obdobja moderne: skladatelj poskuša simfonično formo udejanjiti v komornem mediju, pri čemer izrablja znani formalni postopek združevanja sonatne oblike in sonatnega ciklusa, ki sta ga pred njim virtuozno uporabila že Liszt (*Klavirska sonata v h-molu*) in Richard Strauss (niz simfoničnih pesnitev). Poleg forme je tradicionalno zasnovana tudi motivično izpeljevalna logika, ki jo je mogoče razumeti v duhu »izpeljevanja z variiranjem«, povzetega po Brahmsu. Osnovna oblikujoča sila je svobodna polifonija, horizontala (melodično vodenje glasov) in vertikala (harmonija) pa postajata vse bolj izenačeni. To dokazuje osrednji moto simfonije, zaporedni niz kvart, ki se ponavlja na formalno ključnih mestih v svoji harmonski in melodični varianti. Nasploh se zdi za celotno delo nosilen interval kvarte, kar na harmonski ravni pomeni, da kvartne harmonije pogosto nadomeščajo terčne tvorbe.

Delo ob prvi izvedbi ni bilo sprejeto z naklonjenostjo, kar je Schönberga presenetilo, saj je bil prepričan, da piše skladbo, polno »lepih« melodij. Ni dvoma, da se skladba napaja pri tradicionalni motivično-tematski logiki, vendar so morali linearna neodvisnost melodij, sodobnejši postopki v harmoniji, sploh pa izredna gostota glasbenih dogodkov Schönbergovim sodobnikom slabiti preglednost. Odklonilni odnos družbe do novejših glasbe se je kasneje še stopnjeval in dosegel višek leta 1913 na znamenitem koncertu, ki se je končal z vsesplošnim preprirom in pretepom, ki ga je uspela ustaviti šele policija. Prav zaradi takšnih burnih odzivov se je Schönberg takoj po prvi svetovni vojni odločil ustanoviti Društvo za zasebne glasbene izvedbe. Glavna želja je bila, da bi bile izvedbe koncertov društva pripravljene na najvišji možni ravni, koncerti kot celote pa naj bi imeli nadih premišljenega in poznavalskega. Osrednji poudarek je veljal sodobni glasbi, a v ta kontekst je Schönberg prišteval tudi generacijo starejših skladateljev, kot so bili Anton Bruckner, Richard Strauss in Gustav Mahler. Izvedbe so bile nato predstavljene na tedenskih »večerih«, katerih so se lahko udeležili le člani društva in ne širša javnost, pa tudi sicer podajanje estetskih sodb ni bilo dovoljeno. Program nikoli ni bil vnaprej znan, a so skladbe, potem ko so jih dobro naštudirali, ponavljali, tako da je poslušalec lažje prediral skozi tančice sodobnega glasbenega izraza. Na 113 koncertih so v 3 letih predstavili 54 skladb, pri čemer sta bili kar dve tretjini skladb večkrat na sporedu.

Želeli so si torej tudi orkestrskih izvedb, toda ker so bila sredstva pičila, so pripravljali priredbe simfoničnih del za komorne zasedbe. Schönberg se je lotil priredbe **Mahlerjeve** (1860–1911) **Pesmi o zemlji**, ki pa je ni dokončal;

to je kasneje, leta 1983, storil šele muzikolog Rainer Riehn. Schönberga je Mahlerjevo delo moralo privlačiti, ker je podobno kot njegova *Komorna simfonija* ali godalni sekstet *Ozarjena noč* žanrsko razklano: po eni strani gre za niz orkestrskih pesmi, toda tesne motivične povezave (pentatonski motiv a–g–e–c) med posameznimi stavki izdajajo simfonično zasnovo. Še posebno bode v oči nesorazmerje med prvimi petimi stavki in zadnjim šestim, saj prvih pet traja enako dolgo kot zadnji. Tega kaže razumeti kot Mahlerjevo osebno slovo od življenja: pesem je uglasbitev dveh kitajskih pesnikov (Mong Kao-Jen in Vang-Vej), Mahler pa je na koncu dodal še nekaj verzov, ki nas iz trpkosti slovesa predstavljajo v transcendentno večnost. Središče stavka se iz na videz neizrazitega obigravanja začetnega enega tona razraste do obsežne orkestrske posmrtno koračnice, ki se mora ob koncu vdati osrednjemu pentatonskemu motivu. Koda skladbe je tako v celoti zgrajena iz rakovega obrata glavnega motiva: ta se najprej oglašča v flavtah in oboah, nato se iz melodičnega gradiva vse bolj preobrača v harmonsko osnovo in skladba se izteče na »odprti« harmoniji c–e–g–a – horizontala (melodija) je postala vertikala (harmonija). In od tod ni več daleč do Schönbergove *Komorne simfonije*.

Schönberg je k priredbam spodbujal tudi svoje učence, ki jih je pred tem dobro poučil, kako naj reducirajo orkestrsko partituro v komorni »izvleček«. To, denimo, velja za **Debussyjevo** (1862–1918) mojstrovino **Preludij k favnovemu popoldnevu**, ki jo je po učiteljevih navodilih pripravil Benno Sachs, nekaj časa tudi tajnik društva. Claude Debussy se je sicer v osemdesetih letih 19. stoletja vse bolj oddaljeval od svojih glasbenih kolegov in je nove družabne stike iskal v pisateljskih in slikarskih krogih. Privlačil ga je svet Verlaina, Baudelaira in Mallarméja, svet torej, katerega osrednje »božanstvo« je bil v tistem času Richard Wagner; v Wagnerjevih glasbenih dramah so mladi literati ugledali popolnost celostne umetnine, ki jih je silila, da so se še sami v svoji poeziji vse bolj odpovedovali osredičenosti na jezikovno-pomensko plat in izpostavljali glasbene kvalitete jezika. Te močne umetniške osebnosti so vplivale na Debussyja in že v njegovi zgodnji mojstrovini *Preludiju k favnovemu popoldnevu*, ki je nastala po Mallarméjevi pesnitvi, lahko v nakopičenih terčnih akordih, varljivih kadenčnih izmikih in kromatični melodični liniji prepoznamo odločen Wagnerjev vpliv. Debussy je v svoji glasbi na enkratni način odslikal simbolistično naravo Mallarméjeve poezije, ki opušča jasno pomensko raven v prid številnim besednim impresijam in zvočnosti jezika, zato ne gre za simfonično pesnitev, ampak za atmosfersko glasbeno upodobitev. Takšen pristop je zahteval nekoliko spremenjen glasbeni jezik: Debussyjev glasbeni svet je na videz zabrisan, nedramatičen, nakazovalen. Tako tudi znameniti začetni solo flavte ni prava melodija, temveč bolj nekakšno valovanje, prava melodija v oboi, ki nastopi nekoliko kasneje, pa predvsem podaljšuje osnovno atmosfero. Izkaže se, da Debussyjevo delo ni skladba razvoja, temveč enotne atmosfere in različnih barv.





TEXT  
Gregor Pompe

**Arnold Schönberg** (1874–1951) is known today primarily as an important reformer of 20th century music, which does not mean that his music is often found on concert stages. At the same time, it is often forgotten that during the first twelve years of his career as a composer Schönberg wrote tonal music that did not significantly differ from that of his older contemporaries Richard Strauss, Gustav Mahler or Alexander Zemlinsky. Somewhere along the boundary between modernism and expressionism—which can also be understood as the line separating tonal music from music marked by the emancipation of dissonance (where all intervals are equivalent)—emerged the **Chamber Symphony No. 1, Op. 9**, in 1906, a work which brought innovation not only in its harmony and numerous dissonances, but also in its withdrawal from romantic content and move towards stricter organization of the material. Such 'sobriety' can already be seen in the choice of a chamber-sized ensemble (15 instruments), which the composer uses to deliberately distinguish the sound from that of the typical massive late-romantic orchestra. The Chamber Symphony straddles a typical rift of the modern age and sees the composer attempting to realise symphonic form in a chamber medium while exploiting the well-known formal process of combining sonata form and the sonata cycle which had previously been virtuosically employed by Liszt (in the Piano Sonata in B minor) and Richard Strauss (in his symphonic poems). In addition to the form, the motive-derived logic is also traditionally conceived, which can be understood within the spirit of 'developing variation' pioneered by Brahms. The basic driver of the form is free polyphony, where the horizontal (melodically led voices) and vertical (harmony) gradually become equal. This is demonstrated by the primary motto of the symphony, a series of fourths that are repeated at key formal places in harmonic and melodic variants. In general, the interval of a fourth seems to bear the weight of the whole work, meaning that on the harmonic level, quartal harmony often replaces tertian harmony.



The Chamber Symphony No. 1 was not favourably received at its first performance, a fact which surprised Schönberg since he was sure he had written a work full of 'beautiful' melodies. There is no doubt that the composition is propelled by a traditional motivic-thematic logic, but the linear independence of the melodies, the modern harmonic procedures and especially the exceptional density of musical events likely undermined the work's positive reception by Schönberg's contemporaries. The negative attitudes of society towards newer music later increased and reached a fever pitch in 1913 at a famous concert in Vienna that was interrupted by general rioting which had to be broken up by police. It was precisely because of such vigorous responses that immediately after World War I Schönberg decided to establish the Society for Private Music Performances (*Verein für musikalische Privataufführungen* in German), who's main objective was to present thoughtfully and knowledgeably programmed concerts at the highest possible performance level. The emphasis was on modern music, but Schönberg included in this context older composers such as Anton Bruckner, Richard Strauss and Gustav Mahler. The performances were presented at weekly evening events to which only members of the Society, and not the general public, were invited and admitted. The expression of aesthetic judgments—even clapping—was not allowed. The programme was never announced in advance, however there were pieces that, once they had been well-prepared, were repeated so that the listener could easily penetrate through the veils of contemporary music. Over three years the Society presented 113 concerts featuring 54 pieces, two thirds of which were played multiple times.

The Society's organisers wanted to present orchestral pieces as well, but since financial resources were scarce they turned to making arrangements of symphonic works for chamber ensembles. Schönberg himself set about arranging **Gustav Mahler's** (1860–1911) ***Song of the Earth*** but never finished it; it was completed by musicologist Rainer Riehn only in 1983. Schönberg must have been attracted to Mahler's work since, like his own Chamber Symphony or the string sextet *Transfigured Night*, it straddles two genres: on the one hand, it is a cycle of orchestral songs, but close motivic connections (the pentatonic motive A-G-E-C) among individual movements suggest more symphonic ambitions. Particularly striking is the disproportionateness between the lengths of the first five movements and that of the final sixth: the first five songs combined are as long as the last. 'The Farewell' should be understood as Mahler's personal valediction to life and presents musical settings of texts by two Chinese poets (Meng Haoran and Wang Wei). Mahler added some verses himself to the end, transporting us from the bitterness of parting into transcendental eternity. The middle of the movement grows inexorably from a seemingly unexceptional single tone into an expanded orchestral funeral march that eventually surrenders to the main pentatonic motive. The coda is built entirely from a retrogradation of the main subject that first appears in the flute and oboe, then is gradually transformed through the melodic material to become the harmonic foundation, ending the song on the 'open' harmony of C-E-G-A – what was once horizontal (melody) becomes vertical (harmony). It is no longer such a long way from here to Schönberg's Chamber Symphony.

Schönberg also encouraged his students to arrange pieces for the Society's concerts, after he had carefully taught them how to extract the 'essence'

of an orchestral score and put it in chamber form. This is how the arrangement of **Debussy's** (1862–1918) masterpiece *Prélude à l'après-midi d'un faune* by Benno Sachs, following the instructions of his teacher, came about. (Sachs was also the Society's secretary for a while.) During the eighties of the 19th century, Claude Debussy increasingly withdrew from his musical colleagues and sought new social contacts in writers' and painters' circles. He was attracted to the world of Verlaine, Baudelaire and Mallarmé, a world whose central 'deity' at the time was Richard Wagner – in Wagner's musical dramas, young writers saw the perfection of the *Gesamtkunstwerk*, the 'total work of art', which forced them to increasingly renounce their focus on the linguistic-semantic elements in their own poetry in favour of emphasising the musical qualities of language. Strong artistic personalities tended to exert a powerful influence on Debussy, and already in his early masterpiece *Prélude à l'après-midi d'un faune*, inspired by the Mallarmé poem, we can see the distinct influence of Wagner in its stacked triads, evasive deceptive cadences and highly chromatic melodic line. Throughout the work Debussy uniquely reflects the symbolist nature of Mallarmé's poetry, which abandons a clear semantic purpose in favour of numerous word impressions and the sensuality of the sound of the language – we are no longer listening to a symphonic poem but rather an atmospheric musical depiction of a text. Such an approach demanded a somewhat altered musical language – Debussy's musical world is seemingly blurred, undramatic and suggestive. Thus the famous initial flute solo is not a real melody but rather a kind of undulation, while the real melody in the oboe that comes in a little later primarily just extends the general atmosphere. It turns out that Debussy's work is not a composition of development, but rather one of a uniform atmosphere and its varied colors.

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## »Slovo« iz *Pesmi o zemlji* / 'Der Abschied' from *Das Lied von der Erde*

Prevod v slovenščino / Slovenian translation: Gregor Pompe

Text: Meng Haoran, Wang Wei

Besedilo: Mong Kao-Jen in Vang-Vej

### Der Abschied

Die Sonne scheidet hinter dem Gebirge,  
In alle Täler steigt der Abend nieder  
Mit seinen Schatten, die voll Kühlung sind.  
O sieh! Wie eine Silberbarke schwebt  
Der Mond am blauen Himmelssee herauf.  
Ich spüre eines feinen Windes Wehn  
Hinter den dunklen Fichten!  
Der Bach singt voller Wohlklang durch das Dunkel:  
Die Blumen blassen im Dämmerlicht.  
Die Erde atmet voll von Ruh und Schlaf.  
Alle Sehnsucht will nun träumen,  
Die müden Menschen gehn heimwärts, um im Schlaf  
Vergeßnes Glück und Jugend neu zu lernen!  
Die Vögel hocken still in ihren Zweigen,  
Die Welt schläft ein...  
Es wehet kühl im Schatten meiner Fichten.  
Ich stehe hier und harre meines Freundes;  
Ich harre sein zum letzten Lebewohl.  
Ich sehe mich, o Freund, an deiner Seite  
Die Schönheit dieses Abends zu genießen, --  
Wo bleibst du? Du läßt mich lang allein!  
Ich wandle auf und nieder mit meiner Laute  
Auf Wegen, die von weichen Gräsern schwellen, --  
O Schönheit! O ewigen Liebens, Lebens, trunkenen Welt!

