17th Slowind Festival 2015
Žuraj with Slowind!
IN
THE
VORTEX
OF
TIME
Slovenian Philharmonic
Cankarjev dom
19–25 October 2015
Artistic Director: Vito Žuraj

• Pierre Boulez • Helmut Lachenmann • Vito Žuraj • Heitor Villa-Lobos •
Gérard Grisey • Nicola Vicentino • Ivan Wyschnegradsky • Márton Illés •
Michael Pelzel • György Ligeti • Alwyn Tomas Westbrooke • Nina Šenk •
Bruno Mantovani • Georg Katzer • Uroš Rojko • Lothar Voigtlander •
Vinko Globokar • Heinz Holliger • Mihael Paš • Salvatore Sciarrino •
Bojana Šaljić Podešva • Beat Furrer • Anton Webern • Franz Schubert • Matej Bonin •
Wolfgang Rihm • Larisa Vrhunc • Brice Pauset •
Valued Listeners,

It is no coincidence that we in Slowind decided almost three years ago to entrust the artistic direction of our festival to the penetrating, successful and (still) young composer Vito Žuraj. And it is precisely in the last three years that Vito has achieved even greater success, recently being capped off with the prestigious Prešeren Fund Prize in 2014, as well as a series of performances of his compositions at a diverse range of international music venues. Vito’s close collaboration with composers and performers of various stylistic orientations was an additional impetus for us to prepare the Slowind Festival under the leadership of a Slovenian artistic director for the first time!

This autumn, we will put ourselves at the mercy of the vortex of time and again celebrate to some extent. On this occasion, we will mark the 90\textsuperscript{th} birthday of Pierre Boulez as well as the 80\textsuperscript{th} birthday of Helmut Lachenmann and Georg Katzer. In addition to works by these distinguished composers, the 17\textsuperscript{th} Slowind Festival will also present a range of prominent composers of our time, including Bruno Mantovani, Brice Pauset, Michael Pelzel, Heinz Holliger, Beat Furrer and Márton Illés, as well as Slovenian composers Larisa Vrhunc, Nina Šenk, Bojana Šaljić Podešva, Uroš Rojko, and Matej Bonin, and, of course, the festival’s artistic director Vito Žuraj. At one of the concerts of electronic music, we would like to pay a special tribute to the memory of Slovenian composer Mihael Paš, who this summer passed away much too soon. We will perform his composition entitled \textit{S}. For many listeners, a highlight of the festival will be the performance of Gérard Grisey’s monumental composition \textit{Vortex temporum} or Wolfgang Rihm’s masterpiece \textit{Tutuguri VI}.

Our guest performers will be the ensembles Contrechamps from Geneva, Tema from Karlsruhe, Drumartica and the Slovenian
Percussion Project, as well as the realiser of electronic music Gregorio García Karman from the Berlin Academy of the Arts, and a series of excellent soloists.

This year, new compositions will be contributed by Matej Bonin, Márton Illés, Bojana Šaljić Podešva, Vito Žuraj and Larisa Vrhunc. According to the information at hand, we will even hear a premiere performance of a composition entitled Madonna il poco dolce by Italian renaissance composer Nicola Vicentino. This work will be played on the chromatic harpsichord by Swiss harpsichordist Johannes Keller, who together with pianists Marija Skender and Neus Estarellas Calderón, as well as soprano Marisol Montalvo, will perform a particularly interesting conceptual concert with a diverse range of keyboard instruments. Just two days after the end of the festival, we well, along with the excellent ensemble Contrechamps, present new works by Vito Žuraj and Larisa Vrhunc to the Geneva audience at the Ernest Ansermet Studio.

We are very happy that again this year the Slowind Festival will be linked with the concert season of the Slovenian Philharmonic Orchestra, who will perform a new work by Bojana Šaljić Podešva and the composition strane costellazioni by composer and conductor Beat Furrer at one of this year’s subscription concerts. Nor will we overlook the area of music education, with two international music workshops presented by composers Michael Pelzel, Brice Pauset, Márton Illés and Vito Žuraj, as well as harpsichordist Johannes Keller.

So, dear listeners, come and enjoy “Il Dolce Vito” with Slowind!

Matej Šarc

www.slowind.eu
In the Vortex of Time

For the composer, time is a multidimensional living space. Faced with the notion of time, many artists first think of the deadline for completing the creation and the handful of hours that disappear with extraordinary rapidity. But the time of writing notes on paper is not the only time that the composer needs for creation. Sometimes weeks or months are needed for the musical ideas to ripen before the composer can actually begin writing. Even when the composition is written, the task is far from over. There follows the preparation of the notated material for the performers, and corrections are often also required. Only at rehearsals does the composer first actually hear what he or she has written, which until that moment has only lived in the composer’s musical imagination. In contrast, the listener often defines time as the length of a musical work to which he or she is exposed. However, the absolute length of the composition is not the same as the subjective time of musical experience, which is slightly different for everyone. For someone who becomes bored while listening, a ten minute work may seem to drag on for half an hour. Someone else may experience the same creation with such intensity that, due to the many thoughts and ideas that arise with every sonic detail, he or she has the impression of being engaged for three times the length of the actual composition. On listening to the same composition, a third listener may enjoy it so much that the composition seems to come to an end after just five minutes. It can also happen that someone actually leaves the theatre after just three minutes, which provokes discontent above all from the musicians on stage. The latter experience a special temporal dimension. If they receive their notated parts too late, it seems that they have had to wait forever. There follow hours and hours of practice, day after day. In the weeks leading up to the concert, the performer constructs the temporal flow of sound that he or she wants to convey to the audience in an ideal form. The performer has much freer hands in the recording studio, where a sound engineer can later help to perfect the temporal proportions of the composition. For the sound engineer, processing a few minutes of sound can take a day or even more. And we could go on...

In the motto of the 17th Slowind Festival, time is a metaphor for the
contrast between composers of various generations and nationalities. Three major composers celebrate important jubilees this year: 80 candles will be blown out by two Germans – the revolutionary Helmut Lachenmann and, perhaps less known to the Slovenian audience, Georg Katzer – while the great Pierre Boulez will blow out ten more. Selected works by these three senior composers have been placed in a quadrilateral of contrasts. Opposite them stand creations by the younger generation of composers: Michael Pelzel (Switzerland), Bruno Mantovani (France), Márton Illés (Hungary) and Alwyn Tomas Westbrook (New Zealand). Beside them are positioned Slovenian composers Matej Bonin, Nina Šenk, Larisa Vrhunc, Uroš Rojko and Vinko Globokar, as well as my own modest contributions. Nor have I forgotten my Slovenian colleague Mihael Paš, who passed away much too soon this year. The festival programme is rounded off with two great creations of the 20th century that I hold in particularly high regard: *Tutuguri VI* (*Kreuze*) for percussion ensemble by the great German composer Wolfgang Rihm, and the chamber work *Vortex temporum* by the French magician Gérard Grisey, a work that also inspired the motto for this year’s festival.

In addition to the fearless members of the Slowind wind quintet, the performers in this year’s programme include the Slovenian Philharmonic Orchestra and the percussion ensembles Slovenian Percussion Project and Drumartica. Amongst the foreign guests are soprano Marisol Montalvo, the Studio for Electronic Music of the Berlin Academy of the Arts, the ensembles Contrechamps from Geneva and Tema from Karlsruhe, and Swiss harpsichordist Johannes Keller, who will supplement the programme with a workshop about special harpsichords with more than 12 keys to the octave. A musicological symposium will also take place within the framework of the festival.

It is my hope that the sonic vortex that will engulf listeners at the introductory concert will not let up until the concluding evening, and that the musical atmosphere will be marked above all by two fragrances: curiosity towards innovation and acknowledgement of difference.

