

Composers of the 17th Slowind Festival 2015



Márton Illés (roj. 1975)

Márton Illés, born in Budapest, received his early training in piano, composition and percussion at various Kodály schools in Győr. From 1994 to 2001 he attended the Basle Academy of Music, where he studied with László Gyimesi (piano) and Detlev Müller-Siemens (composition). This was followed from 2001 to 2005 by studies in Karlsruhe with Wolfgang Rihm (composition) and Michael Reudenbach (theory). Later he received fellowships to the Villa Massimo in Rome (2009), the Villa Concordia in Bamberg (2011) and the Civitella Ranieri Centre in Umbria (2012).

His catalogue of works includes pieces for solo instrument, chamber music, string quartets, vocal works, ensemble compositions, electronic music, two pieces of music theatre and works for string orchestra and full orchestra. He has been performed at leading international festivals and concert halls including the *Rome Auditorium*, *Cité des Arts* (Paris), *Klangspuren* (Schwaz, Austria), *Kings Place* (London), the Berlin Konzerthaus, *Musica Strasbourg*, the Munich Biennale, the Schleswig-Holstein Festival, the Tokyo Summer Festival, *Ultraschall* (Berlin), *Eclat Festival* (Stuttgart) and the Witten Contemporary Chamber Music Festival. He has worked with the Ensemble

Modern, the Ensemble Intercontemporain, the Minguet Quartet and the Munich Chamber Orchestra.

In 2001 he played the solo part of his piano concerto *Rajzok II* in the Cologne Philharmonie with the Bamberg Symphony Orchestra, conducted by Jonathan Nott. He has taught theory at Karlsruhe University of Music since 2005 and composition at Würzburg University of Music since 2011. His works are published by Breitkopf & Härtel. Among his awards and honours are the Christoph and Stephan Kaske Prize (2005), the composers' prize of the Ernst von Siemens Music Foundation (2008), the Schneider-Schott Prize and the Paul Hindemith Prize.



Matej Bonin (b. 1986)

Matej Bonin, born in Koper, graduated in composition from the Ljubljana Academy of Music under the mentorship of Prof. Uroš Rojko. He is currently continuing his studies at the University of Music and Performing Arts in Graz, where he studies music theatre composition in the class of Prof. Beat Furrer. His musical studies abroad are supported by the Ministry of Culture of the Republic of Slovenia.

He has received a series of prizes for his works, including the Prešeren Prize of the University of Ljubljana in 2008, and the Gargonza Arts Award in 2014, which he was awarded following a recommendation by composer and conductor Peter Eötvös. At the 62nd International Rostrum of Composers in Talin in 2015, he won the category for composers up to 30 years of age with the composition *Cancro* for symphony orchestra.

His works have been performed at numerous festivals both in Slovenia and abroad, including *Musica Viva* in Munich, Warsaw Autumn, *Alte Oper* in Frankfurt, *Gare du Nord* in Basel, the Contemporary Art Cafe in Budapest, the Firehouse Space in New York, the Slowind Festival, the Slovenian Music Days, *Klub Cankarjev dom*, and the Koper Biennale of Contemporary Music.

He regularly collaborates with internationally renowned soloists and ensembles, including Ensemble Modern, the Slowind Wind Quintet, the RTV Slovenia Symphony Orchestra, accordionist Luka Juhart, violist Megumi Kasakawa, horn player Saar Berger, singer Irena Tomazič, the Drumartica Percussion Duo, the OL-SK Duo, the Shanghai Sinfonietta, neuverBand, Ensemble MD7, and many others. His work was presented at EXPO Milano 2015 as one of 50 selected finalists in the composition competition "Feeding Music-Music for EXPO 2015".

Matej Bonin also collaborates with choreographers Mirjam Klebel and Tomaž Simatovic. The fruits of this collaboration include the two dance-music performances *Islands in the Fog* (2010) and *Paradise on Stage* (2014).



Larisa Vrhunc (b. 1967)

After completing her studies of music pedagogy and composition with Marijan Gabrijelčič at the Ljubljana Academy of Music, Slovenian composer Larisa Vrhunc furthered her studies with Jean Balissat and Eric Gaudibert in Geneva and with Gilbert Amy in Lyon. She also attended composition masterclasses with renowned composers such as Sofia Gubaidulina, Brian Ferneyhough, Michael Jarrell, Klaus Huber, S. Xu, Thomas Jennefelt, Bo Holten, Uroš Rojko, Fabio Nieder and Helmut Lachenmann.