Er stieg vom Pferd und reichte ihm den Trunk  
Des Abschieds dar. Er fragte ihn, wohin  
Er führe und auch warum es müßte sein.  
Er sprach, seine Stimme war umflort:  
Du mein Freund, mir war auf dieser Welt das  
Glück nichthold!  
Wohin ich geh? Ich geh, ich wandre in die Berge.  
Ich suche Ruhe für mein einsam Herz.  
Ich wandle nach der Heimat, meiner Stätte!  
Ich werde niemals in die Fremde schweifen.  
Still ist mein Herz und harret seiner Stunde:  
Die liebe Erde allüberall  
blüht auf im Lenz und grünt  
Aufs neu! Allüberall und ewig blauen Licht die  
Fernen!  
Ewig... Ewig...

### Slovo

Sonce se poslavlja za gorami,  
v vse doline sestopa večer  
s svojimi sencami, polnimi hladu.  
Glej! Kot srebrna barka lebdi  
mesec na modrem nebesnem jezeru.  
Čutim zavijanje lahnega vetriča  
za temnimi smrekami!  
Potok poje blagoglasno skozi temo:  
rože bledijo v mraku.  
Zemlja diha, napolnjena z mirom in spancem.  
Hrepenenje bo zdaj sanjalo,  
utrujeni ljudje gredo proti domu,  
da bi v spancu srečali pozabljeno srečo  
in mladost na novo!  
Ptiči čepijo tiho na svojih vejah.  
Svet zaspi ...  
Tiho pihlja v senci moje smreke.  
Tu stojim in čakam prijatelja;  
čakam ga za poslednje slovo.  
Prijatelj, hrepenim po tem, da bi ob tebi  
užil lepoto tega večera –  
kje ostajaš? Dolgo me puščaš samega!  
Tavam gor in dol s svojo lutnjo  
po poteh, ki nabrekajo od mehke trave.  
O lepota! O večnega ljubljena, življenja pijani  
svet!

Stopil je s konja in mu ponudil napitek  
slovesa. Vprašal ga je, kam  
ga vodi in zakaj mora biti tako.  
Govoril je in njegov glas je bil zagrnjen:  
Ti, prijatelj,  
na tem svetu mi sreča ni bila naklonjena!  
Kam grem? Grem, vandram v gore.  
Iščem mir za svoje samotno srce.  
Tavam proti domovini, mojemu prostoru!  
Nikoli ne bom zablodil v tujino.  
Tiho je moje srce in čaka svojo uro!  
Ljuba Zemlja vsepovsod  
v pomladi vzcveti in ponovno  
zeleni! Vseopovsod in večno  
modrijo daljave!  
Večno ... Večno ...

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# Glasbeni svet Sherlocka Holmesa

## Sherlock Holmes's Musical World

Kazinska dvorana SNG Maribor / Kazina Hall, Slovenian National Theatre Maribor

Ponedeljek, 18. september 2017, ob 19.30

Monday, 18 September 2017, at 7:30 pm

**Nuška Drašček Rojko**, mezzosopran

**Žiga Brank**, violina

**Petar Milić**, klavir

**Igor Velše**, povezovalac

**Nuška Drašček Rojko**, Mezzo-soprano

**Žiga Brank**, Violin

**Petar Milić**, Piano

**Igor Velše**, Narrator

### SPORED PROGRAMME

Prevod, priredba in scenarij: **Domen Marinčič**

Besedila: **Arthur Conan Doyle**

Glasba

**Felix Mendelssohn** (1809–1847)

*Pesmi brez besed:*

- št. 30 v *A-duru*, op. 26/6 (*Pomladna pesem*)

- št. 2 v *E-duru*, op. 19/1

- št. 7 v *Es-duru*, op. 30/1

(vse prir. Friedrich Hermann)

**Nicolò Paganini** (1782–1840)

*Caprice št. 5 v a-molu*

**Wolfgang Amadeus Mozart** (1756–1791)

"Voi che sapete", arija Kerubina iz opere *Figarova svatba*

**Gaetano Donizetti** (1797–1848)

"Fia dunque vero? – O mio Fernando", recitativ in arija Leonore iz opere *La Favorita*

**Moritz Moszkowski** (1854–1925)

*Guitarre*, op. 45 (prir. Pablo de Sarasate)

**Johannes Brahms** (1833–1897)

Scherzo iz *Sonate F. A. E.*

**Frédéric Chopin** (1810–1849)

*Nocturno v Es-duru*, op. 55/2

*Nocturno v f-molu*, op. 55/1

(prir. Károly Huber)

**Jacques Offenbach** (1819–1880)

*Barkarola* iz opere *Hoffmannove pripovedke* (prir. Alfred Kaiser)

**Gabriel Fauré** (1845–1924)

*Berceuse*

**Nicolò Paganini**

*Caprice št. 11 v C-duru*

**Pablo de Sarasate** (1844–1908)

*Caprice basque*, op. 24

Translation, arrangement and script:

**Domen Marinčič**

Texts: **Arthur Conan Doyle**

Music

**Felix Mendelssohn** (1809–1847)

*Lieder ohne Worte:*

- No. 30 in *A major*, Op. 26/6 (*Frühlingslied*)

- No. 2 in *E major*, Op. 19/1

- No. 7 in *E-flat major*, Op. 30/1

(all arr. Friedrich Hermann)

**Nicolò Paganini** (1782–1840)

*Caprice no. 5 in A minor*

**Wolfgang Amadeus Mozart** (1756–1791)

"Voi che sapete", Cherubino's aria from *Le nozze di Figaro*

**Gaetano Donizetti** (1797–1848)

"Fia dunque vero? – O mio Fernando", recitative and aria of Leonora from *La Favorita*

**Moritz Moszkowski** (1854–1925)

*Guitarre*, op. 45 (arr. Pablo de Sarasate)

**Johannes Brahms** (1833–1897)

Scherzo from the *F.A.E. Sonata*

**Frédéric Chopin** (1810–1849)

*Nocturne in E-flat major*, Op. 55/2

*Nocturne in F minor*, Op. 55/1

(arr. Károly Huber)

**Jacques Offenbach** (1819–1880)

*Barkarole-Walzer* from *The Tales of Hoffmann* (arr. Alfred Kaiser)

**Gabriel Fauré** (1845–1924)

*Berceuse*

**Nicolò Paganini**

*Caprice no. 11 in C major*

**Pablo de Sarasate** (1844–1908)

*Caprice basque*, op. 24



BESEDILO  
Domen Marinčič

oj prijatelj je bil navdušen glasbenik; ni bil le izvrsten izvajalec, temveč tudi odličen skladatelj. Ves popoldan je blažen sedel v parterju in dolge tanke prste nežno pozibal v taktu. Mirni nasmeš in brezbržne sanjave oči so se zdeli povsem v nasprotju s Holmesom kot slednim psom, Holmesom kot vztrajnim, ostroumnim in vselej čuječim detektivom. [...] Ko sem ga tisti dan v dvoran St. James gledal zatopljenega v glasbo, sem vedel, da se tistim, ki jim je na sledi, obetajo slabi časi."

*Liga rdečelascev, 1891*

O skladateljskih podvigih Sherlocka Holmesa izvemo le iz zgornjega zapisa njegovega prijatelja in sodelavca dr. Watsona, a na podlagi mnogih drugih omemb lahko s precejšnjo gotovostjo rekonstruiramo glasbeni svet slavnega detektiva. Seveda je Watson izbiral le dejstva in primere, ki so se mu zdeli dovolj zanimivi. Gotovo bi imeli danes na voljo več glasbenih referenc, če bi opisal tudi nenadno smrt kardinala Tosce, ki jo omenja v *Črnem Petru*, če bi se mu zdelo vredno opisati primer dveh koptskih patriarhov in če bi pojasnil čudaško prigodo, v kateri so nastopali politik, svetilnik in dresirani kormoran.

Med skladbami, ki jih je Holmes igral na violini, navaja Watson Mendelssohnove pesmi (*Lieder*). Nedvomno so to priljubljene klavirske miniature, ki jih je Mendelssohn poimenoval *Pesmi brez besed* (*Lieder ohne Worte*). V 19. stoletju jih je za violino priredil slavni Ferdinand David, nekaj let za njim pa še leipziški violinist in Mendelssohnov učenec Friedrich Hermann.

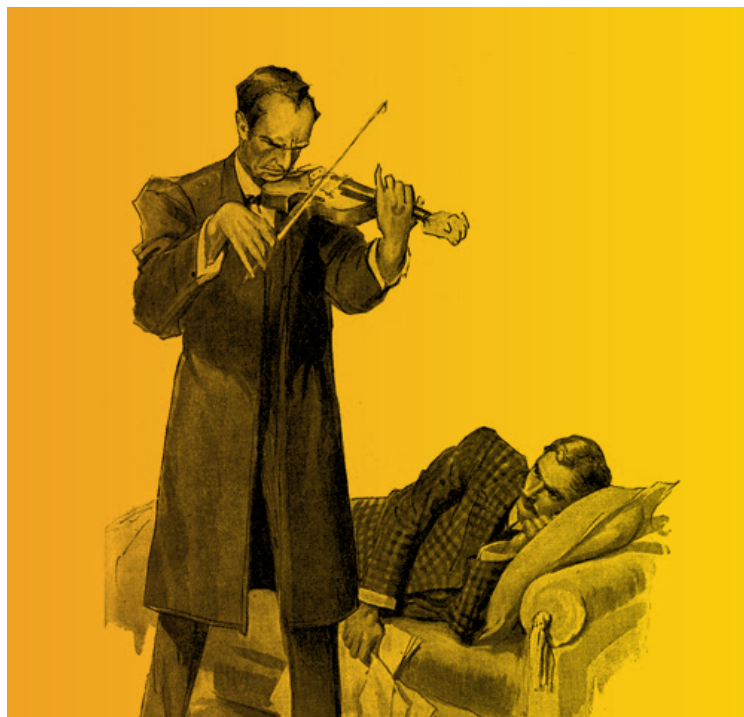
*Hoffman*[n]ova *Barkarola*, kakor skladbo imenuje Holmes, velja za eno najbolj priljubljenih melodij vseh časov. Poznamo jo iz *Hoffmannovih pripovedk*, a Offenbach jo je napisal že leta 1864 za opereto *Renske nimfe*. Premiera tega dela se je ponesrečila zaradi tenoristove bolezni in tako so *Renske nimfe* doživele prvo scensko izvedbo šele leta 2005 v Ljubljani. V času *Prigode z Mazarinovim draguljem* še ni bilo komercialnih posnetkov *Barkarole* z violino in Anthony Boucher sklepa, da je imel Holmes posnetek lastnega igranja. *Hoffmannove pripovedke* so v Angliji prvič uprizorili šele leta 1907 in jih takrat izvajali v nemškem jeziku, o katerem je Holmes ob neki priložnosti dejal, da je nemuzikalen, a zelo ekspresiven. Angleži so opero vzljubili leta 1910, ko jo je Thomas Beecham izvajal v angleškem prevodu. Žal ni znano, ali je veliki detektiv obiskal katero izmed uprizoritev.

Drugi opisi Holmesa kot violinista ne dajejo natančnejših podatkov o repertoarju ali pa le namigujejo na improvizacijo, zato smo spored dopolnili s Paganinijevimi *Caprici* ter se tako navezali na anekdote o tem virtuozu, ki jih Holmes pripoveduje ob kozarcu klareta med *Prigodo s kartonasto škatlo*.

Ohranila so se poročila o obiskih raznih koncertov in opernih predstav. Leta 1888 je Holmes poslušal slavno violinistko Wilhelmine Norman-Neruda in še pred koncertom hvalil njeno interpretacijo neke Chopinove skladbe, verjetno *Nokturna v f-molu*, ki ga lahko prepoznamo v zlogih »tra-la-la-lira-lira-laj«. Prvo omembo, da sta Holmes in Watson skupaj obiskala kakšen koncert ali operno predstavo, najdemo v zadnjih vrsticah *Baskervillskega psa*, ko se odpravljata na uprizoritev Meyerbeerjevih *Hugenotov* z bratoma de Reszke. Leta 1890, med primerom *Lige rdečelascev*, sta poslušala Pabla de Sarasata. Španski virtuoz je takrat izvajal nemško glasbo, morda tudi Brahmsa, čigar komorno glasbo je posebno cenil, ali lastno priredbo klavirske miniature op. 45 Moritza Moszkowskega, ki jo je izdal tisto leto.

Okrog leta 1896 sta se Holmes in Watson odpravila na uprizoritev neke Wagnerjeve opere v Covent Gardnu, a sta zamudila prvo dejanje. Verjetno sta slišala *Tannhäuserja* ali *Lohengrina*, ki ju je tisto leto izvajala Kraljeva opera družba Carla Rose z dirigentom Richardom Eckholdom. Naslednji dokumentirani koncert je nastop skrivnostne Carine v Albert Hallu poleti leta 1898. To ime je danes povsem neznano, zato nekateri menijo, da je Holmes uporabil italijansko besedo *carina*, in namigujejo na morebitno ljubezensko zvezo. Drugi so prepričani, da se za tem imenom skriva ameriška altistka Annie Louise Cary, a ta je po poroki leta 1882 nastopala le še na zasebnih priložnostnih in dobredelnih prireditvah. Ovržemo lahko tudi povezavo z baletko Kraljevske operne hiše madam Karino, saj je začela nastopati šele leta 1913. Samuel Feinberg dokazuje, da je bila posredi Holmesova zveza z znano ameriško sopranistko Lillian Nordica, ki je slovela po interpretacijah Wagnerja. Najvzemirljivejša je gotovo hipoteza Williama Stuarta Baring Goulda; vodilni Holmesov biograf predlaga famozno ameriško altistko Irene Adler, ki je detektiva prevzela že marca 1888 med *Škandalom na Češkem*. Od opernega odra se je poslovila še pred svojim tridesetim letom, a je pozneje nastopala na koncertih, kakor poroča Watson Holmesu po vrnitvi z izvidnice.