Vito Žuraj, artistic director
17th Slowind Festival 2015

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Concert 1

Monday, 19 October 2015, at 8.00 pm
Preconcert Talk: Vito Žuraj, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

In the Vortex of Time
Pierre Boulez (b. 1925)
Messagesquises (1976/77)
for solo cello and six cellos

Très lent – Très rapide – Sans tempo,
libre – Aussi rapide que possible

Jaka Stadler – solo cello
Nika Brnič – cello I
Gregor Fele – cello II
Maruša Bogataj – cello III
Martin Sikur – cello IV
Sebastjan Bertoncelj – cello V
Jošt Kosmač – cello VI

Heitor Villa-Lobos (1887–1959)
Bachianas brasileiras No. 5 (1938–1945)
for soprano and cello ensemble

Aria (Cantilena)
Dança (Martelo)

Marisol Montalvo – soprano

Cello ensemble
Jaka Stadler
Nika Brnič
Gregor Fele
Maruša Bogataj
Martin Sikur
Sebastjan Bertoncelj
Jošt Kosmač
Gorazd Strlič

Helmut Lachenmann (b. 1935)
Toccatina (1986)
for solo violin

Alwyn Tomas Westbrooke – violin

Vito Žuraj (b. 1979)
Contour (2012)
for wind quintet
Slovenian premiere

Slowind

Gérard Grisey (1949–1998)
Vortex temporum (1994–96)
for flute, clarinet, piano, violin, viola
and cello

Ensemble Tema
Delphine Roche – flute
Evgeni Orkin – clarinet
Alwyn Tomas Westbrooke – violin
Alfonso Noriega Fernández – viola
Marie Schmit – cello
Olga Zheltikova – piano

Mindaugas Piečaitis – conductor

intermission
Pierre Boulez (b. 1925)
Messagesquisse (1976/77)
for solo cello and six cellos

It is fitting that this year’s festival should open with the music of the oldest of the composers celebrating an important jubilee. Almost forty years ago, Pierre Boulez wrote *Messagesquisse* for the 70th birthday of his Swiss patron and conductor Paul Sacher (1906–1999), who, by commissioning new works from Igor Stravinsky, Béla Bartók, Benjamin Britten, Luciano Berio, Richard Strauss, Hans Werner Henze, Witold Lutosławski, Elliott Carter and many other prominent composers of the 20th century, contributed greatly to the development of contemporary music and, even more so, to the affirmation of cultural life in the city of Basel. In honour of their patron’s various jubilees, many of these composers dedicated short pieces to Sacher, suitable for performance in chamber concerts.

One of these works is *Messagesquisse* for solo cello and six cellos. As a basis for the composition, Boulez used a note series based on Sacher’s surname: E-flat (*es* in German), A, C, B-flat (*H* in German), E and D (*re* in French). He composed a four-movement piece with six sequences, each with a different structure: an exposition, three variations, a cadenza and a coda. Somewhat unusually for Boulez, the piece starts with a soft chord, but then develops into a supple, lively and virtuosic composition. The recurring static moments, which reveal the composer’s inner world, contrast with Boulez’s avoidance of musical emotion.

*Messagesquisse* was first performed publicly in the French city of La Rochelle, at the International Meeting of Contemporary Art, which included the first Mstislav Rostropovich International Competition for Cellists. The soloist was French cellist Pierre Penassou and the cello ensemble was led by Michel Tabachnik.

Helmut Lachenmann (b. 1935)
Toccatina (1986)
A study for solo violin

Helmut Lachenmann wrote his *Toccatina* for the volume *Studien zum Spielen Neuer Musik für Violine* edited by Igor Ozim and published by Breitkopf & Härtel. No one could foresee back then that this “Etude for violin solo” would take on an active life of its own. The piece was first seen as a model of new string techniques, as David Alberman explained in his 1998 essay *Beyond the Conventional*, published in the journal *The Strad*. But in the meantime, Lachenmann’s *Toccatina*, which truly does abound in unusual techniques, appears increasingly often on the programs of international festivals of contemporary music. This does justice to the work, which is, in effect, a delicate, fragile and introverted recital piece.

Its title contains the word *toccare* (Italian for “to touch”); the composer took this definition literally and transposed it impressively into his piece.

Vito Žuraj (b. 1979)
Contour (2012)
for wind quintet
Slovenian premiere

At the heart of *Contour* lies a series of mosaic-like structures, in which each
of the five instruments contributes to a single overall sound texture. The individual notes serve as “atoms” with an “irregular regularity”, perhaps comparable to ocean waves, all of which may look very much alike, but which in fact all differ subtly from one to the next. Another comparison might be with the silhouette of a mountain range, which, while actually consisting of a mass of different points at varying distances from the viewer, appears from afar to be a single, uninterrupted contour.

The mosaic structures are presented in Contour in varying “distances” and perspectives. At the opening, the individual impulses and gestures of each instrument appear sparsely, each able to be heard and savoured for itself. Soon, however, the single events accumulate into a dense flow that draws the listener along irresistibly, while always containing slightly too much information to be entirely comprehensible. Even within the denser ensemble passages, however, there is variation and clarity, with instruments at times splitting off into groups that present a single, audible “contour”. A particularly prominent role is played by the pairing of piccolo and contrabassoon.

Vito Žuraj

Heitor Villa-Lobos (1887–1959)
Bachianas brasileiras No. 5 (1938–45)
for soprano and eight cellos

Heitor Villa-Lobos was certainly the most important figure of music life in Brazil. By means of music as well as his pedagogical expertise, he linked his country with Europe, while also linking the past with the present. His greatest model was Johann Sebastian Bach, and it is precisely because of his great respect for the Baroque master that Villa-Lobos sought to bring Bach’s music closer to the masses, who did not know or did not understand it, by producing a cycle of nine suites for diverse ensembles. Bearing the common title Bachianas Brasileiras, all of these suites represent the composer’s perception of the music of this Baroque genius, whom Villa-Lobos called an “intermediary between human races”.

Villa-Lobos imbued the central message of Bach’s Dona nobis pacem with Brazilian folk music, creating a composition that, on the face of it, has little in common with that of Bach. Nevertheless, it is possible to identify Bach’s harmonic language, as well as some of the formal characteristics of his work. Each of the suites comprises an opening ‘Bachian’ movement, such as an Aria, Prelude or Fugue, and a typical Brazilian movement, Embolada, Modinha or Ponteio.

Of all of the Bachianas, the fifth – for soprano and cello ensemble – is the best known. In terms of expression, the first movement, Aria, is a vocalisation. It contains text from a poem by the Brazilian writer Ruth Valadares Corrêa, who was also a soprano and gave the first performance of the Aria herself. The second movement, Dança (Martelo), was written much later, in 1945. Based on a poem by Villa-Lobos’s compatriot, the poet Manuel Bandeira, the song was constructed on the Brazilian rhythm called embolada.
Gérard Grisey (1949–1998)
Vortex temporum (1994–96)
for flute, clarinet, piano, violin, viola and cello

Vortex Temporum (Time Vortex) is the most significant of the French composer Gérard Grisey’s (1946–1998) late compositions. The work is divided into three movements, each dedicated to a fellow composer and contemporary. The first movement is dedicated to the Swiss composer Gérard Zinsstag, the second to Salvatore Sciarrino and the third to Helmut Lachenmann. In a manner appropriately reflecting the aesthetic climate of the twentieth century’s closing years, Vortex Temporum combines the rigorous structural organisation typical of the more ascetic strains of that century’s musical modernism with an effusive quality that seems to revel in the straightforward beauty of timbres and a formal and harmonic language that provides the listener with much that is recognisable and readily comprehensible.

More elusively, the composer ascribes to each movement a particular “time” (perhaps better described as an inner tempo). The first movement is described as being in “human time”, “jubilant […] the tempo of human respiration”. The second movement, a slow movement, takes place in the enormously protracted “time of the whales”. The third movement is described by Grisey as being in the “time of the insects and the birds”, but is strewn with mementos from the first movement, as well as with slowly pulsating passages moving in seemingly glacial tempo, making such classifications more difficult than in the earlier movements.