She is currently employed as a lecturer in music-theoretical subjects at the Department of Musicology, Faculty of Arts, University of Ljubljana.

Larisa Vrhunc has received numerous prizes for her works both in Slovenia and abroad, including the prestigious Prešeren Fund Prize in 2003.



Foto: Hans Christian Schink

Vito Žuraj (roj. 1979)

Vito Žuraj was born in 1979 in Maribor, Slovenia. Having completed his studies of composition and music theory with Marko Mihevc at the Academy of Music in Ljubljana, he continued his studies of composition with Lothar Voigtländer at the Dresden University of Music and Wolfgang Rihm at the Karlsruhe University of Music, where he also completed the MA course in music technology with Thomas A. Troge.

In 2009/2010 he was fellow at the International Ensemble Modern Academy and at the Academy Opera Today by the Deutsche Bank Foundation. Vito Žuraj has collaborated with renowned musicians such as New York Philharmonic, BBC Scottish Symphony Orchestra, RSO Stuttgart des SWR, hr-Sinfonieorchester, Slovenian Philharmonic, Ensemble Modern, Klangforum Wien, Scharoun Ensemble, Ensemble Recherche and RIAS Chamber Choir. His compositions have been performed at various international music festivals, including *Salzburger Festspiele*, New York Philharmonic Biennial, *Ultraschall* Berlin, Darmstadt Summercourses, *Gaudeamus Muziekweek*, Warsaw Autumn, *Manifeste* Paris and Takefu Festival Japan, with conductors Matthias Pintscher, Johannes

Kalitzke, Beat Furrer, Sylvain Cambreling, Marko Letonja and Emilio Pomàrico.

His first opera *Orlando. The Castle* was premiered in 2013 at the Theater Bielefeld. Vito Žuraj's intensive work in the field of electronic music resulted in co-operations with *Experimental Studio des SWR* Freiburg, IRCAM Paris and ZKM Karlsruhe. His music was programmed in MoMA New York, Berliner Philharmonie, Konzerthaus Wien, Mozarteum Salzburg, Kölner Philharmonie and Semper Opera Dresden.

Vito Žuraj has been awarded numerous prizes, including the 1st Prize at the 57th Stuttgart Composition Prize 2012 and the orchestra prize by the Deutsche Radio Philharmonie Saarbrücken. He holds lectureships at the Academy of Music Ljubljana and at the Karlsruhe University of Music. For 2014 he was artist in residence at the German Academy Rome Villa Massimo. In 2015 his new CD-portrait was published by WERGO.

Performers of the 17th Slowind Festival 2015



Marija Skender

Marija Skender is a Montenegrin pianist who is completely devoted to contemporary music. Her repertoire encompasses works from a diverse range of contemporary compositional styles, including contemporary improvisation and electronic music, music in conjunction with the visual arts and dance, as well as music theatre. She endeavours to bring contemporary music close to a broad circle of listeners, and therefore carefully selects programmes containing the most interesting works from the contemporary repertoire.

After completing primary and secondary music school (Prof. Lidija Ferdinandi Skender), Marija Skender studied with Prof. Boris Kraljević and Prof. Svetlana Bogino at the Cetinje Academy of Music. She then furthered her studies at the University of Music and Performing Arts in Karlsruhe (Prof. Markus Stange) and Stuttgart (Prof. Nicolas Hodges). She also participated in masterclasses given by Vladimir Ovchinnikov, Konstantin Bogin and Jean-Pierre Collot (Ensemble Recherche).

Marija Skender performs in Montenegro, Serbia, Croatia (Festival Novalis), Slovenia (Maribor Festival, RTV Ljubljana) and France (Université de Cergy Pontoise in Paris). She has also

appeared in Karlsruhe (ZKM), Stuttgart and Freiburg in Germany, as well as at music festivals in Lucca and Chioggia in Italy. She collaborates with prominent composers such as Johannes Walter, Gerhard Stabler, Carola Bauckholt, Hanspeter Kyburz, Vito Žuraj and others.

Even while studying, she received prizes at numerous competitions. In 2005, she received a prize from the Montenegro Academy of Sciences and Arts for being the best student, and in 2013 she was awarded a special prize at the Karlsruhe International Competition for Contemporary Music for her performance of Ligeti's *Mysteries of the Macabre*. In the same year, she was awarded the Karl Steinbuch Scholarship along with composer Vincent Wikström for their innovative project in the field of contemporary music and information technology.



the framework of conventional concert situations, with projects in the areas of music theatre, improvisation with live electronics, accompanying silent film and literary readings, etc.