Leta 1894, leto pred prigodo z *Načrti Bruce-Partingtona*, je začela leipziška založba Breitkopf und Härtel izdajati zbrana dela Orlanda di Lassa. Adolf Sandberger je takrat objavil prvi del svoje študije o bavarski dvorni kapeli v Lassovem času in nemara sta prav ti publikaciji spodbudili Holmesa, da se je začel zanimati za Lassa in je naposled izdal monografijo o njegovih motetih. Delo je veljalo za izgubljeno vse do leta 2012, ko je Michael Procter objavil rekonstrukcijo na podlagi Holmesovih zapiskov, ki jih je našel v Bavarski državni knjižnici. Holmes se je posebno zanimal za melanholijo v Lassovi polifoniji in je opisal tudi motet *In hora ultima*: »Ob poslednji uri bo umrlo vse: trobenta, piščal in harfa, šala, smeh, ples in petje.«





**M**

TEXT  
Domen Marinčič

y friend was an enthusiastic musician, being himself not only a very capable performer but a composer of no ordinary merit. All the afternoon he sat in the stalls wrapped in the most perfect happiness, gently waving his long, thin fingers in time to the music, while his gently smiling face and his languid, dreamy eyes were as unlike those of Holmes the sleuth-hound, Holmes the relentless, keen-witted, ready-handed criminal agent, as it was possible to conceive. [...] When I saw him that afternoon so enwrapped in the music at St. James's Hall I felt that an evil time might be coming upon those whom he had set himself to hunt down'.

*The Red-Headed League*, 1891

We know about Sherlock Holmes's compositional efforts only from the above account by his friend and assistant Dr. Watson, but by examining many other references it is possible to reconstruct the musical world of the famous detective with great certainty. Watson, of course, chose only those details and examples which he found sufficiently interesting. We would certainly have more musical references if he would have also recorded the case of the sudden death of Cardinal Tosca, which he mentions in *The Adventure of Black Peter*, or if it would have seemed to him worthy to describe the case of the two Coptic Priests, and if he would have explained the strange story concerning the politician, the lighthouse, and the trained cormorant.

Among the pieces that Holmes played on the violin, Watson mentions some of Mendelssohn's Lieder. Undoubtedly these are the beloved piano miniatures that Mendelssohn named *Lieder ohne worte* (*Songs Without Words*). In the 19th century they were arranged for violin by the celebrated Ferdinand David, as well as by the Leipzig violinist and Mendelssohn student Friedrich Hermann some years later.

The Hoffman[n] 'Barcarole', as Holmes referred to the piece, is considered one of the most popular melodies of all time. Listeners know it from *The Tales of Hoffmann*, but Offenbach had already written it in 1864 for the opera *Die Rheinnixen* (*The Rhine Nixies*). The premiere of this work was incomplete as the lead tenor had fallen ill, and *Die Rheinnixen* received its first fully staged performance only in 2005 in Ljubljana. At the time of *The Adventure of the Mazarin Stone* there were no commercial recordings of the *Barcarole* played on the violin and Anthony Boucher concludes that Holmes possessed a recording of himself playing it. *The Tales of Hoffmann* was first presented in England only in 1907, and even then it was performed in German – an occasion about which Holmes once observed, 'Though unmusical, German is the most expressive of all languages'. The English finally took to the opera only in 1910, when Thomas Beecham performed it in an English translation. Unfortunately it is not known if the great detective visited one of these performances.

Other descriptions of Holmes as violinist do not give more precise repertoire information or rather suggest he was improvising, so we have supplemented the program with Paganini's *Caprices*, referring to anecdotes about the celebrated Italian composer and violin virtuoso that Holmes recounts with a glass of claret ('and we sat for an hour over a bottle of claret') in *The Adventure of the Cardboard Box*.

There have been preserved accounts of visits to various concerts and opera performances. In 1888 Holmes listened to the celebrity violinist Wilhelmine Norman-Neruda and before the concert praised her interpretation of some

of Chopin's works, probably the Nocturne in F minor, which we can recognise in the syllables 'Tra-la-la-lira-lira-lay' ('What's that little thing of Chopin's she plays so magnificently: Tra-la-la-lira-lira-lay'.) The first report that Homes and Watson ever visited a concert or opera together is found in the last lines of *The Hound of the Baskervilles* when they set off to attend a performance of Meyerbeer's *Les Huguenots* starring the de Reszke brothers. In 1890, describing the case of *The Red-Headed League*, they listened to Pablo de Sarasate. On that occasion, the Spanish virtuoso performed German music, possibly also Brahms, whose chamber music he especially prized, or his own arrangement of a piano miniature by Moritz Moszkowski, 'Guitarre' Op. 45, No. 2, which had been published that year.

Sometime around 1896 Holmes and Watson set out to see a production of a Wagner opera at Covent Garden but they missed the first act. They probably heard *Tannhäuser* or *Lohengrin*, which were performed that year by the Carl Rosa Opera Company under conductor Richard Eckhold. The next documented concert was a performance by the mysterious Carina in the Royal Albert Hall during the summer of 1898. Today this artist's name is completely unknown, so some believe that Holmes used the Italian word *carina*, hinting at a possible love affair. Others are convinced that the American contralto Annie Louise Cary is hiding behind this name, but after her wedding in 1882 she performed only at private functions and charity events. We can also disregard the connection with Royal Opera House ballerina Madame Karina, since she began performing only in 1913. Samuel Feinberg has alleged that the name disguised Holmes's relationship with the noted American soprano Lillian Nordica, who was celebrated for her Wagner interpretations. The most exciting theory is certainly that of William Stuart Baring-Gould, the leading Holmes biographer, who suggests the name refers to the famous American contralto Irene Adler, with whom the detective had become taken already in March 1888 during the *Scandal in Bohemia*. She took her leave from the operatic stage before turning 30 but later sang at concerts, as Watson later reports to Holmes.

In 1894, a year before *The Adventure of the Bruce-Partington Plans*, the Leipzig music publisher Breitkopf und Härtel began publishing the collected works of Orlando di Lasso, also known as Lassus. At the same time, Adolf Sandberger published the first part of his study of Bavarian court ensembles during Lasso's time there (*Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*) and, perhaps, it was these two publications that prompted Holmes's own interest in Lasso, resulting in his monograph on the polyphonic motets of Lassus that was later published. This volume was regarded as lost until 2012, when Michael Procter published a reconstruction on the basis of Holmes's notes that he discovered in the Bavarian State Library. Holmes was particularly interested in the melancholic aspect of Lasso's polyphony, describing the motet *In hora ultima*: 'In the last hour all things shall perish: trumpet, flute and harp, sports, theatre and dance, chant and descant'.

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**Pokrovitelj koncerta /**  
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**V O L V O**



P R E D S T A V L J A M O

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# ZAKLJUČNI KONCERT: Noč

## CLOSING CONCERT: Night

Dvorana Union, Maribor / Union Hall, Maribor

Četrtek, 21. september 2017, ob 19.30

Thursday, 21 September 2017, at 7:30 pm

**SIMFONIČNI ORKESTER  
SNG MARIBOR  
ZBOR OPERE SNG MARIBOR**

**Gianluca Martinenghi**, dirigent  
**Alexander Gadjiev**, klavir

**SLOVENIAN NATIONAL THEATRE  
MARIBOR SYMPHONY ORCHESTRA  
SLOVENIAN NATIONAL THEATRE  
MARIBOR CHOIR**

**Gianluca Martinenghi**, Conductor  
**Alexander Gadjiev**, Piano

### SPORED

#### PROGRAMME

**Anton Lajovic**  
*Gozdna samota*

**Peter Iljič Čajkovski**  
*Koncert za klavir in orkester št. 1 v  
b-molu, op. 23*

1. Allegro non troppo e molto maestoso – Allegro con spirito
2. Andantino semplice – Prestissimo
3. Allegro con fuoco

\*\*\*

**Sergej Prokofjev**  
*Suita Romeo in Julija št. 2, op. 64*

1. Montegi in Capuleti
2. Julija kot mlado dekle
3. Pater Laurence
4. Ples
5. Romeo in Julija pred slovesom
6. Ples deklet z lilijami
7. Romeo na Julijinem grobu

**Peter Iljič Čajkovski**  
*Fantazijska uvertura Romeo in Julija*

*V koprodukciji s SNG Maribor.*

**Anton Lajovic**  
*Forest Solitude*

**Pjotr Ilyich Tchaikovsky**  
*Piano Concerto No. 1 in B-flat minor,  
Op. 23*

1. Allegro non troppo e molto maestoso – Allegro con spirito
2. Andantino semplice – Prestissimo
3. Allegro con fuoco

\*\*\*

**Sergej Prokofiev**  
*Romeo and Juliet Suite, Op. 64*

1. Montagues and Capulets
2. Juliet as a Young Girl
3. Friar Laurence
4. Dance
5. Romeo and Juliet Before Parting
6. Dance of the Girls with Lilies
7. Romeo at Juliet's Grave

**Pjotr Ilyich Tchaikovsky**  
*Overture-Fantasy Romeo and Juliet*

*In coproduction with SNG Maribor.*

# S

BESEDILO  
Gregor Pompe

lovenski skladatelj **Anton Lajovic** (1878–1960) je bržkone največji slovenski skladatelj z začetka 20. stoletja. Svoj višek je dosegel v vokalni glasbi (samospevi, zbori), medtem ko je posebnost njegovih orkestrskih del v tem, da črpajo prvenstveno iz široko razpete pevske melodike. S starejšo generacijo skladateljev je Lajovca povezovala profesionalna razpetost: ob koncu stoletja je namreč na cesarskem Dunaju poleg kompozicije (pri Robertu Fuchsu) študiral tudi pravo, po zaključenih študijih pa se je preživljal kot jurist, medtem ko je po številnih ostrih kritičnih glasbenih polemikah njegovo skladateljsko pero po letu 1927 praktično potihnilo.

**Gozdna samota** za triglasni ženski zbor in orkester je nastala leta 1902 na Dunaju kot skladateljevo diplomsko delo. Delo je tipično ambivalentno razpeto med značilna romantična občutja, zlasti poveličevanje zasanjanosti narave, in že nekoliko sodobnejšo, sočnejšo harmonijo. Po široko sprevni predigri se osnovno razpoloženje polagoma razvija v gostejše vrvenje, vendar v vodenju posamičnih partov Lajovic vseeno vseskozi ostaja zavezan široki pevnosti, zato celotna skladba ostaja predvsem razpoloženjska slika in odraža vse tipike Lajovčeve glasbene estetike.

Leta 1869 je skladateljski kolega Milij Balakirev, sicer neformalni vodja ruske petorke, mlademu **Petru Iljiču Čajkovskemu** (1840–1893) kot zanimivo kompozicijsko snov predlagal Shakespearovo tragedijo *Romeo in Julija*; pri tem je šel celo tako daleč, da je sugeriral že tudi glasbene teme, sosledje tonaliteta in način kompozicijskega dela. Ljubezenska tematika je morala Čajkovskega v tistem trenutku izredno pritegniti, saj se je sam znašel v vrtincu ljubezenskih čustev. Seveda so morala biti tista čustva še precej zmedena, kajti skladatelj se tedaj še ni sprijaznil s svojo homoseksualnostjo in se je ulovil v mreže znamenite belgijske operne dive Désirée Artôt. Romance Čajkovski ni jemal preveč usodno, se je pa očitno nekako identificiral z vlogo Romea. Kompozicijski proces lahko torej razumemo kot neke vrste skladateljevo katarzo od ljubezenskih čustev. Prvo verzijo pesnitve je Čajkovski dovršil leta 1869, končno podoba pa je delo dobilo po reviziji šele enajst let kasneje. Završka oznaka skladbe – uvertura-fantazija – nakazuje skladateljevo razpetost med izpolnjevanjem programskih zahtev simfonične pesnitve in imanentnostjo glasbene formalne logike. V resnici je Čajkovski zavezan predvsem sonatni formi, ki jo je razširil z uvodom in epilgom. Uvod prinaša koralno temo, ki jo je mogoče razumeti kot portret očeta Lorenza. Hitra prva tema predstavlja dramatični boj med družinama Capulet in Monteg, tej pa kot izrazit kontrast stoji nasproti spевна tema obeh ljubimcev. V izpeljavi se pravi boj razvija med hitro temo in koralom, ki se izteče v zanosno ponovitev ljubezenske teme. Toda slednja vendarle ne prevlada: v kodi slišimo samo še njene fragmente nad usodnim utripom posmrtnih koračnice.

Uvertura-fantazija **Romeo in Julija** je postala prva velika mojstrovina mladega skladatelja, največjo in najtrajnejšo slavo pa je Čajkovskemu prinesel **Prvi klavirski koncert**. Toda prvi odzivi na koncert niso bili tako enoglasno pozitivni. Čajkovski je svoje novo delo leta 1874 pokazal izjemno vplivnemu vodji moskovskega Konservatorija, Nikolaju Rubinsteinu. Rubinsteinova reakcija je bila izrazito negativna, Čajkovskemu je namreč očital, da solistični part ni izredljiv, da je kompozicijsko delo slabo opravljeno, forma razdrobljena, izraz pa vulgaren in povsem neizviren. Čajkovski je sobo zapustil brez besed, še isti večer pa je Rubinstein skladatelju dal priložnost, da koncert doživi krst, če se ukloni in sprejme vse njegove pripombe in napotke, kako naj skladbo popravi. Užaljeni Čajkovski je hladno odvrnil: »Spremenil ne

bom niti ene same note.« V nadaljevanju je Čajkovski koncert posvetil nemškemu pianistu in dirigentu Hansu von Bülowu, ki je delo z velikim uspehom krstil v Združenih državah Amerike. Rubinstein je bil prisiljen priznati zmoto in se je tudi opravičil, in sicer tako, da je dirigiral prvo moskovsko izvedbo, kasneje pa je nastopil še kot solist.