The work is based on three different classes of musical material. Aside from the aforementioned “tempi”, there are also three wave-forms (sine, square and sawtooth) that determine melodic contours and larger formal structures, and three spectra (harmonic, harmonic-stretched and harmonic-compressed) that determine the work’s harmonic content.

The three main movements are linked by interludes that colour the silence during preparation for the next movement. A postlude of a similar nature concludes the work in utmost calm.

Alwyn Tomas Westbrooke
Concert 2

Tuesday, 20 October 2015, at 8.00 pm
Preconcert Talk: Vito Žuraj, Márton Illés and Michael Pelzel, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

Claviers
Conceptual Concert

We kindly ask you only to applaud at the end of the performance, and not to applaud between the individual compositions.
Nicola Vicentino (1511–1575)
Musica prisca caput
for cimbalo cromatico with 36 keys per octave
  Johannes Keller – cimbalo cromatico

Ivan Wyschnegradsky (1883–1979)
Prelude No. 5
for two pianos tuned a quartertone apart*
  Marija Skender, Neus Estarellas Calderón – piano

Vito Žuraj (b. 1979)
Recitatives (2012) – I
for soprano and cimbalo cromatico with 24 keys per octave
  Marisol Montalvo – soprano
  Johannes Keller – cimbalo cromatico

Ivan Wyschnegradsky
Prelude No. 3
for two pianos tuned a quartertone apart*
  Marija Skender, Neus Estarellas Calderón – piano

Pierre Boulez (b. 1925)
Notations (1945) – No.1 Fantasque–Modéré
for piano
  Neus Estarellas Calderón – piano

Ivan Wyschnegradsky
Prelude No. 2
for two pianos tuned a quartertone apart*
  Marija Skender, Neus Estarellas Calderón – piano

Márton Illés (b. 1975)
Három akvarell/Three Watercolours (2012) – I
for harpsichord
  World premiere
  Johannes Keller – harpsichord

Michael Pelzel (b. 1978)
Brushing (2009) – Part I
for prepared piano
  Marija Skender – piano

Ivan Wyschnegradsky
Prelude No. 1
for two pianos tuned a quartertone apart*
  Marija Skender, Neus Estarellas Calderón – piano

Vito Žuraj
Recitatives – II
for soprano and cimbalo cromatico with 24 keys per octave
  Marisol Montalvo – soprano
  Johannes Keller – cimbalo cromatico

Ivan Wyschnegradsky
Prelude No. 9
for two pianos tuned a quartertone apart*
  Marija Skender, Neus Estarellas Calderón – piano
Pierre Boulez
Notations – No. 4 Rythmique
for piano
Neus Estarellas Calderón – piano

Pierre Boulez
Notations – No. 8 Modéré jusqu’à très vif
for piano
Neus Estarellas Calderón – piano

Ivan Wyschnegradsky
Prelude No. 11
for two pianos tuned a quartertone apart*
Marija Skender,
Neus Estarellas Calderón – piano

Ivan Wyschnegradsky
Prelude No. 4
for two pianos tuned a quartertone apart*
Marija Skender,
Neus Estarellas Calderón – piano

Márton Illés
Három akvarell (2012) – II
for harpsichord
World premiere
Johannes Keller – harpsichord

Vito Žuraj
Recitatives – III
for soprano and cimbalo cromatico with
24 keys per octave
Marisol Montalvo – soprano
Johannes Keller – cimbalo cromatico

Ivan Wyschnegradsky
Prelude No. 14
for two pianos tuned a quartertone apart*
Marija Skender,
Neus Estarellas Calderón – piano

Ivan Wyschnegradsky
Prelude No. 17
for two pianos tuned a quartertone apart*
Marija Skender,
Neus Estarellas Calderón – piano

György Ligeti (1923–2006)
Passacaglia Ungherese (1978)
for clavichord
Johannes Keller – clavichord

Michael Pelzel
Brushing – Part II
for prepared piano
Marija Skender – piano

Helmut Lachenmann (b. 1935)
Guero (1970)
study for piano
Marija Skender – piano
Pierre Boulez  
Notations – No. 11 Scintillant  
for piano

Neus Estarellas Calderón – piano

Ivan Wyschnegradsky  
Prelude No. 18  
for two pianos tuned a quartertone apart*

Marija Skender,  
Neus Estarellas Calderón – piano

Márton Illés  
Három akvarell (2012) – III  
for harpsichord  
World premiere

Johannes Keller – harpsichord

Ivan Wyschnegradsky  
Prelude No. 20  
for two pianos tuned a quartertone apart*

Marija Skender,  
Neus Estarellas Calderón – piano

Pierre Boulez  
Notations – No. 12 Lent – Puissant et âpre  
for piano

Neus Estarellas Calderón – piano

Vito Žuraj  
Recitatives – IV  
for soprano and cimbao cromatico with 24 keys per octave

Marisol Montalvo – soprano  
Johannes Keller – cimbalo cromatico

Michael Pelzel  
Brushing – Part III  
for prepared piano

Marija Skender – piano

Nicola Vicentino (1511–1575)  
Madonna il poco dolce  
for cimbalo cromatico with 36 keys per octave  
World premiere

Johannes Keller – cimbalo cromatico

*I The preludes by Ivan Wyschnegradsky are part of the collection 24 Préludes dans tous les tons de l’échelle chromatique diatonisée à 13 sons, pour 2 pianos en quarts de ton/24 Preludes in all of the notes of the chromatic scale diatonised at 13 tones, for two pianos tuned a quartertone apart, Op. 22 (1934, rev. 1960)
Nicola Vicentino (1511–1575)
Musica prisca caput
for cimbalo cromatico with 36 keys per octave

Madonna il poco dolce
for cimbalo cromatico with 36 keys per octave
World premiere

In 1555, Nicola Vicentino published a treatise entitled *L’Antica musica ridotta alla prattica moderna* (*Old Music Adapted to Modern Practice*). Vicentino was looking for the fullest possible expression in music. He believed that the three existing ancient tunings (genera) – enharmonic, diatonic and chromatic – no longer had a role to play in the music of his time, although in early texts their effect was described as extremely powerful. Therefore, he attempted to define the tunings so as to make them compatible with the modern practice of music making. He came up with a solution in which he established the diesis (for example, the distance between the tones E-flat and D-sharp) as one fifth of a tone in the meantone temperament that was customary at the time. He then used this fifth of a tone to define enharmonic tuning. From the perspective of composition, in order to be able to move freely in all of the three tunings, he had to adjust the diesis interval so that it could be universally transposed. This led to the division of the octave into 36 equal parts. The whole tone thus contained five dieses, while the diatonic semitone consisted of three and the chromatic semitone of two dieses. With such a division, the meantone circle of fifths concludes after 36 steps and there is no “wolf”.

The short four-voice madrigals entitled *Musica prisca caput* (*Old Music is Primary*) and *Madonna il poco dolce* (*Madonna So Merciless*) are included in Vicentino’s treatise to illustrate a way of composing in all of the three tunings. *Musica prisca caput* consists of three parts, the first of which is written strictly diatonically. For Vicentino, this not only means that only the white keys can be used, but also that the melodic intervals are derived exclusively from the diatonic tetrachord, i.e., whole tones and semitones. Being part of the chromatic genus, the minor third is only applied in the second part of the piece, as is the chromatic semitone. In the enharmonic genus, Vicentino uses the dieses melodically, while the vertical sounds always remain in meantone tuning.

The madrigal *Madonna il dolce poco* combines all three tunings. Thus the composition demonstrates the expressiveness that lies in the transition from one genus to another. Vicentino obviously devoted a lot of attention to the melodic quality of the intervals. In many of his writings, he describes the operation of specific intervals that together enable multi-voice progression. While the intervals of the diatonic genus are dull and hard for Vicentino, those of the chromatic genus are considered elegant and soft, while those of the enharmonic genus are noble and majestic.