Ensemble Tema

Delphine Roche – flute

Evgeni Orkin – clarinet

Alwyn Tomas Westbrooke – violin

Alfonso Noriega Fernandez – viola

Marie Schmit – cello

Olga Želtikova – piano

Mindaugas Piečaitis – conductor

Ensemble Tema was established in the German city of Karlsruhe in 2010 by a group of musicians from all over the world with a common desire to perform and promote contemporary music. Since its foundation, the ensemble has been a regular guest of Radio ARD (ARD Radio Play Festival) and the Karlsruhe Silent Film Festival. It also represents a cornerstone of the newly established *ZeitGenuss* Festival in the same city.

The ensemble has collaborated with renowned composers including Alessandro Solbiati, Pascal Dusapin, Helmut Lachenmann, Olga Neuwirth, Rebecca Saunders and Peter Ruzicka. Particular attention is devoted to young, barely established composers, which has led to performances of new works by composers such as Luis Codera-Puzo, Eunsun Lee, Heera Kim, Caterina di Cecca and Birke Bertelsmeier.

Ensemble Tema's concert activities are supplemented by performances outside



Ensemble Contrechamps

Emilie Brisedou – flute
Laurent Bruttin – clarinet
Aleš Klančar – trumpet
Jean-Marc Daviet – trombone
Maximilien Dazas – percussion
Gilles Grimaître – piano
Maximilian Haft – violin
Tomoko Akasaka – viola
Olivier Marron – cello
Noëlle Reymond – contrabass

Michael Wendeberg – conductor

Established in 1980, Ensemble Contrechamps has from the very beginning devoted itself to performing music of the 20th and 21st centuries, and to encouraging the creation of new works. Thus, in its concert series in Geneva it performs both chamber and conducted concerts, as well as organising numerous projects and events for various age groups.

Since 2013, the ensemble's Artistic Director has been Brice Pauset, while the role of Musical Director was taken on by Michael Wendeberg in 2011. Intensive collaborative work has led to special relationships between the ensemble and numerous composers, including George Benjamin, Pierre Boulez, Unsuk Chin, Hugues Dufourt, Beat Furrer, Brian Ferneyhough, Stefano Gervasoni, Jonathan Harvey, Heinz Holliger, Michael Jarrell,

György Kurtág, Helmut Lachenmann, Tristan Murail, Mathias Pintscher and Rebecca Saunders. Amongst the conductors who have worked with the ensemble, particular mention should be made of Stefan Asbury, Jean Deroyer, Jurjen Hempel, Peter Hirsch, Clement Power, Pascal Rophé and Peter Rundel, while guest soloists include Pierre-Laurent Aimard, Teodoro Anzelotti, Isabelle Faust, Nicolas Hodges, Salome Kammer, Donatienne Michel-Dansac, Christoph Prégardien, Yeree Suh and Kai Wessel.

Ensemble Contrechamps regularly participates at the most important festivals of contemporary music (*Musica* in Strasbourg, the Autumn Festival in Paris, the Contemporary Music Days in Bludenz (Austria), *Voix Nouvelles* in Royaumont, *Ars Musica* in Brussels, *Musica dhoy* in Madrid, the New Chamber Music Days in Witten (Germany), the Salzburg Festival, Wien Modern, *Märzmusik* in Berlin, the New Chamber Days in Zurich, and the Lucerne Festival. The ensemble also regularly collaborates with the Centre for Electroacoustic Music of the Geneva University of Music, as well as with numerous theatres and conservatories of music, dance and theatre.

Ensemble Contrechamps is supported financially by the City in Canton of Geneva.

www.contrechamps.ch



Michael Wendeborg

Conductor and pianist Michael Wendeborg was born in 1974 in Ebingen. He studied the piano with Markus Stang, Bernd Glemser and Benedette Lupo, and conducting with Toshiyuki Kamioka in Saarbrücken. A prizewinner at numerous national and international competitions, he performs as a soloist with renowned German symphony orchestras at important festivals and concert venues, while his activities as a chamber musician include collaborations with Patricia Kopatchinskaja, Carolin Widmann and Nicolas Hodges. From 2000 to 2005, he worked as a pianist with Ensemble Intercontemporain, engaging in intensive collaborations with Pierre Boulez, György Kurtág and György Ligeti.