Tako izjemno navdušenje občinstva kot zmedenost Rubinsteina si lahko tolmačimo kot reakciji na nenavadno strukturo koncerta, predvsem prvi stavek. Ta se odpre s široko razpeto melodijo v Des-duru, ki je najbolj »odgovorna« za popularnost dela. Hkrati se zdi, da ta tema nima nobene zveze z nadaljevanjem koncerta (zasnovan je v vzporednem b-molu), pri čemer nekakšno samostojnost uvoda še potrjuje poslušalčeva frustracija, ki ob koncu prvega stavka zaman pričakuje ponovitev teme. Še več: nadaljevanje s prvo temo se zdi skoraj nekoliko blede, v čemer pravzaprav lahko prepoznamo oblikovno izvornost. Drugi stavek je kombinacija počasnega stavka (temo prinaša flavta, klavir pa okoli nje vije arabeske) in scherza, oblikuje pa ga logika menjav in blokovskega sopolstavljanja, medtem ko izpeljevanje ne pride do prave veljave. To velja tudi za finale, v katerem plesna tematika neodločno niha med 3/4 in 6/8 taktom. Prva tema finala in prvega stavka sta izpeljani iz ukrajinske ljudske motivike, melodika srednjega stavka pa je povzeta po francoski pesmi »Il faut s'amuser, danser et rire«, ki jo je menda oboževala Artôtova, se pravi, da gre za svojevrstno skladateljevo posvetilo ljubezni.

Z večno temo o tragičnih zaljubljenih se je spopadel tudi **Sergej Prokofjev** (1891–1953). Po revolucionarnem vrenju leta 1918 je zapustil rodno Rusijo, po finančnem zlomu leta 1933 v ZDA pa se je bil zaradi pomanjkanja skladateljskih naročil prisiljen vse bolj spogledovati z domovino, kamor se je nato dokončno vrnil leta 1936. Za novo okolje je sprva mislil napisati opero, toda ko se mu je ponudila priložnost, da napiše delo na temo iz Shakespeara, je raje ustvaril simfonični balet v tradiciji Čajkovskega. Za najrazličnejše novotarije odprti Prokofjev se je torej odločil za kompozicijsko konservativnost, kar moramo razumeti kot prilagoditev tedanji sovjetski socrealistični doktrini. Komponiranje je šlo skladatelju razmeroma hitro od rok, prave težave so se pričele šele pred izvedbo. Najprej so baletni direktorji ocenili, da na ponujeno glasbo ni mogoče plesati, nato je Prokofjev zavrnil idejo, da bi se balet končal s srečnim koncem, zato je še pred prvo gledališko izvedbo pripravil dve koncertni suiti. Balet so prvič uprizorili v Brnu leta 1938, v skladateljevi domovini pa šele dve leti kasneje, ko je čez noč postal veliko delo sovjetske umetnosti. Partitura izdaja izkušnost filmskega skladatelja, ki zna posamezne scene opremiti z ilustrativno glasbo. Ta glasba nas prepriča predvsem s konvencionalnimi harmonskimi stavki, transparentno orkestracijo, razpeto melodiko in dramatično uporabo vodilnih motivov. Kljub prilagoditvi sovjetskim slogovnim zahtevam balet še vedno vsebuje tudi vse za Prokofjeva značilne kompozicijske poteze: nekateri odseki se zdijo značilno neoklasicistično oblikovani, drugi prevzemajo glasbeniške novotarije, posamezne številke zaznamuje poudarjena motorika, ki gladko preide v občuteno liriko, ta pa se pogosto skali v groteskno.



TEXT  
Gregor Pompe

**Anton Lajovic** (1878–1960), who can be considered the greatest Slovenian composer of the first part of the 20th century, surely reached the peak of his artistry in vocal music (art songs and choral pieces), while his orchestral works are especially interesting in that they draw primarily from a wide range of voice-like lyricism. But similar to other members of this older generation of Slovenian composers, he divided his time with another professional sphere. As a student in Imperial Vienna at the end of the 19th century, in addition to learning composition (with Robert Fuchs) he also studied law, and upon completing his studies he made a living as a jurist. After numerous sharply critical musical controversies his impulse to compose practically fell silent after 1927.

***Forest Solitude*** for three-voice women's choir and orchestra was written in 1902 in Vienna as the composer's graduation thesis. Characteristically, the work is ambivalently stretched between typical romantic sentiments—the glorification of daydreaming about nature—and somewhat more contemporary and lush harmonies. After an expansive mellifluous prelude, the basic mood gradually develops into something denser and more active, but Lajovic nevertheless remains committed to a broad lyricism in the leading of the individual voices. As a result, the entire composition remains primarily mood painting and as such reflects all the typical elements of Lajovic's musical aesthetics.



In 1869 the composer Mily Balakirev, the informal leader of The Mighty Handful (also known as the Russian Five), encouraged the young **Piotr Ilyich Tchaikovsky** (1840–1893) to look at Shakespeare's tragedy *Romeo and Juliet* as the basis of a possible large-scale composition, even going so far as to suggest a musical theme, a sequence of keys and even a manner of working. The amorous subject matter must have been extremely attractive to Tchaikovsky at this time, since he himself was swirling in a whirlpool of passionate emotions after having found himself ensnared in the web of the

famous Belgian operatic diva Désirée Artôt. Naturally, such emotions had to be quite confusing since the composer had apparently not yet reconciled himself with his homosexuality. Tchaikovsky did not take the romance too seriously, though, but he clearly identified himself somewhat with the role of Romeo, turning the compositional process into a kind of catharsis from passionate emotions. The first version of the piece was finished already in 1869, but the final version was completed after many revisions only eleven years later. The genre classification of the work, *Overture-Fantasy*, reflects the composer's vacillation between trying to fulfil the programmatic requirements of the symphonic poem and the immanence of the music's formal logic. In fact, Tchaikovsky sticks mainly to sonata form, which he expands by adding an introduction and an epilogue. The introduction presents a chorale theme which is a musical portrait of Friar Laurence. The fast, first theme represents the dramatic struggle between the Capulet and Montague families; highly contrasted with this is the lyrical theme of the two lovers. In the development section, the conflict between the fast theme and the chorale theme grows, then expires into an ecstatic restatement of the love theme. But the latter does not prevail – in the coda only fragments of it are heard above the fateful pulsation of a funeral march.

The ***Romeo and Juliet Overture-Fantasy*** became the young composer's first great masterpiece, while his greatest and most enduring fame was guaranteed by his ***Piano Concerto No. 1***. Initial reactions to the concerto, however, were not so uniformly enthusiastic. Tchaikovsky showed his new work in 1874 to the extremely influential director of the Moscow Conservatory, Nikolai Rubinstein. Rubinstein's reaction was exceedingly negative – he complained to Tchaikovsky that the solo part was unplayable, that the compositional work was poorly done, that the form was fragmented, and that the expression was vulgar and completely unoriginal. Tchaikovsky left the room without a word. Nevertheless, that same evening Rubinstein offered the composer the possibility of premiering the concerto – as long as the composer followed his instructions on how he must correct the work. Offended, Tchaikovsky coldly replied, 'I will not change a single note'. Tchaikovsky eventually dedicated the concerto to the German pianist and conductor Hans von Bülow, who premiered it to great success in the United States. Rubinstein was later forced to admit his mistake and apologized by conducting the first Moscow performance, and subsequently he also performed the work as soloist. Of course it is possible to understand both the enthusiasm of the audience as well as the bewilderment of Rubinstein, since both reactions are connected with the unusual structure of the concerto, especially that of the first movement. The piece opens with a broadly expansive melody in D-flat major, which is perhaps most responsible for the popularity of the work. However, it seems that this theme has nothing to do with the rest of what follows in the concerto (which is mainly in the parallel minor key of B-flat minor). The somewhat independent nature of the introduction is confirmed at the end of the movement by the listener's frustration as they wait in vain for the expected return of the theme. What's more is that the continuation of this first theme seems almost pale – which is precisely where the work's distinctive formal originality lies. The second movement is a combination of slow movement (the flute presents the theme while the piano plays arabesques around it) and scherzo, shaped by the logic of alternating blocks of passages, while the development never reaches a real validation. This also applies to the finale where a dance theme indeci-



sively fluctuates between 3/4 and 6/8 metres. The first theme of the finale and the first movement are derived from Ukrainian folk melodies, while the melody of the middle movement is taken from the French song 'Il faut s'amuser, danser et rire', which Artôt allegedly admired and where we can see the composer's dedication to love.

**Sergei Prokofiev** (1891–1953) also tackled the eternal theme of tragic lovers. After the revolutionary turmoil of 1918 he left his native Russia, but commissions began to dry up in the years following the financial collapse of 1929 in the United States, so he was forced to look more and more at the possibility of returning to his homeland, which he finally did in 1936. Initially he intended to write an opera for his new audience, but when offered a Shakespearean theme he saw the possibility of creating a symphonic ballet in the tradition of Tchaikovsky – thus a composer who was open-minded to the most diverse novelties in music opted instead for a more conservative compositional approach, which can also be seen as his way of adapting to the Soviet socialist doctrine of the period. The composition of the ballet flowed relatively quickly for Prokofiev, but difficulties began before the premiere. First, the ballet directors claimed it was impossible to dance with Prokofiev's music, and then the composer rejected the suggestion that the ballet should conclude with a happy ending. For this reason he made two concert suites prior to the work's first theatrical performance. The ballet was premiered in Brno in 1938 and performed in the composer's homeland only two years later, when overnight it became a masterpiece of Soviet art. The score shows an experienced film composer who knows how to infuse individual scenes with illustrative music. The music's success lies in the way it brings together conventional harmonies, transparent orchestration, lyrical melodies and a dramatic use of leitmotifs. Despite concessions to Soviet stylistic demands, the ballet still presents some of Prokofiev's most typical compositional features: some passages sound neoclassical while others feature more innovative elements, meanwhile individual numbers possess considerable momentum that smoothly turns into tangible lyricism, often turning grotesque.

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**BERNARDA BOBRO**, sopran in **TINA ŽERDIN**, harfa



# 9

## Po-noči Late-Night

Vetrinjski dvor, Maribor / Vetrinj Mansion, Maribor

Četrtek, 21. september 2017, ob 23.00

Thursday, 21 September 2017, at 11:00 pm

DJ URBADUR

DJ URBADUR





**P**

o zaključnem koncertu Festivala Maribor 2017 bomo druženje nadaljevali še pozno v noč v Vetrinjskem dvoru. Za post-klasični clubbing bo poskrbel DJ Urbadur z izborom elektronske glasbe, ki se odkrito spogleduje s klasično glasbo. Razmerje med tema dvema glasbama sega v začetke in samo bistvo kreacije klubskih glasbenih zvrsti in DJ Urbadur želi s svojim nastopom povezati poslušalce klubske in klasične glasbe z glasbenim izborom, ki bo zadovoljil okuse obeh skupin.

**F**

Following the closing concert of the Maribor Festival 2017 we continue the gathering into the night at Vetrinj Mansion. DJ Urbadur will take care of the post-classical club atmosphere with a selection of electronic music that openly flirts with classical music. The relationship between these two genres of music goes back to the beginning, to the very essence of the creation of club music genres. DJ Urbadur seeks to connect listeners of club and classical music with music choices that will satisfy the tastes of both groups.



**Festival Maribor  
med otroki**  
**The Maribor Festival  
among Children**



# 1

## Koncertna matineja za najmlajše I Matinee for the Youngest Ones I

Vetrinjski dvor, Maribor / Vetrinj Mansion, Maribor

Sobota, 9. september 2017, ob 10.00

Saturday, 9 September 2017, at 10:00 am

Oksana Pečeny Dolenc, violina  
Matic Dolenc, kitara

Oksana Pečeny Dolenc, Violin  
Matic Dolenc, Guitar

### SPORED

#### PROGRAMME

*N. Paganini, C. Saint-Saëns, A. Vivaldi,  
V. Monti, J. Brahms, W. A. Mozart,  
tango ...*

*N. Paganini, C. Saint-Saëns, A. Vivaldi,  
V. Monti, J. Brahms, W. A. Mozart,  
tango ...*





Tudi letos bomo za najmlajši segment našega občinstva pripravili prav poseben mali koncertni dogodek. Ob igri violine in kitare se bodo najmlajši s svojimi starši lahko udobno namestili na blazinah, plezali po tleh ali od blizu opazovali glasbili in glasbenika. Prijetno in sproščeno vzdušje je zajamčeno!

*Udobno izkušnjo koncerta bosta omogočili Pedagoška fakulteta Maribor in OŠ Bojana Iliča.*

*Vstopnine ni.*

Once again we present a special, miniature concert event intended for the youngest members of our audience. Before live music for violin and guitar, children and their parents are invited to comfortably position themselves on mats, crawl around or even check out the musicians and their instruments up close. A pleasant and relaxed atmosphere is guaranteed!

*The comfortable setting of the concert is made possible by the Faculty of Education Maribor and the Bojan Ilich primary school.*

*Entrance is free.*

# 2

## Koncertna matineja za najmlajše II Matinee for the Youngest Ones II

Viteška dvorana, Pokrajinski muzej Maribor / Knight's Hall, Regional Museum Maribor

Sobota, 16. september 2017, ob 10.00

Saturday, 16 September 2017, at 10:00 am

Adriana Magdovski, klavir

Adriana Magdovski, Piano

### SPORED

#### PROGRAMME

*F. Chopin*

*F. Chopin*



V romantičnih prostorih mariborskega gradu pridobi vsaka izkušnja dodatno razsežnost. Gotovo jo bodo našli tudi najmlajši obiskovalci Festivala Maribor, ko bo Viteška dvorana ob zvenu Chopinove glasbe za kratek čas pripadala zgolj njim. Tudi tokrat jamčimo za prijetno, sproščeno in povsem otroško vzdušje!

*Udobno izkušnjo koncerta bosta omogočili Pedagoška fakulteta Maribor in OŠ Bojana Iliča.*

*Vstopnine ni.*

Every experience receives an additional dimension in the romantic setting of Maribor Castle. The youngest visitors to the Maribor Festival will surely experience it, too, when Chopin's music resonates throughout Knights' Hall for a little while. Here as well we guarantee a pleasant, relaxed and completely child-friendly atmosphere!