In order to be able to study this type of music with a vocal ensemble, special instruments were required. Vicentino describes in detail his archicembalo with 36 keys per octave as well as the archiorgano, a corresponding portable organ with wooden reeds. These two instruments are proven to have existed in different versions, but they have not been preserved. Luzzascho Luzzaschi played...
Vicentino’s *archicembalo* in Ferrara, where it was heard by Gesualdo, who possibly drew inspiration from it for composing in a chromatic-enharmonic manner. Another virtuoso on the *cimbalò cromatico* was Luzzaschi’s pupil Frescobaldi. Emilio de’ Cavalieri provides a description of the enharmonic organ, an instrument that was part of the musical inventory of the Medici family.

Traces of enharmonic instruments and music written for them can be found throughout Europe right until the late 17th century, while Vicentino, with his uncompromising ideas, can be said to have written a chapter of the history of music.

*Johannes Keller*

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**Ivan Wyschnegradsky (1883–1979)**


Russian composer Ivan Wyschnegradsky once wrote: “I *could have been a poet, a philosopher or a musician. I chose music, so I became a composer.*” This thought makes it possible for us to comprehend how committed Wyschnegradsky was to his culture and the creative spirit. He was convinced that every composition must first be rooted in *musical consciousness*, only then can it manifest itself in *musical space*. Even more, Wyschnegradsky strove for his music to address the cosmic consciousness through its fusion with the *sonic continuum*. To achieve this almost utopian objective, he took to creating a sonic space in which smaller and smaller intervals coalesce into an ever greater, almost infinite density. He filled this space with micro-intervals: intervals smaller than a chromatic semitone, first measuring a quartetone, and later a third, sixth and even a twelfth tone, thus creating a whole new world of chromaticism that became known as *ultra-chromaticism*.

In establishing this continuum, Wyschnegradsky needed an instrument that could maintain such refined intonation; this was, of course, the piano, which the composer exploited throughout his life. He sought an instrument that would allow both the study of microintervals and their performance at concerts. He therefore first tuned two pianos a quartetone apart, but he was not satisfied with this solution. In search of a new, different instrument, Wyschnegradsky decided to leave his

![Nicola Vicentino's drawing of the archicembalo, an instrument he designed specifically for his 36-note system.](image-url)
native St Petersburg at a very young age and move to Paris, in order to obtain a suitable instrument from one of Europe’s leading piano manufacturers. Although A. Förster was able to produce such an instrument, Wyschnegradsky failed to find good pianists who were willing to practice on it. Consequently, he was forced to abandon his original plans and arrange most of his microtonal and ultramicrotonal works as pieces for two, three or even four pianos tuned a quartetone or less apart.

These “arrangements” include a collection of preludes entitled 24 Préludes dans tous les tons de l’Echelle chromatique diatonisée à 13 sons, pour 2 pianos en quarts de ton, Op. 22 (24 Preludes in all of the notes of the chromatic scale diatonised at 13 notes for two pianos tuned a quarter tone apart, Op. 22 (1934, rev. 1960)).

The preludes in this collection use an ultra-chromatic quartetone scale that contains 24 equally spaced notes per octave. Wyschnegradsky achieved this tuning with the use of two pianos: the first was tuned to the normal pitch and the other a quarter tone lower. He produced two types of notation: the original score with special, newly invented symbols, and a so-called revised version for two pianos.

Of course, the structure of the piece is much easier to identify in the original musical score, which, however, is impossible to perform. Wyschnegradsky developed new symbols for sound clusters (groups of simultaneously sounding neighbouring notes), as well as to indicate the precise pitch of individual notes and even the dynamics. He thus used the dynamic marking mezzo, for example, which in his music denotes a degree between the dynamics mezzo piano and mezzo forte.

In the time that he realised his visions, Ivan Wyschnegradsky had few supporters, as his ideas seemed barely possible to realise, if not impossible. Nevertheless, his endeavours were understood and supported by two French composers, Charles Koechlin and Olivier Messiaen, while pianists Yvette Grimaud, Yvonne Loriod, the young Pierre Boulez and Serge Nigg were all amongst those who performed his compositions in Paris in 1945.

A quartetone piano manufactured by August Förster

Vito Žuraj (b. 1979)
Recitatives (2012)
for soprano and cimbalo cromatico
with 24 keys per octave

The Recitativi are a series of four recitatives for voice and cimbalo cromatic (a microtonally tuned harpsichord) set to texts that were created as part of Alexander Stockinger’s libretto to Žuraj’s opera Orlando: Das Schloss. Beginning in the manner of Baroque recitative, the four
movements progressively depart from this anachronistic pretence and take up a new habitat in the harmonic and melodic world of Žuraj’s own style.

The first recitative begins with the customary sixth chord of Baroque recitative and makes exclusive use of harmonies that are conceivable on a standard, evenly tempered keyboard. Quartertones are used to expand the palette of chord progressions available in a tonal harmonic context, a technique reminiscent of the works of the early 20th century composer Alois Haba.

The second recitative also begins with the obligatory sixth chord, but departs from the sonorities of tonal harmony, making use of spectral harmonies and microtonal dissonances, while largely retaining the affect and gestures of its Baroque models. Occasionally, the more impassioned vocal style of the late Romantic and Expressionist periods bursts through.

Although the third recitative begins with an expansive arpeggio in the harpsichord, the latter is no longer even remotely reminiscent of a sixth chord. This recitative quickly dispenses with all pretence of Baroque gesture, making liberal use of microtonal trills and frantic bundles of cluster chords. The vocal part, too, experiences a transformation, with passages in the half-spoken Sprechgesang style often associated with Arnold Schoenberg.

In the fourth and final recitative, the traditional framework of the recitative is turned on its head, with the singer given a florid solo line. The relationship of solo singer and keyboard accompanist is nullified, with the entire recitative being an equal dialogue between singer and keyboard, in which the two strive to outdo each other with acrobatics and glissandi. The cycle is brought to a startling close with a warning shriek of “Alarmglocke” (“alarm bells”) and a monumental cluster in the cimbalo cromatico.

Vito Žuraj

Pierre Boulez (b. 1925)
Notations (1945)
for piano

It is no less than 70 years since the early miniature pieces of one of the most influential and multifaceted figures of contemporary music of the 20th and 21st centuries were written. It is interesting to note that they came into being roughly 25 years after Arnold Schoenberg introduced the twelve-tone technique into his musical language, thus making a radical break with tonal music. Boulez’s pieces were written in 1945, when the war had just ended everywhere in Europe and the avant-garde was nowhere in sight.

At that time, the 20-year-old Boulez was studying twelve-tone music under the supervision of Olivier Messiaen at the Paris Conservatory. Messiaen was an important advocate of Schoenberg’s numerical organisation of pitches, a concept that he also applied to other musical elements – rhythm, duration, articulation and dynamics – giving rise to so-called serialism. A model example of the consistent application of serial technique is Messiaen’s Mode des valeurs et d’intensités (1949), which had a strong impact on the development of Boulez’s total serialism, even to the extent that Boulez once declared that “any composer
who composes outside serialism is useless.” Notations, a twelve-movement twelve-tone piece, received its premiere performance on 12 February 1945 by pianist Yvette Grimaud.

Márton Illés (b. 1975)
Három akvarell csembalóra/Three Watercolours for Harpsichord (2012)
World premiere

The first piece is an extremely filigree formation of lines, sketching a single large, upturned arch. It consists of soft, repeating arpeggios; rather than exerting full pressure on the keys, the harpsichordist only depresses them to the point where the quills just touch the strings rather than making them genuinely vibrate. This generates soft, gentle and somewhat glassy pitches, enriched with gentle noises.