While studying with Toshiyuki Kamioka, he was an assistant at the Wuppertaler Opera, and from 2005 to 2014, he worked in Mannheim and Berlin, where he assisted conductors Daniel Barenboim and Sir Simon Rattle. From 2011 to 2014, he also worked in Lucerne.

As a conductor, he has collaborated with numerous orchestras and ensembles, including Staatskapelle Berlin, Musikfabrik from Cologne, Klangforum Wien, Remix Ensemble Porto, Neuen Vokalsolisten from Stuttgart, the chamber ensemble Neue Musik Berlin, Ensemble

Ascolta from Stuttgart, the chamber choir Apollini et Musis, Collegium Novum from Zurich, and the Slovenian Philharmonic Orchestra (V. Globokar: *Der Engel Der Geschichte* for two orchestras), appearing at many prestigious festivals (the Munich Biennale, *Musicaldboy* Madrid, Wien Modern, the *Eclat Festival* Stuttgart, *Klangspuren* Schwaz, the Venice Biennale and the Lucerne Festival).

In his work as a conductor, Michael Wendeborg frequently links classical repertoire from Bach to Schoenberg with the most recent contemporary music, and he is particularly fond of direct confrontations between the various historical periods.



Slowind

Aleš Kacjan – flute

Matej Šarc – oboe

Jurij Jenko – clarinet

Metod Tomac – horn

Paolo Calligaris – bassoon

The wind quintet Slowind was established 21 years ago, and has become the most active new music ensemble in Slovenia. As well as performing practically all of the works of the standard wind quintet repertoire, the members of Slowind have developed a reputation as uncompromising performers of contemporary music, from the classics of the avant-garde to works by the youngest composers, many of whom are not yet established but are very promising composers of our time. By commissioning new works, Slowind constantly encourages young Slovenian composers and is glad to respond to invitations to perform new compositions on many European stages. At the same time, Slowind has for many years collaborated closely with established international composers such as Vinko Globokar, Robert Aitken, Heinz Holliger, Jürg Wyttenbach, Toshio Hosokawa, Uroš Rojko, Martin Smolka, Volker Staub, Ivo Nilsson, Gérard Buquet, Niels Rosing Schow and others, who dedicate new works to the ensemble exclusively for their own projects. Slowind is a regular guest at some of the most important contemporary

music venues: *Ars Musica* Brussels, the Bern Biennale, *Klangspuren* Innsbruck, the New Music Concerts Series Toronto, *Contempuls* Prague, *Théâtre Dunois* Paris, the Venice Biennale, the Zagreb Music Biennale and the Takefu International Music Festival (Japan). Last year alone, in the ensemble's 20th jubilee, Slowind appeared at three concerts in Paris, seven in the USA, and three in Denmark. This year, in addition to concerts throughout Slovenia, Slowind has appeared at the festivals *music@villaromana* in Florence, *Synergien* in San Polo, and the Venice Biennale, as well as performing in Berlin and Japan (Takefu, Hiroshima, Tokyo). Later this year, Slowind will also perform in Geneva.

On the domestic stage, the ensemble has in recent years strengthened its activities in the area of Slovenian music with the spring concert cycle entitled Slowind Spring, while the autumn is dedicated to the Slowind Festival.

This year, Slowind presents its 17th consecutive festival. Whereas, in its initial period, the cycle of concerts was enriched primarily by contributions from celebrated performers who appeared with the ensemble – Heinz Holliger, Robert Aitken, Alexander Lonquich, Arvid Engegård, Aleksandar Madžar, Mate Bekavac, Steven Davislim, Christiane Iven, Matthias Pintscher, Matthias Würsch, Naoko Yoshino, Mayumi Miyata and others – through the years, the festival has developed into a genuine movement. In the promotion of international contemporary chamber music repertoire and the complete presentation of some of the greatest composers of the 20th century who are less known in Slovenia (Edgard Varèse, Elliott Carter, Vinko Globokar, Tōru Takemitsu),

Slowind has been joined by numerous foreign contemporary music ensembles, members of Slovenian symphony orchestras, and established chamber ensembles and choirs.

The festival programme is regularly recorded and broadcast by Radio Slovenia, and the concert recordings are also played by foreign radio stations, including BBC 3, Dutch Radio and others.

For its activities to date, Slowind has received the Župančič Prize (1999), the Prešeren Fund Prize (2003) and the Betetto Prize (2013).

www.slowind.eu