*The comfortable setting of the concert is made possible by the Faculty of Education Maribor and the Bojan Ilich primary school.*

*Entrance is free.*

# 3

## Glasbene delavnice Konservatorija za glasbo in balet Maribor in koncert za otroke

### Music Workshops and Concert for Children by the Maribor Music and Ballet Conservatory

Vetrinjski dvor, Maribor / Vetrinj Mansion, Maribor

12. september–19. september 2017

12 September – 19 September 2017

Na glasbenih uricah pod vodstvom glasbenikov in pedagogov s Konservatorija za glasbo in balet Maribor bodo otroci spoznavali različna glasbila in glasbene žanre. Kratka, jedrnata in zabavna predstavitev se bo iztekla v poustvarjalnice, na katerih bodo otroci tudi sami izdelovali glasbila in jih tako še bližje spoznavali.

*Delavnice v dopoldanskem času so namenjene zgolj organiziranim skupinam otrok. Prijave sprejemamo na naslovu [office@festivalmaribor.si](mailto:office@festivalmaribor.si).*

*Vstopnine ni.*

Led by excellent musicians and teachers from the Maribor Conservatory of Music and Ballet, these two-part workshops offer children the opportunity to learn about different types of musical instruments and genres. The short, concise and entertaining presentation will be followed by a session where children will be able to make instruments themselves, allowing them the chance to get to know them up close.

*The morning workshops are intended only for organised groups of children. Requests to participate should be sent to [office@festivalmaribor.si](mailto:office@festivalmaribor.si).*

*Entrance is free.*



**Pokrovitelj delavnic /**  
Workshop sponsor



**Glasbena delavnica: Jazz**

**Torek, 12. september 2017, ob 11.00  
in 17.00**

Za učence 3. triade osnovne šole in  
srednješolce.

**Music Workshop: Jazz**

**Tuesday, 12 September 2017, at 11:00  
am and 5:00 pm**

For students in grades 6 – 9 and  
secondary school.

**Glasbena delavnica: Inštrumenti s  
tipkami**

**Petek, 15. september 2017, ob 11.00**

Za učence 1. triade osnovne šole oz.  
do desetega leta starosti.

**Music Workshop: Keyboard  
Instruments**

**Friday, 15 September 2017, at 11:00 am**

For children 6 – 10 years old.

**Glasbena delavnica in koncert  
Pihalnega orkestra**

**Konservatorija za glasbo in balet  
Maribor**

**Torek, 19. september 2017, ob 17.00**

K udeležbi so vabljeni otroci skupaj s  
svojimi družinami.

V koprodukciji s Konservatorijem  
za glasbo in balet Maribor in v  
sodelovanju z Zavodom MARS  
Maribor.

**Music Workshop and concert by  
the Wind Orchestra of the Maribor  
Music and Ballet Conservatory**

**Tuesday, 19 September 2017, at 5:00  
pm**

Recommended for both children and  
their families.

A co-production with the Maribor  
Conservatory for Music and  
Ballet and in cooperation with the  
Institute MARS, Maribor.







# **Izvajalci** **Performers**

## Nicolas Altstaedt



Nemško-francoski violončelist slovi v mednarodnem prostoru kot izjemno vsestranski glasbenik, ki z lahkoto igra na baročni violončelo, virtuosno poustvarja dela klasičnega in romantičnega repertoarja ter se vživi tudi v utrip sodobne glasbe. Razen tega je domiseln snovalec koncertnih sporedov in dirigent, zato ga ugledni festivali in orkestri vedno pogosteje vabijo kot umetniškega vodjo ali režidnečnega glasbenika.

Altstaedt je leta 2010 prejel nagrado Credit Suisse za mladega glasbenika, nato pa je na Festivalu Luzern nastopil z Dunajskimi filharmoniki pod vodstvom Gustava Dudamela. Odtlej redno nastopa z različnimi svetovnimi orkestri, kot so Dunajski simfoniki, Nemški simfonični orkester iz Berlina, Simfonični orkester Severnonemškega radia ob otvoritvi Filharmonije ob Labi, radijski orkestri iz Hannovera, Leipziga in z Dunaja, Filharmonični orkester iz Rotterdama, Simfonični orkester iz Barcelone, Kraljevi orkester Concertgebouw, Simfonija iz Detroita, Avstralski komorni orkester, Angleški komorni orkester itd., ter z dirigenti, kot so Roger Norrington, Neville Marriner, Vladimir Aškenazi in Andrew Marcon.

Leta 2012 ga je Gidon Kremer povabil, naj prevzame nalogo umetniškega vodje festivala Lockenhaus, leta 2014 pa je nasledil Adama Fischerja kot umetniški vodja Avstrijsko-madžarske Haydnove filharmonije. Altstaedt nastopa kot solist in komorni glasbenik s pianistoma Fazilom Sayem, Alexandrom Lonquichem in Aleksandrom Madžarom v najuglednejših svetovnih dvoranah, denimo v londonski dvorani Wigmore, amsterdamski Concertgebouw in newyorški Carnegie. Poleg tega muzicira z Janine Jansen, Vildo Frang, Pekkom Kuusistom, Jonathanom Cohenom in kvartetom Èbène, s katerimi tudi redno nastopa na festivalih v Salzburgu, Verbierju, na BBC Proms, v Luzernu, Gstaadu, Berlinu, Schleswig-Holsteinu, Rheingau, Utrechtu in Stavangerju. Altstaedt neredko krsti nova dela sodobnih skladateljev ter izvaja novo glasbo skladateljev Thomasa Adesa, Jörga Widmanna, Matthiasa Pintscherja, Bryceja Desnerja, Nica Muhlyja in Fazila Saya. Izdal je zgoščenke z deli Josepha Haydna, Roberta Schumanna in Györgyja Ligetija, ki so jih pospremili navdušeni kritični odzivi. Letos je za posnetek koncertov za violončelo C. P. E. Bacha z orkestrom Arcangelo, s katerim je nastopil na Festivalu Maribor 2016, prejel prestižno diskografsko nagrado BBC-ja.

German-French cellist Nicolas Altstaedt is renowned worldwide for his creativity and versatility, in his captivating performances of repertoire on both modern and gut strings.

Awarded the *Credit Suisse Young Artist Award* in 2010, he performed the Schumann concerto in a highly acclaimed debut with the Vienna Philharmonic under Gustavo Dudamel at the Lucerne Festival. Since then he has performed regularly with leading orchestras worldwide such as the Tonhalle Orchestra Zurich, Tchaikovsky Symphony Orchestra, Tokyo Metropolitan Symphony Or-



chestra, Czech Philharmonic, Finnish Radio Symphony, Melbourne and New Zealand Symphony Orchestras working with conductors Vladimir Ashkenazy, Sir Neville Marriner, Sir Roger Norrington, Sir Andrew Davis, Andrey Boreyko, Vladimir Fedoseyev, Thomas Hengelbrock, Thomas Dausgaard, Lahav Shani, Emmanuel Krivine, Gustavo Gimeno, Dima Slobodeniouk, Fabien Gabel, Giovanni Antonini and Andrea Marcon amongst many others. In 2012 Nicolas has been chosen by Gidon Kremer to become his successor as the new artistic director of the Lockenhaus Chamber Music Festival and in 2014, Adam Fischer asked him to follow in his footsteps as Artistic Director of the Haydn Philharmonie. In recital, Nicolas performs solo and with partners Fazil Say and Alexander Lonquich in world's most prestigious venues, such as London Wigmore Hall, Amsterdam Concertgebouw and New York Carnegie Hall. As a chamber musician, Nicolas regularly plays with Janine Jansen, Vilde Frang, Pekka Kuusisto, Antoine Tamestit, Lawrence Power, Jonathan Cohen and the Quatuor Ébène performing regularly at Salzburg Mozart and Summer Festival, Verbier, Utrecht, BBC Proms, Lucerne, Gstaad, Musikfest Bremen, Schleswig-Holstein, Rheingau and Stavanger.

Nicolas regularly premieres new music and performs with composers like Thomas Adès, Jörg Widmann, Matthias Pintscher, Bryce Dessner, Nico Muhly and Fazil Say. To date his recordings of cello concerti by Joseph Haydn, Robert Schumann and György Ligeti have been acclaimed worldwide. His recording of cello concertos by Carl Philipp Emanuel Bach, which he also performed at the 2016 Maribor Festival, won the 2017 *BBC Music Magazine Concerto Award*.

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## Amarcord Wien

Ansambel Amarcord z Dunaja sestavlja štiri glasbeniki nenavadne muzikalne širine: violinist Sebastian Gürtler, violončelist Michael Williams, kontrabasist Gerhard Muthspiel in akordeonist Tommaso Huber. O njih je eden izmed vodilnih avstrijskih kritikov zapisal: »Če bi morali razložiti pojem glasbe v njeni naravnost nepojmljivi mnogoterosti, bi lahko dali tak kratek in jedrnat odgovor: Amarcord Wien.« Glasbenike, ki stopajo po še neprehojenih glasbenih poteh, je težko opredeliti s katerokoli uveljavljeno oznako. Njihovo izhodišče je klasika, vendar h glasbi



pristopajo iz bistveno širšega zornega kota. Osnovno vodilo njihovega dela je, da skupaj izdelajo priredbe, jih vedno znova preoblikujejo in se z njimi igrajo, s čimer glasbo predelajo brez zaverovanosti v dokončnost izvirnika. Glasba, pa naj gre za dela Gustava Mahlerja ali Erika Satieja, melodije dunajskih kavarn ali daljnih eksotičnih dežel, tako postane živo sodobna in povsem Amarcordova. Njihovo muziciranje zaznamuje veselje do igre in izjemen, transparenten zven. Pogosto je prisotna improvizacijska svoboda, ki pa vselej sloni na trdnih temeljih tehnične popolnosti. S tovrstnim muziciranjem je od svoje

ustanovitve leta 2000 ansambel hitro osvojil široko občinstvo in si zagotovil prepoznavnost na svetovni glasbeni sceni, ne da bi se ga komu posrečilo stlačiti v katerikoli glasbeno-žanrski predal. Zasedba redno nastopa v dunajskem Glasbenem združenju in Koncertni hiši, v graškem Kongresu, na različnih festivalih v Nemčiji, Turčiji, na festivalu Luzern in v Italiji, s turnejami, na katere se radi podajo, pa so glasbeniki že obredli malone cel svet. Delo zasedbe Amarcord je zabeleženo na šestih zgoščenkah: *Amarcord Wien plays Astor Piazzolla, Slike z razstave, Satie, Mahlerjevi samospevi* (ta večkrat nagrajeni posnetek je rezultat sodelovanja s sopranistko Elizabeth Kulman), *Bon Voyage* in *Wer wagt mich zu höhnen?* z glasbo Richarda Wagnerja (znova v sodelovanju s sopranistko Elizabeth Kulman).

Amarcord Wien is an ensemble of four musicians renowned for their musical horizons of extraordinary broadness: Sebastian Gürtler, violin; Michael Williams, cello; Gerhard Muthspiel, bass; and Tommaso Huber, accordion. Founded in 2000, the ensemble has quickly made a name for itself and today it is being celebrated by audiences all around the world. The conductor Franz Welser Möst has written of them, 'One discusses so often which new directions music should take, and here is a prime example, showing that the imagination has no limits. Emanating from a classical background, these artists of the highest category find paths that have not yet been taken'. Indeed, it is not easy to categorize Amarcord Wien. Although deeply rooted in the classical tradition, the musicians have evolved their approach to music beyond these boundaries, creating arrangements that constantly seek new ways to interpret, understand and communicate the music (be it by Gustav Mahler or Erik Satie, the

music of Viennese cafés or some far away exotic countries) irrespective of traditions, and not shy to deviate from the original manuscript, until it becomes 'Amarcord'. Therefore, with the Amarcord Ensemble, the unadulterated musical experience comes before dedication to the score, and combined with the typical Amarcord sound: transparent, incorrigibly playful, sporadically improvised, but paired with unparalleled technical perfection. Amarcord Wien is at home both in the Vienna Musikverein, the Vienna Konzerthaus, and in the Congress Graz, as well as at the festivals in Germany, Turkey, Switzerland (Lucerne) and music venues all over the world. So far, their discography consists of six CDs: *Amarcord Wien plays Astor Piazzolla, Pictures at an Exhibition, Satie, Mahler Lieder* with mezzo soprano Elizabeth Kulman, which received multiple musical awards, *Bon Voyage*, and – joining forces with Elisabeth Kulman again: *Wer wagt mich zu höhnen* featuring the music of Richard Wagner.

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## Žiga Brank

Žiga Brank je violinist in profesor violine na Konservatoriju za glasbo in balet Ljubljana. Šolal se je v Ljubljani pri Mirku Kosiju, nato je študij nadaljeval v Rostocku pri Christiane Hutcap in ga zaključil v Karlsruheju v razredu Josefa Rissina. Za svoje muziciranje je prejel vrsto priznanj, med drugim je prvi prejemnik Škerjančeve nagrade. Bil je koncertni mojster orkestra Opere in baleta SNG Maribor ter (honorarno) Simfoničnega orkestra RTV Slovenija, je pa tudi član Orkestra Slovenske filharmonije in Zagrebških solistov. S Simfoničnim orkestrom RTV Slovenija je posnel redko izvajani violinski koncert Ferruccio Busonija. Za Založbo kaset in plošč RTV Slovenija je posnel tri zgoščenke, cikel šestih sonat Eugèna Ysaÿa (2013) in Paganinijeve *Caprice* (2016).

S solističnimi recitali se redno predstavlja v Sloveniji, Hrvaški, Italiji, Avstriji, Nemčiji, Nizozemski, Švici, Belgiji in Irski.



Žiga Brank is a violinist and a violin professor at the Ljubljana Music and Ballet Conservatory and the Ljubljana Academy of Music. He began his music studies in Ljubljana under the tutorship of Mile Kosi. He continued his studies at the Rostock College of Music and Theatre, and at the Karlsruhe College of Music. He was the first recipient of the prestigious *Škerjanc Award* and won the Slovenian state competition TEMSIG on a number of occasions.