The second piece engages playfully with virtuoso assemblages of lines that are distributed between the two manuals in a quasi hoquetus manner. The different registration of the manuals (the use of the lute register in the upper manual) and the diverse application of unequal octave positions, conjure up a changing colour and the strong shape of the line.

The intimate third piece depicts the various possibilities of eliciting sounds in a small space. The harpsichordist combines ordinario playing and the dampening of the lute register with sliding his fingers on the strings behind the bridge of the harpsichord, so that we can hear their ethereal flicker. The contours of an allusion to folk song appear, leading to a lyrical fade out.

Michael Pelzel (b. 1978)
Brushing (2009)
for prepared piano

In Brushing for solo piano, ordinario playing occurs very rarely, only very briefly, indeed almost imperceptibly, at the very end of the composition. Much like a piano sonata, the composition is basically divided into three parts. In the first movement, the pianist adopts a variety of techniques, such as playing with brushes, wooden barbecue sticks and combs, while in the second movement electronic bows (Ebow) sound like a chorale with extended sustained notes. The third movement is a virtuosic Toccata with brushes, a hybrid between a composition for piano and a composition for percussion, demanding a great deal of virtuosity from the performers.

Michael Pelzel

Helmut Lachenmann (b. 1935)
Guero (1970)
a study for piano

At the end of the 1960s, Lachenmann developed a musical language that he himself described as musique concrète instrumentale, a derivative of Pierre Schaefer’s term musique concrète. This term designates a music consisting of concrete sounds from the human environment, rather than an abstractly notated structure. Lachenmann’s term thus represents a music of all the sounds that can be produced by a specific instrument and that do not appear in the classical notation system.

Developing this kind of music, Lachenmann created a series of studies for
solo instruments: *Guero* for piano, *Pression* for cello and *Dal niente* for clarinet. All of these pieces have as their starting point a thorough study of the acoustic possibilities of each instrument: their potential to generate noises, pops and any type of sound.

Lachenmann describes *Guero* as a “six-manual” version of the eponymous Latin American instrument. The composition passes from the vertical surfaces of the white keys to the horizontal surfaces, via the black keys, into the piano, past the tuning pegs, to fingernails scraping on the strings. In this way, Lachenmann has created a musical structure in the opposite direction: rather than following from specific formulas to their execution, he proceeds from a concrete unconventional sound that determines or leads to the structure.

*The first page of Helmut Lachenmann’s score: Guero (Ed. Breitkopf)*

**György Ligeti (1923–2006)**

Passacaglia Ungherese (1978) for clavichord

At this evening’s concert, the gap between the early harpsichord music of Nicola Vicentino and the contemporary music of Vito Žuraj and Márton Illés is bridged by *Passacaglia Ungherese (Hungarian Passacaglia)* for harpsichord from 1978 by Hungarian composer György Ligeti. This virtuosic composition is an example of contemporary composers flirting with Baroque music. In the Baroque period, the musical form *passacaglia* had an ostinato bass divided into a tripartite meter, which in turn provided a basis for the development and variation of the upper voices. This Baroque compositional method remained popular with some modern composers, including Shostakovich, Stravinsky, Berg, Lutosławski, Ligeti, Holliger and others.
INTERNATIONAL WORKSHOP
Wednesday, 21 October 2015, 10.30 am–1.00 pm and 2.30 pm–5.30 pm
University of Ljubljana, Kazina Hall, Kongresni trg 1, Ljubljana

Studio 31
Workshop on instruments with more than 12 keys to the octave

Leader: Johannes Keller, harpsichordist (Switzerland)
Guest: Márton Illés, composer (Hungary/Germany)

In cooperation with the Ljubljana Academy of Music
Concert 3

Wednesday, 21 October 2015, at 8.00 pm
Preconcert Talk: Alwyn Tomas Westbrooke, Nina Šenk and Uroš Rojko, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

Téma
Alwyn Tomas Westbrooke (b. 1982)  
“?” or: Why Gryphons Shouldn’t Dance (2011)  
for violin, cello and piano  

Members of Ensemble Tema  
Alwyn Tomas Westbrooke – violin  
Marie Schmit – cello  
Olga Zheltikova – piano  

Helmut Lachenmann (b. 1935)  
Sakura-Variationen (2000)  
for alto saxophone, percussion and piano  

Members of Ensemble Tema  
Christoph Heeg – saxophone  
Alexander Schröder – percussion  
Olga Zheltikova – piano  

Nina Šenk (b. 1982)  
Dreamcatcher (2014)  
for flute, clarinet, percussion, piano, violin,  
two cellos and double bass  

Aleš Kacjan – flute  
Jurij Jenko – clarinet  
Jože Bogolin – percussion  
Marija Škender – piano  
Janez Podlesek – violin  
Jaka Stadler, Nika Brnič – cello  
Miha Firšt – double bass  

Matej Šarc – conductor  

Bruno Mantovani (b. 1974)  
L’incandescence de la bruine (1997)  
for saxophone and piano  

Members of Ensemble Tema  
Christoph Heeg – saxophone  
Olga Zheltikova – piano  

Georg Katzer (b. 1935)  
Schlagmusik 1 (1986)  
for one percussionist  

Jože Bogolin – percussion  

Uroš Rojko (b. 1954)  
Stone Wind I (1997)  
for flute and clarinet  

Members of Ensemble Tema  
Delphine Roche – flute  
Evgeni Orkin – clarinet  

Pierre Boulez (b. 1925)  
Dérive I (1984)  
for flute, clarinet, vibraphone, piano,  
violin and cello  

Ensemble Tema  
Delphine Roche – flute  
Evgeni Orkin – clarinet  
Alexander Schröder – vibraphone  
Olga Zheltikova – piano  
Alwyn Tomas Westbrooke – violin  
Marie Schmit – violoncello  

Mindaugas Piečaitis – conductor  

intermission
Alwyn Tomas Westbrooke (b. 1982)
“?”, or: Why Gryphons Shouldn’t Dance (2011)
for violin, cello and piano

“?”, or: Why Gryphons Shouldn’t Dance derives its central material from a small number of very simple Latin dance-rhythms. For the most part, however, these are presented in such a heavily modified manner as to be virtually unrecognizable – either in slow motion, sped up to extremes, proportionally distorted or presented in multiple layers simultaneously. Only in very brief moments approaching and leaving the work’s climax are they stated clearly. Despite this, they provide the work with a particular – yet paradoxically undancelike – flavour.

The work begins with an extended duet between violin and violoncello, as if improvising, by turns scurrying and reposed, on the scale which forms the work’s main melodic and harmonic basis. The entry of the piano is somewhat problematic, since most of the notes in said scale are not available on that instrument. The initial overtures of the piano to the other instruments are thus necessarily awkward; now overly sparse, now in sweeping arpeggianto over multiple octaves, as if to compensate for the instrument’s comparative melodic impotence. Over the course of the work, the piano grows in confidence (and breaks most of the work’s rules, but the composer forgives it), eventually drowning out the strings and supplanting them entirely. In the concluding bars, the strings join in again discreetly, with all three instruments softly colouring the fading resonance of the cadenza’s final chord.

Alwyn Tomas Westbrooke

Helmut Lachenmann (b. 1935)
Sakura-Variationen (2000)
for alto saxophone, percussion and piano

The Sakura Variations are rooted in a world of sounds that is very familiar to us. They do not represent a step backwards, but a look backwards, and are to be understood as both cheerful and serious – just as I take children seriously, along with their need to be taken seriously within their horizon. The exotic inflections of the ‘sadly cheerful’ Japanese folk and children’s song which conjures up the connection of pure beauty and inevitable transitoriness in the symbol of the cherry blossoms, is embedded into the functional-harmonic practice of the European musical tradition. My variations escalate – albeit slightly in jest – into the pseudo-dramatic: towards the end, the music remains bound to the three beginning notes of the melody; the piano injects broad clusters, and the saxophone breaks out into an almost ecstatic improvisation – a situation that sends the music scurrying back to orderliness.

Helmut Lachenmann

Nina Šenk (b. 1982)
Dreamcatcher (2014)
for flute, clarinet, percussion, piano, violin, two cellos and double bass

Dreamcatcher is a very short portrait of our life. Although the title isn’t clear in that way, the words in the “dreamcatcher” lead me to this idea (to dream, to catch, to chase the dreams...). This could be understood as a portrait of life, but also as just one lesson we’ve learned or can learn.

To put it in a short, (badly written) story,
in combination with my piece:

As a child, life seems much more simple, the emotions, feelings, happiness... everything seems easier to reach: the solo flute in the beginning of the piece – childhood.

Later, through the knowledge, experience and also due to the environment and the information we receive, our focus gets a bit lost, blurry, the search for those simple moments or feelings gets more difficult or we just forget they existed. In the piece this is shown through more movement in the ensemble, the “environment” is getting more metrical and limited with shorter, faster, even more aggressive phrases. We try to find that moment and we also succeed occasionally to find it and show our voice (soloists in the ensemble).

The solo violin in the middle of the piece is a reminiscence of the childhood (solo flute from the beginning). Also the “soundscape” gets immediately different in that sections in comparison to the middle section (similar to the beginning with the solo flute, fragments of this “soundscape” are present through the whole piece, but not always obvious, many times hidden in the layers).

During our life, we change and the perception also changes – the transition from solo flute to solo piano (soft – aggressive)

But later... when we are being aware of the end (unisono pulse in the whole ensemble), we find the connection with our childhood again (solo flute) and then maybe we are brave enough to chase even crazier dreams, the ones we only believed in when we war daydreaming as a child...

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**Bruno Mantovani (b. 1974)**

L’incandescence de la bruine (1997) for saxophone and piano

The listener is greeted in Bruno Mantovani's *L’Incandescence de la bruine* by a shimmering, fluctuating texture that recalls the glacial harmonic aggregates of the French spectralists (or, more distantly, the fluttering chordal textures typical of that country's music since Debussy). The musical substance is rather different, however, with a relatively minimal and static set of central pitches, centred around the F above middle C, dominating the texture in myriad repetitions of varying timbre and intensity. The central F advances and recedes, but is omnipresent until it dwindles and vanishes rapidly shortly after the work's half-way point. The sudden and considerably delayed effect of marked contrast is counterweighted by the persistence of the selfsame shimmering textures repetitions that pervade the rest of the piece. Towards the end, the central F returns, providing a quasi-classical impression of symmetry, despite the brevity of this callback to the work's extended opening.

*Alwyn Tomas Westbrooke*

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**Georg Katzer (b. 1935)**

Schlagmusik 1 (Herz) (1986) for one percussionist

While compositions for percussion are often written for an extensive collection of instruments, in my work *Schlagmusik 1 (Herz) (Music for Percussion 1 (Heart))* thirteen instruments are prescribed in...
addition to the tam-tam: wooden and skin idiophones, ranging from a low tom-tom to the wood block. One of these instruments, the conga drum, is assigned the central structural and conceptual role. With its steady and unwavering beat – much like a heartbeat – this central instrument is always present. Although sometimes disrupted and dissolved as it is concealed behind virtuosic and aggressive cascades, the beat always returns to the foreground.

Georg Katzer

Uroš Rojko (b. 1954)
Stone Wind I (1997)
for flute and clarinet

In 1997, Stone Wind for flute and clarinet was written on the initiative of the Association of Slovenian Music Artists. After an excellent premiere in Ljubljana (with flutist Irena Grafenauer and clarinetist Mate Bekavac) there followed several repeat performances of the revised version by various musicians in the Netherlands, Austria and Germany, as well as in Seattle in 2013 (Seattle Chamber Players), in Darmstadt (Ensemble Phorminx) and, with the same ensemble, in Tübingen in 2014. In August this year, the piece was performed brilliantly by Anja Brezavšček and Valentina Štrucelj in RTV Slovenia’s Studio 14 in Ljubljana.

Compositonally, it is a relatively dense texture of musical tissue that gradually stretches and dilutes through metric changes, like the wake a ship leaves behind itself. The process of thinning or stretching alludes to the form of a falling water droplet projected into the temporal horizontal. I found the formal structure and the energy charge of the musical material in this piece sufficiently convincing to write as many as five versions – at the request of various musicians – for different ensembles, including three trio ensembles, a sextet and, in 2015, a piece for seven or eight musicians.

As a commentary to Stone Wind I noted down an idea stemming from my life situation and world view at the time, which has not changed significantly to this day: “The wind, which takes millennia to decompose stone, is like a pure thought that requires (under normal circumstances) almost a century to destroy human weaknesses.”

Uroš Rojko

Pierre Boulez (b. 1925)
Dérive I (1984)
for flute, clarinet, vibraphone, piano, violin and cello

“The different pieces that I write are nothing more, in fact, than different aspects of one and the same central composition with a core concept,” Boulez once said. The idea of one piece often grows into a new composition. Boulez is constantly developing, expanding, strengthening and eventually reshaping his work. “Until they have exhausted all of the possibilities for development, my ideas remain in me,” he says, which is, in actual fact, contrary to the prevailing belief that Boulez is a revolutionary in the field of music.

Dérive I (Deviation I) is a short sextet composed a year after the superb Triple
Duo was written by Elliott Carter, with the same instrumentation for three pairs of instruments. The title refers to deviation, departure, as well as derivation, in this case from Boulez’s own Messagesquise, which we heard in the first concert of this year’s Slowind Festival, and from Réponse (1981). Drawing on the musical material from a cryptogram made up of the letters from the surname Sacher, Dérive I is one in a series of compositions by many distinguished composers who used this surname with much gratitude and devotion in their music. Throughout Dérive I, the pianist holds silently pressed the keys in the lower octave using the middle pedal, thus allowing the sensitive and subtle sonic events in the other instruments to resonate.
INTERNATIONAL MUSIC WORKSHOP

Young and Old in the Vortex of Time

(in English)
for musicians, composers, musicologists, students of music and musicology, and music enthusiasts

Lecturers:
Vito Žuraj, Michael Pelzel and Brice Pauset

Ljubljana, Thursday, 22 October 2015
University of Ljubljana, Faculty of Arts, Aškerčeva 2, Ljubljana, ‘Blue Room’ (5th floor)

The composers will present their creative work and their views on the important turning points in post-war European music, which is also the central theme of this year’s Slowind Festival. You are warmly invited to become familiar with the music and thinking of three European composers of the middle generation.

The workshop will comprise lectures, presentations and discussions focusing on the theoretical, aesthetic and historical aspects of post-war European music and topics associated with it. Particular emphasis will be placed on certain compositions that will be performed live within the framework of the festival concerts.

Free admission.