He previously held the position of concertmaster of the SNG Maribor Symphony Orchestra and was a member of the Slovenian Philharmonic Orchestra. He also performed with the RTV Slovenia Symphony Orchestra and the Zagreb Soloists. His recordings for the ZKP RTV Slovenia include a rarely performed violin concerto by Ferruccio Busoni, *24 Caprices for solo violin* by Niccolò Paganini (2016) as well as music by Wolfgang Amadeus Mozart, Ludwig van Beethoven and Eugène Ysaÿe. As a soloist, Brank has performed in Slovenia, Croatia, Italy, Austria, Germany, the Netherlands, Switzerland, Belgium and Ireland.

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## Matic Dolenc

Matic Dolenc se je s kitaro prvič srečal v Glasbeni šoli Kranj, kjer se je pod mentorstvom profesorice Nataše Bogataj šolal dvanajst let. Ob koncu šolanja je prejel posebno nagrado glasbene šole in s simfoničnim orkestrom izvedel znameniti *Concierto de Aranjuez* Joaquína Rodriga. Svojo glasbeno pot nadaljuje na Akademiji za glasbo v Ljubljani, in sicer pri profesorju Andreju Grafenauerju. Udeležil se je mnogih državnih in mednarodnih kitarških tekmovanj ter osvojil kar nekaj nagrad. Sodeloval je na velikih koncertih Gimnazije Kranj v Cankarjevem domu ter igral v ansamblu Prešernovega gledališča v Kranju, sodeluje pa tudi pri simfoničnih koncertih in predstavah v SNG Maribor. Ob kitari rad poprime tudi po starih glasbilih, kot sta lutnja in teorba. Matic Dolenc že vrsto let nastopa v duetu z violinistko Oksano Pečeny Dolenc.

Matic Dolenc started his musical education in Kranj. He continued his studies at the Ljubljana Academy of Music under Andrej Grafenauer. During his studies he entered numerous competitions in Slovenia and abroad, many of which he ended either a winner or with an award. He performs with various Slovenian ensembles and orchestras, such as the SNG Maribor Symphony Orchestra, and collaborates with theatres (Prešernovo gledališče Kranj) and musicians (Oksana Pečeny). Besides guitar he also performs on lute and theorbo.



## Nuška Drašček Rojko

Nuška Drašček Rojko velja za eno najbolj vsestranskih pevk v Sloveniji, saj uspešno deluje tako na področju resne kot tudi popularne glasbe. Študij petja je zaključila pri profesorju Matjažu Robavsu na Akademiji za glasbo v Ljubljani. Že v času študija je začela uspešno sodelovati na domačih in tujih tekmovanjih ter osvajati nagrade in priznanja; če jih omenimo nekaj: Ferruccio Tagliavini, Deutschlandsberg (Avstrija), Nuits lyriques, Marmande (Francija) in Grandat (Italija).

Med vlogami, ki jih je v zadnjih sezonah odpela v mariborski in ljubljanski operni hiši, so glavna vloga Carmen v istoimenski operi, Kerubino v *Figarovi svatbi*, Olga v *Jevgeniju Onjeginu*, Magdalena v *Rigolettu* in Emilia v *Otelli*. Kot solistka je sodelovala pri izvedbi Mahlerjeve *Pesmi o zemlji* z orkestrom Slovenske filharmonije in Urošem Lajovcem, pri izvedbi oratorija *Golgota* (Frank Martin) s Simfoničnim orkestrom RTV Slovenija pod vodstvom Matthiasa Bammerta, pri izvedbi *Novembrskih pesmi* (Lojze Lebič) s Simfoničnim orkestrom Akademije za glasbo pod vodstvom Marka Letonje ter tudi pri izvedbi kantate *Požgana trava* (Lojze Lebič) s Simfoničnim orkestrom SNG Maribor pod taktirko Mladena Tarbuka pa Mahlerjeve 2. simfonije z orkestrom Slovenske filharmonije pod taktirko Uroša Lajovca in *Rekviema* Mauricea Durufléja z orkestrom Slovenske filharmonije pod taktirko Martine Batič.

Kot Laufra v operi *Jolanta* P. I. Čajkovskega je sodelovala na koncertni turneji s slavno sopranistko Anno Netrebko in orkestrom Slovenske filharmonije pod vodstvom Emmanuela Villauma. Enega izmed koncertov obsežne turneje, ki je zajemala Dunaj, Berlin, München, Amsterdam, Pariz in Prago, so v živo posneli za založbo Deutsche Grammophon.



Nuška Drašček Rojko studied at the Ljubljana Academy of Music with Matjaž Robavs. During her studies, she won awards and honourable mentions at both Slovenian and international competitions: Ferruccio Tagliavini, Deutschlandsberg (Austria); Nuits lyriques, Marmande (France); Grandat (Italy). Since graduating she has regularly performed in both Ljubljana and Maribor opera houses in roles such as Carmen (*Carmen*), Cherubino (*Le Nozze di Figaro*), Maddalena (*Rigoletto*), Emilia (*Otello*) and Olga (*Eugene Onegin*). Her performances as a soloist include *Das Lied von der Erde* and the Symphony No. 2 by Gustav Mahler with the Slovenian Philharmonic Orchestra (conductor: Uroš Lajovic), the oratorio *Golgotha* by Frank Martin with the RTV Slovenia Symphony Orchestra (conductor: Matthias Bammert), Lojze Lebič's *November Songs* with the Ljubljana Academy of Music Symphony Orchestra (conductor: Marko Letonja) and *The Burnt Grass* with the SNG Maribor Symphony Orchestra (conductor: Mladen Tarbuk). As Laura in Tchaikovsky's *Jolanta* she toured with Anna Netrebko and the Slovenian Philharmonic Orchestra conducted by Emmanuel Villaume. One of the performances of the tour, which included performances in Vienna, Berlin, Munich, Amsterdam, Paris and Prague, was recorded live for Deutsche Grammophon.

## Alexander Gadjev

Eden najvidnejših slovenskih pianistov mlajše generacije, Alexander Gadjev, se je rodil leta 1994 v Gorici v glasbeni družini. Klavirja se je pričel učiti doma, kmalu pa je postal učenec Slovenskega centra za glasbeno vzgojo Emil Komel v Gorici, kjer se je do leta 2013 učil v razredu svojega očeta Sijavuša Gadjeva, priznanega ruskega pianista. Nato se je vpisal v znanstveni licej Duca degli Abruzzi v Gorici, ki ga je leta 2013 zaključil z najvišjo možno oceno. Že leto prej je prav tako z najvišjo oceno ter pohvalo in posebno omembo diplomiral na državnem konservatoriju v Ceseni v Italiji. Od 2013 študira na Mozarteumu v Salzburgu v razredu profesorja Pavla Gililova. Gadjev je prejemnik številnih nagrad z domačih in tujih tekmovanj. Bil je prvonagrajeni v Minerbiju (2002), v Castiglione Fiorentinu (2003), Raveni (2004), na državnem tekmovanju v Ljubljani (2007) in Velenju (2010). Samostojno nastopati je začel že zelo mlad: z devetimi leti je nastopil kot solist z orkestrom šole Emil Komel v Gorici, pri enajstih pa se je zelo uspešno predstavil na prvih samostojnih koncertih v Gorici, Novi Gorici, Trstu, Čedadu in Turinu. Leta 2009 je izvedel *Koncert za klavir* Edvarda Griega. Leta 2012 je na tekmovanju Premio nazionale delle arti v Trstu osvojil prvo nagrado, naslednje leto pa je



zmagal na tekmovanju Premio Venezia. Kot dobitnik te prestižne nagrade je imel v koncertni sezoni 2013/2014 priložnost odigrati več koncertov v različnih italijanskih mestih, pa tudi v Parizu in Londonu. Leta 2014 je bil polfinalist enega najuglednejših mednarodnih tekmovanj – Gina Bachauer v Salt Lake Cityju. Leta 2015 je prejel prvo nagrado in nagrado občinstva na prestižnem mednarodnem tekmovanju Hamamatsu na Japonskem, ki jima je sledilo okoli štirideset koncertov po Aziji in Evropi.

Alexander Gadjev was born in 1994 in Gorizia, Italy into a family of musicians. He began his piano studies at the age of five with his mother, Ingrid Silic, and his father, Siavush Gadjev. At the age of nine, he performed Haydn's *Concerto in C major*, receiving excellent reviews from the press. He gave his first recital at the age of ten. Following his success at the Ljubljana piano competition he was invited to perform at the festivals in Ljubljana and Feldkirchen, Austria. In 2012, he won the third prize at FVG International Piano competition and the Premio delle Arti competition. In the same year, he graduated *magna cum laude* from the Conservatorio Bruno Maderna of Cesena. In 2013, he completed his studies at Duca degli Abruzzi, and since then, he has been attending the Master's degree course at the Salzburg's Mozarteum under Pavel Gililov. In 2013, he won the Premio Venezia, a competition in which only *magna cum laude* graduated pupils are allowed to participate. In 2014, he was invited to give a solo recital at the Great Hall of the La Fenice Opera House in Venice. In the same year, he reached the semi-finals at the Gina Bachauer International Artists Piano Competition and was selected to participate in the finals of the Busoni Piano Competition in Bolzano. In 2015 his engagements included a collaboration with Yuri Temirkanov (Shostakovich's *Con-*

*certo in c minor, Op. 35*) at the La Fenice Opera House, solo recitals for the MiTo Festival in Turin (Teatro Regio), Pianistico Festival in Trieste (Teatro Verdi) and a debut concert in Slovenian Philharmonic Hall in Ljubljana. In the same year, he won both the First Prize and the Audience Prize at the Hamamatsu International Piano Competition. This success was followed by an extensive tour with more than 40 concerts in Asia and all over Europe.

## Haydnova filharmonija / Haydn Philharmonie



Orkester Haydnova filharmonija je leta 1987 pod imenom Avstrijsko-madžarska Haydnova filharmonija ustanovil ugledni madžarski dirigent Adam Fischer. Prvotno so orkester sestavljali člani Dunajskih filharmonikov in vodilnih madžarskih orkestrrov. Fischerjev namen je bil, da še pred padcem železne zavese združi izbrane glasbenike iz obeh držav, ki bi nato skupaj izvajali dela Josepha Haydna v zgodovinski dvorani gradu Esterházy, za katero je Haydn napi-

sal velik del svojega opusa. Orkester se je s številnimi uspešnimi turnejami hitro uveljavil v mednarodnem okolju (v Evropi, ZDA in Aziji). Postal je reden gost dunajske Concertne hiše in Glasbenega združenja, Palače umetnosti v Budimpešti, žüriške dvorane Tonhalle, festivala Baden Baden, Berlinske filharmonije, nastopil je v Madridu in Barceloni, na londonskem festivalu Proms ter newyorškem festivalu Mostly Mozart, v tokijski dvorani Suntory, na največjih kitajskih odrih, v Teatru Colón v Buenos Airesu itd. V sezoni 2015/2016 je umetniško vodstvo orkestra prevzel Nicolas Altstaedt, Adam Fischer pa z orkestrom, ki od leta 2016 nastopa pod imenom Haydnova filharmonija, ostaja tesno povezan kot častni dirigent. V prvi sezoni pod vodstvom Nicolasa Altstaedta je orkester nastopil na zelo uspešni turneji po Kitajski.

Orkester je pod Fischerjevim vodstvom med letoma 1987 in 2001 posnel vse Haydnove simfonije. Posnetkom simfonij 40 do 54 so v reviji *Gramophon* podelili naziv »posnetek leta«. V letih 2004–2008 so glasbeniki ponovno posneli *Londonske simfonije* ter zanje leta 2006 in 2008 prejeli prestižno nemško glasbeno nagrado Echo, posnetek Mozartovega koncerta za klarinet s Sharon Kam pa je leta 2011 prejel nagrado Diapason d'or.

The Haydn Philharmonie was founded by Ádám Fischer in 1987 under the name of Austro-Hungarian Haydn Philharmonic out of members of the Vienna Philharmonic and the Hungarian National Philharmonic. The orchestra quickly made a name for itself thanks to numerous tours and performances throughout Europe, the USA, Japan, Korea and China. It regularly performs in the Vienna Konzerthaus and Musikverein, the Budapest MŰPA, the Tonhalle Zürich, Festival Hall Baden-Baden, Berlin Philharmonic Hall, Auditorio Nacion-

al Madrid, Palau de la Musica Barcelona, the London BBC Proms and the New York Mostly Mozart Festival. Starting with the 2015/2016 season Nicolas Altstaedt was appointed Artistic Director of the orchestra. Among the highlights of the 2016/2017 season with Nicolas Altstaedt are a performance of Haydn's *Creation*, an extensive tour through China as well as appearances with Marc Minkowski, Alexander Lonquich, Francois Leleux, Sharon Kam and Mikko Franck. Ádám Fischer remains closely connected with the orchestra. Between 1987 and 2001 they recorded all of Haydn's symphonies together; the recordings of the symphonies 40 to 54 earned the accolade of *Best of the Year* from *Gramophone* magazine. Between 2004 and 2008 Ádám Fischer and the Haydn Philharmonie re-recorded the London symphonies by Haydn. Recordings of this set were awarded in 2006 and 2008 with the prestigious *Echo Klassik* award. The recording of Mozart's *Clarinet Concerto in A major, K. 622*, with Sharon Kam received a *Diapason D'or* in 2011.

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### **Komorni orkester Festivala Maribor / The Maribor Festival Chamber Orchestra**

Komorni orkester Festivala Maribor 2017 sestavljajo najboljši slovenski glasbeniki, ki delujejo doma in na tujem, ter v Sloveniji delujoči tuji glasbeniki, ki so člani orkestrrov SNG Maribor, Slovenske filharmonije in Simfoničnega orkestra RTV Slovenija ali tudi Mladinskega orkestra Gustava Mahlerja oziroma nastopajo solistično ali v komornih sestavih.

The 2017 Maribor Festival Chamber Orchestra is made up of the finest local musicians who work both in Slovenia and abroad, together with foreign musicians working in Slovenia. They are members of the



Slovenian National Theatre Maribor Symphony Orchestra, the Slovenian Philharmonic, the RTV Slovenia Symphony Orchestra and the Gustav Mahler Youth Orchestra, or they have independent careers as soloists or chamber musicians.