Workshop Organiser:
Larisa Vrhunc, Department of Musicology, Faculty of Arts, University of Ljubljana, in cooperation with the Slovenian Musicological Society, and with the support of the Slowind Festival.
Schedule

9.30 am
Welcome speech by the Head of the Department of Musicology, Faculty of Arts, University of Ljubljana

9.40 am–11.10 am
Vito Žuraj: The Creative Process

Break

11.30 am–1.00 pm
Michael Pelzel: ‘Sempiternal Lock-In’: Compositional Technique

Break

2.30 pm–4.00 pm
Brice Pauset: The Theory of Tears

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Concert 4

Thursday, 22 October 2015, at 5.30 pm
Preconcert Talk: Gregorio García Karman, at 4.45 pm
Slovenian Philharmonic, Marjan Kozina Hall

Electronics I
Georg Katzer (b. 1935)
Dialog imaginär No. 2 (“ad parnassum”) (1986/87)
for piano and electronics

Marija Skender – piano

Lothar Voigtländer (b. 1943)
Atemlos (1985)
for electronics

Vito Žuraj (b. 1979)
Round-robin (2014)
for accordion and live electronics

Luka Juhart – accordion

Vinko Globokar (b. 1934)
Introspection d’un tubiste (1983)
for tuba, electronics, sound recording, lighting and stage movements

Maxime Morel – tuba
Boris Ostan – reciter
Jaka Šimenc – lighting

Realisation of Live Electronics:
Studio for Electroacoustic Music of the Berlin Academy of Arts

Gregorio García Karman – sound projection
Hannes Fritsch – assistant
Georg Katzer (b. 1935)

Dialog imaginär No. 2 (“ad parnassum”) (1986/87)
for piano and electronics

Dialogue as a doubled monologue that is enabled by the technical medium. The sound and the contrasting sound from the same material (piano), the note B-flat as a persistent argument and counterargument. Then speeches and counter-speeches getting out of hand; parallel monologues, attacks, arising in from the dialogue, and ultimately, despite everything, a joint conclusion in a state of sonic inebriation as a sign of a deeper mutual understanding. I brought this piece to fruition in the studio of the Berlin Academy of Arts, a studio that I founded myself.

Georg Katzer

Lothar Voigtländer (b. 1943)

Atemlos (1985)
for electronics

Atemlos is a kind of “fictitious portrait” of a friend of mine, a contrabass player, depicting the highlights of a musician’s life: with his heart and soul, obsessive, dreamy, lyrical, burgeoning while also “self-chasing” and caught in the world of a musical jester. The portrait of a friend or a self-portrait... At the same time, the piece confronts the problems of our times: violence, aggression and resignation. Militancy, militarisation and explosions stand in stark contrast with the lyrical world of peaceful (exhausted?) breath and cessation... The initial material is removed entirety from the performer: all that is left is the contrabass with its pizzicatos, harmonics and, time and again, the voice, the sounds of the contrabass and the human body, concrete and synthetically generated material. The piece bears an obvious resemblance to Fou, a composition that was awarded the Grand Prix de musique electroacoustique in Bourges, France, in 1996.

Lothar Voigtländer

Vito Žuraj (b. 1979)

Round-robin (2014)
for accordion and live electronics

Round-robin is based on Žuraj’s substantial solo piece for solo accordion, Silhouette. In Round-robin, a layer of live electronics has been added to the solo part in order to multiply and amplify the soloist’s actions.

The opening of Round-robin showcases the accordion as a highly dextrous melodic instrument, and one can almost feel Žuraj’s relish in composing for an instrument that has all of the chiselled precision of the piano, the quasi-electronic, sustained timbre of the organ and the ability to affect dynamic change with both rapid violence and hushed subtlety on sustained notes. Indeed, there is an unmistakeable similarity in these melodic lines and gestures to those in Žuraj’s organ work Mouvement and in Perpetuum for organ and electronics. This similarity is perhaps not entirely coincidental, as Žuraj writes of Round-robin: “While experimenting [at the SWR Experimental Studio in Freiburg] with the cello and live electronics, following sudden acoustic feedback, cascades
of seemingly uncontrollable sine tone patterns resulted, which I managed to record, analyse and subsequently use as material for my new composition.”

The opening melodic lines span several octaves, and are soon joined by a second layer of guttural, staccato chords. This section is followed by an extended passage involving percussive, toneless striking of the instrument’s buttons. Passages of juxtaposed major and minor triads add a touch of more authentically “accordionistic” colour, which seems to take on an entirely unfamiliar aspect in the unusual context.

*Round-robin* is largely dominated by the higher registers of the instrument and rattles along with almost relentless energy until, just bars from the end, it seems to run out of breath, with sighing glissandi in its deepest register. It summons up the willpower for one final, frenzied dash, but sags under the weight of another glissando, with nothing more to offer than a toneless, surprise flutter on the buttons to finish it off.

**Vinko Globokar (b. 1934)**

*Introspection d’un tubiste* (1983) for tuba, electronics, sound recording, lighting and stage movements

In the 1980s, Vinko Globokar composed a number of pieces that are historically significant due to their explicit “corporeality”, i.e., a physical presence and a manner of playing the human body that is composed into the work. The most famous piece from this series is *Corporel* for percussionist, which was performed at the Slowind Festival in 2013. In the same group of works is *Introspection d’un tubiste* (Introspection of a Tuba Player), which requires special athletic abilities from the instrumentalist as well as stage movements with lighting. The body of the tuba player and the tuba appear in ever changing constellations, from virtuosic instrumental acts to an intimate dance. The piece also contains a dialogue with pre-recorded sounds and live electronics that amplifies and transforms the sound of the tuba.
Concert 5

Friday, 23 October 2015, at 5.30 pm
Preconcert Talk: Tadej Kenig, at 4.45 pm
Slovenian Philharmonic, Marjan Kozina Hall

Electronics II
**Pierre Boulez (b. 1925)**
for clarinet and electronics

  Tadej Kenig – clarinet

**Georg Katzer (b. 1935)**
Les Paysages fleurissants (2001)
for four-channel sound

**Heinz Holliger (b. 1939)**
Chordal Study (1971)
for oboe solo

  Matej Šarc – oboe

**Mihael Paš (1970–2015)**
S
for electronics

**Salvatore Sciarrino (b. 1947)**
Il silenzio degli oracoli (1989)
for wind quintet

  Slowind

*Realisation of Live Electronics:*
*Studio for Electroacoustic Music of the Berlin Academy of Arts*

  Gregorio García Karman – sound projection
  Hannes Fritsch – assistant
Pierre Boulez (b. 1925)  
for clarinet and electronics

Pierre Boulez’s composition *Dialogue de l’ombre for Clarinet and Electronics* was dedicated to Luciano Berio on the occasion of his 60th birthday and premiered in Florence in 1985. Composed in the period from 1982 to 1985, the piece is based on Boulez’s revision of his earlier work *Domaines* (for solo clarinet or for clarinet and 21 instruments /six groups/, 1962–68) and also exists in a version for bassoon named after Paul Claudel’s play *Le Soulier de satin*, which was completed and premiered in 1995. There are two equivalent versions of the same composition, the only difference between them being the order according to which certain sections are to be played (two versions with Roman and Arabic numerals respectively).

The composition’s thirteen parts consist of six stanzas and five transitions as well as the introductory and concluding sections (Sigle initial, Sigle final). The stanzas are performed on the clarinet (live performance with a possible sound transformation by means of the piano), while the transitions (just like the first and last sections) are actually a recording broadcast through six or rather seven loudspeakers. The ideal situation would be to have the same clarinettist playing on the recording, as in this album. The shaping of the dialogue between the two parts is indicated by the two similar spatial organisations provided for the performance. The initial or the first one is as follows: the clarinettist is positioned in the middle of the auditorium while playing the stanzas with the loudspeakers arranged along the outer part of the same space. The recording (the introductory and concluding sections, transitions) is broadcast from one loudspeaker to the other, which results in the additional expansion of space and movement of sound (spatialization), whereas the seventh loudspeaker is separated and gives the impression of remote sound. At this point, dialogue does not originally juxtapose the two levels (live performance/electronics), but rather stimulates them as it is based on their highly dynamic succession and is articulated through the lively invention of an exact texture. Superposition has here given way to the linear principle, although the concluding and the introductory sections of certain parts overlap in a succession of alternations.

Resulting from this is an occasional accentuation of the core/element taken from the preceding material, which is instantaneously followed by new music. Still, the principle of elaboration is systematically pursued. Due to the extremely rich, freshly inventive and structurally reflexive texture, to the scope of perception and mnemonic experience has thus been added a multitude of layers. Continuous pulses of progression in the explicit melodic thought have been built on an exceptionally clear sequence of intervals and a structurally formed rhythm, which contributes to the intelligibility of the harmony. The last – latent, hidden polyphony, evokes the principle of polyphonic formation within the scope of the transformation of the melodic into the harmonic segment through the clarity of a discourse along the lines of outstanding and fundamental realizations of the
mentioned principle in Bach’s scores for solo violin.