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### **Simon Krečič**

Simon Krečič je leta 2002 zaključil študij klavirja na ljubljanski Akademiji za glasbo kot zadnji diplomant profesorja Acija Bertoneclja, julija 2005 pa podiplomski študij klavirja na Visoki umetniški šoli v Bernu v razredu profesorja Aleksandra Madžarja. Leta 2012 je diplomiral še iz dirigiranja v razredu profesorja Milivoja Šurbka. V času podiplomskega študija klavirja v Švici je študiral tudi dirigiranje v razredu profesorja Dominiqua Roggena. Novembra 2008 je na mednarodnem dirigentskem tekmovanju v italijanskem Grossetu prejel tretjo nagrado ter dirigiral tamkajšnjemu mestnemu orkestru na zaključnem koncertu nagrajencev. Od marca 2009, ko je dirigiral koncert v okviru Slovenskih glasbenih dni,



je redni gost orkestra Slovenske filharmonije, ki ga je vodil na številnih koncertih. Zadnja leta zvesto sodeluje tudi s Simfoniki RTV Slovenija. Simon Krečič se je uveljavil kot dirigent sodobne glasbe, kot pianist in komorni glasbenik. Od leta 2013 je umetniški vodja Opere SNG Maribor.

Simon Krečič, prize winner at the 2008 international conducting competition in Grosseto, completed his piano studies at the Ljubljana Academy of Music in 2002 with Acì Bertonecelj, and pursued his post-graduate piano studies at the Bern University of Arts with Aleksandar Madžar. In 2012, he graduated in conducting under Milivoj Šurbek and continued his postgraduate studies in Switzerland under Dominique Roggen. During his studies, he conducted several Swiss orchestras, such as the Uni Orchestra Bern, the Spiez Chamber Orchestra, the Orchestra of the Bern University of Arts, etc. In 2011, he was appointed Assistant conductor in a production of Massenet's *Werther* at the Royal Opera House in Madrid, and in 2014 he conducted Rossini's *Barbiere di Siviglia* at the Opera in Piazza Festival in Oderzo, Italy. In 2015, he conducted Verdi's *Macbeth* at the Teatro Verdi in Pisa, Italy. He has also conducted at numerous European festivals, such as the Dubrovnik Summer Festival and the Verdi Festival in Busseto. In Slovenia, he regularly conducts the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra as well as the SNG Maribor Symphony Orchestra as well as in both Slovenian opera houses: in Ljubljana (Rossini's *Cenerentola*, 2017), and in Maribor (Wagner's *Das Rheingold*, 2017). An avid advocate of contemporary music, he premiered and performed many works by contemporary music composers, such as Nina Šenk, Uroš Rojko and Elliott Carter, and collaborated with renowned soloists (Robert Aitken) and ensembles (Slowind). In December

2013, Simon Krečič has been appointed Artistic Director of the Slovene National Theatre Maribor Opera and Ballet, a position he holds to the present day.

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## Adriana Magdovski

Adriana Magdovski se je rodila v Mariboru v poljsko-makedonski družini. Nase je prvič opozorila v času šolanja pri profesorici Mileni Sever na Srednji glasbeni in baletni šoli Maribor, ko je na 21. tekmovanju mladih slovenskih glasbenikov in baletnih pesalcev (TEMSIG) osvojila najvišje možno število točk in prejela absolutno nagrado. Sledili so samostojni recitali v vseh pomembnih slovenskih koncertnih dvorana, snemanja za RTV Maribor in RTV Slovenija ter prvi nastopi z orkestri Slovenske in Marihorske filharmonije ter Simfoničnim orkestrom RTV Slovenija. S petnajstimi leti je bila sprejeta na Univerzo za glasbo in gledališko umetnost v Gradcu, kjer je študirala v razredu profesorice Doris Wolf-Blumauer. Nato se je izpopolnjevala v Londonu pri profesorici Normi Fisher ter vpisala podiplomski študij na Državni visoki šoli za glasbo in gledališko umetnost v Stuttgartu v razredih profesorjev Olega Maisenberga in Wolfganga Blosserja. Za njen umetniški razvoj je bilo pomembno srečanje s flavtistko Ireno Grafenauer na Glasbenem septembru v Mariboru, ki se je nadaljevalo s konzultacijami iz komorne igre na Mozarteumu v Salzburgu. Kot komorna glasbenica Adriana Magdovski sodeluje z glasbeniki, kot so Branimir Slokar, Stanko Arnold, Irena Grafenauer in Bernarda Bobro. Je prejemnica nagrade Martha Debelli, ki jo svojim najboljšim študentom podeljuje graška univerza, ter Gallusove nagrade, nagrajena pa je bila tudi na tekmovanju Gina Bachauer International Junior Piano Competition v Salt Lake Cityju (ZDA). Je prejemnica mednarodne štipendije Soroptimist



International Amsterdam. Kot solistka je pod okriljem Foruma za kulturo NRW nastopala v Nemčiji, Avstriji, na Cipru, v Belgiji, koncertna pot pa jo je vodila tudi po ZDA. Deluje kot izredna profesorica na Pedagoški fakulteti Univerze v Mariboru, v letih 2016 in 2017 pa je delovala kot asistentka profesorice Norme Fisher na Royal College of Music v Londonu.

Adriana Magdovski took her first piano lessons at the age of four and then began studies with Milena Sever



at the National Music Conservatory in Maribor. During this time, she attracted the attention of Slovenian audiences by winning the 21st National Competition for Young Musicians with a perfect score of 100 points. At fifteen years of age, she was accepted to the University for Music and Performing Arts in Graz, Austria, where she studied with Doris Wolf-Blumauer. She continued her studies in London with the world-renowned Norma Fisher, and at the State University of Music and Performing Arts Stuttgart with Oleg Maisenberg and Wolfgang Blosler. She was awarded the Martha Debelli Scholarship by the University for Music and Performing Arts in Graz, Austria, and the Soroptimist International Scholarship in Amster-

dam. She is a prize winner of the Gina Bachauer International Junior Piano Competition in Salt Lake City (USA), and a winner of the *Gallus Prize*, awarded by the RTV Slovenia and the Slovenian Philharmonic Society. She regularly performs in Slovenia as well as abroad, notably in Germany and Belgium, under the sponsorship of the German Forum für Kultur NRW. Adriana is an associate professor at the University of Maribor, and in 2016 and 2017 she worked as Norma Fisher's assistant at the Royal College of Music in London.

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## Gianluca Martinenghi

Gianluca Martinenghi je eden vodilnih italijanskih dirigentov mlajše generacije. Sprva je študiral klavir (s Pierom Rattalinom) in kompozicijo (z Brunom Bettinellijem) ter nato dirigranje z Donatom Renzettijem in Giacomo Zanijem, kar mu je odprlo pot za sodelovanja s številnimi mladinskimi orkestri. Poklicno kariero je pričel pri torinskem Teatro Regio, kasneje pa je deloval v Teatro Massimo v Palermu. Razen tega je dirigiral tudi v bolonjskem Teatro Comunale, rimskem Teatro dell'Opera, veronski Areni, Bellinijevem gledališču v Kataniji, v Nemški operi Berlin in v opernih gledališčih v Cagliariju, Bariju, Bergamu, v irski operi ter operi v Palm Beachu. Bil je umetniški vodja gledališča Maggio Musicale Fiorentino ter si s tem odprl pot za sodelovanja z umetniki najvišjega kova. Bil je glavni gostujoči dirigent Festivala Tenerife. Posnel je več zgoščenk, ki so prejele odlične kritike, denimo Puccinijeve arije in Verdijeve duete s sopranistko Amarilli Nizza in Robertom Frontalijem. Za EMI je z orkestrom veronske Arene posnel zgoščenko, posvečeno Enricu Carusu. Leta 2012 je dirigiral orkestru münchenskega radia in Simfoničnemu orkestru iz Montreala ter vodil izvedbo Mascagnijeve redko izvajane opere *Iris* (po naročilu sklada veron-



ske Arene); to opero je v Veroni dotlej dirigiral le Mascagni sam. Nedavno je dirigiral na Dubrovniškem festivalu, opernem festivalu Taormina ter v Sydneyjski operi in v operi v Sao Paulo.

Gianluca Martinenghi is one of most prominent Italian conductors of the younger generation. He studied piano with Piero Rattalino and composition with Bruno Bettinelli. He went on to complete his conducting studies with Donato Renzetti and Giaco Zani, which lead in turn to his collaborating with various youth orchestras. He began his professional career at Teatro Regio di Torino and Teatro Massimo di Palermo. Since then, he has conducted in numerous venues in Italy, Europe and in the USA, including Teatro Comunale di Bologna, Teatro dell'Opera di Roma, Arena di Verona, Teatro Bellini di Catania, Deutsche Oper Berlin, Teatro Lirico di Cagliari, Teatro Petruzzelli di Bari, Teatro Donizetti di Bergamo, Opera Ireland, and Palm Beach Opera. He was appointed Artistic Director of the Teatro Maggio Musicale Fiorentino and the principal guest conductor of the Tenerife Festival. He received excellent reviews for the CD recordings of Puccini Arias and

Verdi Duets with the soprano Amarrilli Nizza and Roberto Frontali. With the Orchestra dell'Arena di Verona he recorded a Tribute to Enrico Caruso CD for EMI. In 2012 he conducted the Münchner Rundfunkorchester and L'Orchestre Symphonique de Montréal and was invited to conduct the rarely performed opera *Iris* by P. Mascagni for the Fondazione Arena di Verona. Recently he conducted at the Dubrovnik Summer Festival, the Taormina Opera Festival, at the Opera Australia and at the Teatro de Opera de São Paulo.

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### **Peter Matzka**

Peter Matzka je violinist ameriškega rodu, ki deluje kot koncertni mojster avstrijskega radijskega simfoničnega orkestra (RSO Wien). Študiral je na Eastmanovi glasbeni šoli v New Yorku, nato pa na salzburškem Mozarteumu, med drugim pri Sandorju Veghu, Sylvii Rosenberg in Donaldu Weilersteinu. V komorni igri se je izpopolnjeval pri članih znamenitih kvartetov Cleveland, Juilliard in Tokio. Bil je ustanovni član Kvarteta Chester, v letih 1983–2004 pa je bil



tudi član Dunajskega godalnega seksteta, s katerim je posnel številne zgoščenke za založbi EMI in Pan Classics. Kot solist in komorni glasbenik je prejel več mednarodnih nagrad, med drugim nagrado ARD-München, nagrado kraljice Elisabete v Bruslju in nagrado tekmovanja Naumburg v New Yorku. Med letoma 1980 in 1983 je bil profesor na Univerzi Indiana, v letih 1993–1998 pa na Visoki šoli za glasbo v Kölnu. Od leta 1988 deluje kot docent za komorno glasbo za godala na Glasbeni univerzi na Dunaju.

New York born Peter Matzka, concert master of the ORF Vienna Radio Symphony Orchestra, studied at the Eastman School of Music and at the University Mozarteum Salzburg. In 1983 he entered Sándor Végh's master class on a scholarship and joined the Wiener Streichsextett. Besides Sándor Végh, his teachers also included Sylvia Rosenberg, Donald Weilerstein and others. He studied chamber music with members of the Cleveland, Juilliard and Tokyo quartets. He has won prizes at several international competitions, both as a soloist and as a chamber musician, including the ARD Munich Competition, Queen Elisabeth Competition in Brussels and the Naumburg Competition in New York. Peter Matzka's passion for chamber music has led to frequent performances with various ensembles in Austria and elsewhere. He was a member of the Wiener Streichsextett from 1983 to 2004 and a founding member of the Chester Quartet. From 1980 to 1983 he was a professor at the Indiana University and from 1993 to 1998 professor of violin at the Hochschule für Musik und Tanz Cologne. In 1988, he began teaching at the University of Music and Performing Arts Vienna where he still holds the post of Senior Lecturer in Chamber Music.

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## Camille Merckx



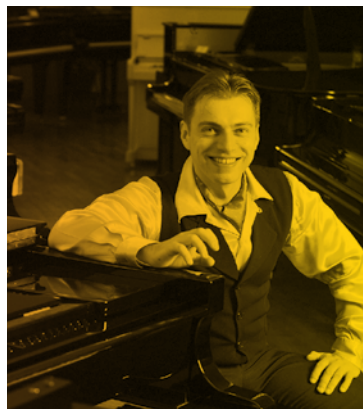
Camille Merckx je na pariški Sorboni diplomirala iz muzikologije. Kot dobitnica prestižne nagrade pariškega konservatorija je prejela štipendijo za nadaljnji študij in se pridružila opernemu studiu Queen Elizabeth Musical Chapel, partnerju kraljevega gledališča La Monnaie iz Bruslja. Njena poklicna kariera se je začela na festivalu Automne v Normandiji, kjer je v vlogi čarovnice nastopila v operi *Dido in Enej*. Na istem festivalu je nastopila tudi v operi *Sestra Angelika* (kot Zelatrice). Sledili so nastopi v operah *Le carnaval et la folie* (kot La Follie) v pariški komični operi, *Hoffmannove pripovedke* (kot Nikolaj in mati) na festivalu Automne, *Ariadna na Naksosu* (kot Driada) v Théâtre de l'Athénée v Parizu in *Nibelunški prstan* (kot Flosshilde) v Teatro Valli. Leta 2010 je z vlogo Garcie v operi *Don Kihot* debitirala v kraljevem gledališču La Monnaie pod taktirko Marka Minkowskega ter nastopila v operah *Hugenoti* (kot Dvorna dama) in *Manon Lescaut* (kot Pevka) pod taktirko Carla Rizzija.

Leta 2014 je kot Mercedes v operi *Carmen* debitirala v Švici na opernem festivalu Avenches, nastopila pa je tudi na številnih recitalih ob spremljavi klavirja ali orkestra. Nedavno je v Lillu izvedla Mahlerjevo *Pesem o zemlji*. Camille Merckx je tudi iskana interpretka sodobne glasbe.

Camille Merckx received a degree in musicology from La Sorbonne with top honours and was unanimously awarded the Paris CNR Higher Education for Young Singers Prize for Further Education. She then joined the Queen Elizabeth Musical Chapel opera studio in partnership with the Théâtre de la Monnaie in Bruxelles. Her professional career began with the role of The Sorceress in *Dido* and *Aeneas* at the 2004 Automne Festival in Normandy. She went on to embody Suor Zelatrice in *Suor Angelica*, La Folie in Destouches' *Le Carnaval et la Folie* at the Opéra Comique, Nicklaus and La Mère in *Les contes d'Hoffmann*, Dryade in *Ariadne auf Naxos* at the Théâtre de l'Athénée in Paris and Flosshilde in *Der Ring des Nibelungen* at the Teatro Valli.

In 2010, she made her debut at La Monnaie as Garcias in *Don Quichotte*, the lady of honour in *Les Huguenots*, Musico in *Manon Lescaut*. In 2014, she made her debut in Switzerland as Mercedes in *Carmen* at the Avenches Opera Festival. She has also given recitals accompanied by piano or orchestra and has recently performed Mahler's *Das Lied von der Erde* at the Nouveau Siècle in Lille. Contemporary music has played an important role in her repertoire for years. Among others, she performed L'Oiseau in Bacri's *Fleur et le miroir magique* with the Lille Orchestra.

## Petar Milić



Petar Milić velja za enega najvidnejših slovenskih koncertnih pianistov. Študiral je pri Janezu Lovšetu v Ljubljani in pri Klausu Hellwigu v Berlinu. Med študijem je na slovenskih in mednarodnih tekmovanjih prejel vrsto priznanj. Zmagal je na tekmovanju Nikolaj Rubinstein v Parizu in za izvedbo Beethovnovnega četrtega klavirskega koncerta dobil študentsko Prešernovo nagrado. Izvaja klavirske recitale doma in v tujini, med drugim v Parizu, Berlinu, Bruslju, Bratislavi, Ženevi in Miamiju. Kot solist je z uglednimi domačimi in tujimi orkestri v zadnjih letih izvedel Četrty Beethovnov koncert, Ravelov *Koncert v D-duru*, Haydnov *Koncert v D-duru* in Martinůjev *Koncert za dva godalna orkestra, klavir in timpane*. Leta 2013 je za Založbo kaset in plošč RTV Slovenija izdal zgoščenko Chopinove glasbe in zanjo prejel odlične ocene, pravkar pa nastaja nova zgoščenska z deli Beethovna, Brahmsa, Mendelssohn-Bartholdyja, Škerjanca in Skrjabina.

Petar Milić studied at the Academy of Music in Ljubljana with Janez Lovše and at the Hochschule der Künste in Berlin with Klaus Hellwig. He furthered his education with renowned international masters such

as Arbo Valdma, Igor Lazko, Pascal Devoyon and Elena Lapitskaja. In 1996 he received a student *Prešeren Award* and in 1997 he won the first prize at the Nikolai Rubinstein International Piano Competition in Paris. In the same year he was invited to the Rencontres Musicales Festival in Geneva, Switzerland. As a soloist he regularly performs in Slovenia and elsewhere: Paris, Berlin, Hannover, Bruxelles, Bratislava, Geneva and Miami, performing among others concertos by Joseph Haydn, Ludwig van Beethoven, Maurice Ravel and Bohuslav Martinu. A CD with Petar Milić interpreting the works by Frédéric Chopin was published by the ZKP RTV Slovenija in 2013. A second CD for the ZKP RTV Slovenija featuring works by Ludwig van Beethoven, Johannes Brahms, Felix Mendelssohn-Bartholdy, Lucian Maria Škerjanc and Alexandr Scriabin will be published soon.

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### **Oksana Pečeny Dolenc**

Violinistka Oksana Pečeny Dolenc je prvo glasbeno izobrazbo prejela v rodnem Kijevu. Šolanje je nadaljevala v Mariboru, in sicer v razredu svojega očeta Tarasa Pečenyja, diplomirala pa je v razredu profesorja Primoža Novšaka na Akademiji za glasbo v Ljubljani. V času študija je prejela študentsko Prešernovo nagrado in



posebno diplomu *summa cum laude* za umetniške dosežke. Je zmagovalka vrste državnih in mednarodnih tekmovanj. Kot solistka je nastopala z vsemi slovenskimi orkestri in nekaterimi tujimi. Oksana Pečeny Dolenc je že četrto sezono koncertna mojstrica SNG Maribor, zelo aktivna pa je tudi v nekaterih komornih zasedbah.

Ukrainian born violinist Oksana Pečeny Dolenc studied in Kiev, in Maribor with Taras Pečeny, and at the Academy of Music in Ljubljana with Primož Novšak. As a student she was awarded the prestigious student *Prešeren Award* and graduated *summa cum laude*. She has won numerous Slovenian and international competitions. As a soloist she has performed with all Slovenian orchestras as well as with numerous European orchestras and ensembles. She is leader of the SNG Maribor Symphony Orchestra. She also performs in various chamber ensembles in Slovenia and abroad.

---

### **Christian Schmidt**

Christian Schmidt se je rodil in odrasel v Gradcu, kjer živi še danes. V njegovih klavirskih interpretacijah lahko prepoznamo nekatere njegove osebne lastnosti, kot so neposrednost, čutnost, senzibilnost in iskrenost. Njegov repertoar zajema tako velike klasične mojstrovine kot rockovke in jazzovske skladbe ter sodobne alternativne zvrsti. Nastopa kot solist, v klavirskem triju in v večjih zasedbah. Klavir je študiral na glasbenih univerzah v Gradcu, na Dunaju in v Freiburgu, med drugim pri Sebastianu Bendi, Markusu Schirmerju, Elzi Kolodin in Rudolfu Kehrterju. Koncertno diplomu je opravil z odliko. Podiplomski študij je nadaljeval s svojim triom Trioskop v mojstrskem razredu Tria Altenberg. Sodeloval je v mojstrskih razredih pri Paulu Badura-Skodi, Paulu Guldi,

Erichu Hoebarthu, Triu Fontenay in pri članih Haaškega kvarteta. Izvedel je več mednarodnih nastopov v okviru glasbenih festivalov v Vidmu in Berlinu, kot solist pa je nastopil v okviru Jeunesse Musicale, v Dunajski koncertni hiši in že večkrat z Graškimi simfoniki v dvorani graškega Kongresa. Je utemeljitelj in vodja uspešnega koncertnega cikla Graški glasbeni večeri v Komorni dvorani graškega Kongresa.

Christian Schmidt studied piano at the universities in his home town Graz, as well as Vienna and Freiburg/Breisgau, amongst others under Sebastian Benda, Markus Schirmer, Elza Kolodin and Rudolf Kehrler. With his piano trio Trioskop, he undertook postgraduate studies in the Master class of the Altenberg Trio in Vienna. Master classes led by Paul Badura-Skoda, Paul Gulda, Erich Höbarth, the Fontenay Trio and members of the Hagen Quartet complemented his training. Christian Schmidt has won several first prizes in the youth-competition Jugend musiziert. He is holder of the Bösendorfer Scholarship and has furthermore managed to qualify for scholarships awarded by the Federal Chancellery of the Republic of Austria, the Federal District of Styria and the City of Graz. In the course of his concert career, Christian Schmidt performed at international festivals (Udine, Berlin, Constance, Villecroze), gave numerous solo recitals for the Jeunesse Musicale,



debuted at the Vienna Concert Hall and performed several times as a soloist with the Graz Symphonic Orchestra. Christian Schmidt is the creative mastermind and initiator, as well as Artistic director of the classical chamber music concert series musikabendeGRAZ, which takes place in the Chamber Music Hall of Congress Graz.

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## **Simfonični orkester SNG Maribor / The SNG Maribor Symphony Orchestra**

Simfonični orkester SNG Maribor je osrednji inštrumentalni sestav v podravski regiji z razmeroma dolgo poustvarjalno tradicijo. Pestra zgodovina orkestra sovпада z delovanjem njegove matične ustanove, mariborske operne hiše, ki je od leta 1919 doživljala številne preobrazbe, na katere so vplivale pomembnejše politične in kulturne spremembe, kot so padec habsburške monarhije po prvi svetovni vojni, padec nacizma po letu 1945 in nenazadnje slovenska osamosvojitve leta 1991. Le dve leti po osamosvojitvi Slovenije je orkester začel delovati pod imenom Mariborska filharmonija. Ta je bila kot društvo ustanovljena 11. junija 1993, vendar je delovala le do novembra 2004, ko je pod imenom Simfonični orkester SNG Maribor začela prirejati samostojne simfonične koncerte v okviru matične hiše. Ta praksa se je predvsem po izgradnji Velike dvorane ukoreninila kot poustvarjalna stalnica SNG Maribor. Orkester, ki je nepogrešljiv del koncertov ter opernih in baletnih predstav mariborske Opere in baleta, se pod vodstvom številnih mednarodno uveljavljenih dirigentov iz Slovenije in tujine suvereno posveča poustvarjanju inštrumentalne glasbe in glasbenogledaliških del različnih žanrov od baroka, klasicizma in

glasbe 19. in 20. stoletja do najaktualnejših simfoničnih del.



The SNG Maribor Symphony Orchestra is one of the leading ensembles in Slovenia and has a long-standing tradition in both operatic and orchestral repertoire. The rich history of the Orchestra is closely linked with its home institution, the Maribor Opera House, where the orchestra takes a two-part role: besides all the opera performances of the Maribor Opera House it also performs six symphonic concerts per season as a part of its own subscription series. The orchestra performs under the baton of numerous acclaimed conductors from Slovenia and abroad. It thrives in various genres, from opera and ballet to musicals and regularly performs music of all periods: from Baroque and Classicism up to 19th- and 20th-century music as well as contemporary music.

### **Jean-Philippe Wurtz**

Francoski dirigent Jean-Philippe Wurtz je študiral na Narodnem konservatoriju v Strasbourgu in na Visoki šoli za glasbo v Karlsruheju. Kot študent je bil sprejet na mednarodni inštitut Petra Eötvösa, kjer je študiral z znamenitim madžarskim skladateljem in vodil ansambla Asko in Contrechamps. Leta 1997 je ustanovil ansambel Linea, ki se posveča izvajanju sodobne glasbe. Poleg tega je bil asistent Kenta Nagana v Lyonski operi in Friedemanna Layerja pri orkestru Montpellier Languedoc-

Roussillon, ki mu redno dirigira še danes. Deloval je tudi kot vodja glasbenih študijev v operi v Montpellierju. Med številnimi zasedbami, ki jih je zaenkrat vodil, omenimo Narodni orkester Bordeaux-Aquitaine, orkester Pays des Loire, ansambla oh ton in Alternance ter komorni ansambel Neue Musik Berlin. Deloval je v Flamski operi v Anversu, Narodni operi Paris-Bastille itd. ter sodeloval z režiserji, kot so Robert Carsen, Alfredo Arias, Daniel Mesguich in John Dew. Krstno je izvedel številna dela vodilnih sodobnih skladateljev, kot so Klaus Huber, Wolfgang Rihm, Younghi Pagh-Paan, Jacques Lenot in Berndt Asmus.

Born in 1968, Jean-Philippe Wurtz studied at the National Conservatoire of the Region of Strasbourg and at the Karlsruhe Musikhochschule. He was admitted to the Internation-



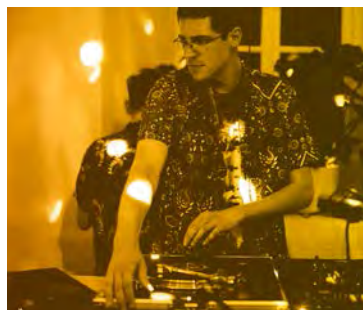
al Eötvös Institute where he studied with Peter Eötvös and conducted the Asko and Contrechamps ensembles. In 1997, he founded the Linea ensemble, devoted to contemporary music. In 1994, he was Assistant to Kent Nagano at the Lyon Opera, and later to Friedemann Layer at the Montpellier Languedoc-Roussillon Orchestra, which he regularly conducts. He also served as Director of the musical studies at the Opera of Montpellier. Among others he conducted l'Orchestre National de Bordeaux-Aquitaine, l'Orchestre Na-

tional des Pays des Loire, l'ensemble oh ton, l'ensemble Alternance, le Kammerensemble Neue Musik Berlin, and worked at the Opéra National de Lyon, Opéras de Montpellier, Vlaamse Opera (Anvers) and Opéra National de Paris-Bastille. He premiered numerous works by contemporary composers, such as Klaus Huber, Wolfgang Rihm, Younghi Pagh-Paan, Jacques Lenot and Bernd Asmus.

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## DJ Urdadur

Urbanov glasbeni izbor sledi eklektični naravnosti hip hop glasbe, ki dinamično prepleta različne glasbene žanre. Sodeloval je pri organizaciji Misije TeRAPija v Jazz klubu Satchmo (2013–2015), nastopal v Hudi Kavi in Isabelli na Poštni ulici ter gostoval na rezidenčnih Magnetic Shiftih v Dvorani Gustaf. S kolektivom Gramofonoteke je nastopal na Trgu Leona Štuklja in na Back to the Future Jazz Festu, v lastni izvedbi pa še na nekaterih drugih dogodkih. Urban je del kolektiva Courtyard, ki prireja elektronske dogodke v klubu Wetrinsky in po mariborskih mestnih vrtovih.



Urban's musical choices follow an eclectic attitude towards hip-hop, dynamically interweaving various genres of music. He took part in the organisation of the TeRAPija Mission at the Satchmo jazz club

(2013-2015), has appeared at Huda Kava and Isabella on Poštna Ulica in Maribor, and made guest appearances at Magnetic Shift in Gustaf Hall. Together with the collective Gramofonoteke he has appeared on Leon Štuklje trg and at the Back to the Future Jazz Fest, and as a solo act at many other events.

Urban is a member of the Courtyard collective, which organises electronic music events in the Wetrinsky club and around Maribor.





# Informacije

## Information

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02 229 40 50, 031 479 000

[vstopnice@nd-mb.si](mailto:vstopnice@nd-mb.si)

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Information Office

Ulica kneza Koclja 9, Maribor

+386 2 229 40 50, +386 31 479 000

[vstopnice@nd-mb.si](mailto:vstopnice@nd-mb.si)

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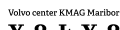
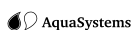
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