The composition is characterized by the substantial discursiveness of detailed and atomized formation and movement, whose poetics emerges both from the transformation of a static level and from the intelligibility of the complementary principle concerning reflection of the piece in its entirety. The consistency of invention and compositional procedures well thought out successfully combined with the scope of expression both of the clarinet and of the highly sophisticated, humanized technical, that is, electronic component build the work as a deeply innervating unity that, by gradually focusing on one tone, culminates in the concluding powerful unison of both parts. Perhaps this is the section where the dedication to Berio becomes identified and declared, fully establishing the point of resolution (partly reached through the same method by both composers), which now sums up the previous material and emanates the thoughts of music remembered following the command of (reflecting) silence into which it gradually lapses as an integral part.

The composition impresses with a meaningful course of the two parts whose intertwined tactility of ‘classical’ expressivity and innovative formational quality of the sound recording result in a uniquely articulate and memorable experience.

Dodi Komanov

Georg Katzer (b. 1935)
Les Paysages fleurissants (2001) for four channel sound

The beginner’s strain, constant lapses, falling into beautiful melancholy, resignation, silence... But this is followed by the bell of redemption, growth in the stock exchange index, the boom of progress, the greedy swallowing of oneself accompanied by sixteen triumphantly pounding shoes. Laudate! Laudate!

This twelve-minute piece is entirely structured from two well-known types of noise and is therefore composed in the tradition of musique concrete. It can be understood as a sarcastic connotation to a statement made by Chancellor Kohl on the reunification of Germany.

Georg Katzer

Heinz Holliger (b. 1939)
Chordal Study (1971) for oboe solo

“Sound (a note) is also spherical, although it seems that in hearing it we detect only two of its dimensions: height and length. We know that a third dimension – depth – exists, but it circumvents us in a special way. I would say that, in devoting all of its attention to the musical framework or so-called musical forms, classical Western music has neglected to engage with the laws of the sonic energies that could help us to perceive music as energy, or as life... Melodies themselves develop from note to note, yet the intervals are nothing more than deep chasms, as the notes lack sonic energy. There is an internal void.” (Giacinto Scelsi).
To understand Heinz Holliger’s *Chordal Study* for oboe merely as an instrumental-acoustic study would be a mistake. Even in the early Baroque, *ricercare* meant not only discovering new sonorities, but also fusing them with an expressive power that, even at that time, was quite unconventional. The same applies to Holliger’s *Chordal Study*, which stems from the happenings within a single chord. According to Scelsi’s concept of sound, we can hear practically the whole composition within a single chord executed by a wind instrument. The wealth of harmonics sounding simultaneously in unusual mutual relationships of intensity is a microcosm in which it is worth lingering for some time.

Holliger places one of the better sounding chords at the beginning of the piece like a capital letter. To this chord, he attaches some related chords containing certain common harmonics, and then he begins to change their parameters: the overall strength of the entire chord, modification of the intensity ratios of individual harmonics by increasing and reducing the pressure of the lips on the oboe’s reed, the use of rapid staccato, flutter tonguing, extremely rapid (double) trills and glissandi. In so doing, the sound events within the individual chord fuse with the happenings in the overall chord. The interference between the individual harmonics within the chord transform into tremolo, from tremolo to flutter tonguing, and from flutter tonguing to staccato, after which the interaction begins between the various chords that are similar to the initial chord.

The basic chord undergoes a fascinating transformation and is, at the end of the piece, gradually reduced to a single note that was a barely noticeable composite part of the initial chord.

Thus at the end of the composition we could thus paraphrase the famous phrase: “*In the end, all that remained was light...*”

**Mihael Paš (1970–2015)**

*S* for electronics

In the composition with the uncompromising and enigmatic title *S*, sonic events flow at an unrelenting pace in a continuous *crescendo* stream. Frequencies, voices, comprehensible and incomprehensible words and sharp inserts of the distinctive sound of bursts of gunfire are accumulated and multiplied. The sonic polarity stands in dramatic contrast to the composer’s slow motion performance, in which he moved in an almost ritualistic manner on a darkened stage with a glowing light bulb in his hand. The bulb as a source of light, electricity as a source of energy and, in the end, at the sonic climax, the symbolic act of shattering the light bulb, producing the pure effect of real sound. Darkness, silence. The piece is accompanied by the composer’s one-sentence commentary: “*When he said these things, he cried: ‘He who has ears to listen, let him listen!’*”
Salvatore Sciarrino (b. 1947)
Il silenzio degli oracoli (1989)
for wind quintet

Oceans of subtle and delicate sounds strewn with islands of mighty power. This is how we could briefly describe the musical language of the Italian composer Salvatore Sciarrino, which is well manifested in *Il Silenzio degli oracoli* (*Silence of the Oracles*). A feature of this piece is the use of atypical sounds of wind instruments to the extent that, despite the appropriate instrumentation, it can hardly, or not at all, be called a composition for wind quintet. There is no melody, counterpoint or harmony in it; only noises, pops, rustling, echoes, whistles and even bizarre cries. The veiled sounds of breathing into the instruments, the flute *jet whistle* tones (which are a result of the composer’s collaboration with flutist Mario Caroli) and the mysterious multiphonic tones of the oboe and bassoon sound like mysterious voices originating from the “beyond”.

Slovenian Philharmonic Orchestra Subscription Concert

Thursday 22 and Friday 23 October 2015, at 7.30 pm
Cankarjev dom, Gallus Hall

strane costellazioni
Beat Furrer (b. 1954)
strane costellazioni (2013)
for large orchestra
Slovenian premiere

Bojana Šaljić Podešva (b. 1978)
Image, Self and Dream (2015)
for accordion, orchestra and electronics
World premiere

intermission

Anton Webern (1883–1945)
Six Pieces, Op. 6
for large orchestra

Franz Schubert (1797–1828)
Symphony No. 4 in C minor, D. 417, “Tragic”

Slovenian Philharmonic Orchestra
Luka Juhart – accordion
Beat Furrer – conductor

The concerts by the Slovenian Philharmonic Orchestra are not included in the Slowind Festival subscription ticket.
Concert 6

Saturday, 24 October 2015, at 8.00 pm
Preconcert Talk: Matej Bonin, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

Tutuguri
Bruno Mantovani (b. 1974)
Un souffle (2005)
for flute and four percussionists

Aleš Kacjan – flute
Slovenian Percussion Project – SToP
Barbara Kresnik
Davor Plamberger
Matevž Bajde
Franci Krevh

Metod Tomac – conductor

Wolfgang Rihm (b. 1952)
Tutuguri VI (Kreuze) (1981)
Music for six percussionists based on poetry by Antonin Artaud

Slovenian Percussion Project – SToP
Barbara Kresnik
Matevž Bajde
Tomaž Lojen
Davor Plamberger
Dejan Tamše
Franci Krevh

Matej Bonin (b. 1986)
Trash Me Out (2015)
for percussionist duo
World premiere

Drumartica
Simon Klavžar
Jože Bogolin

Helmut Lachenmann (b. 1935)
Intérieur I (1966)
for solo percussionist

Simon Klavžar – percussion

intermission
Bruno Mantovani (b. 1974)
Un souffle (2005)
for flute and four percussionists

*Un souffle (Breath)* was created with the support of SACEM (the French association of authors, composers and music editors) on the centenary of the birth of André Jolivet. It is an homage to Jolivet’s *Suite en concert*, mirroring the work’s instrumentation (flute and four percussions).

As well as being an homage in terms of instrumentation, *Un souffle* is also a musical tribute, as it is reminiscent of the notion of ritual that was so dear to Jolivet. In the first section, we find a teasing periodicity resulting from the different instruments overlapping like roofing tiles, which is the basis of the musical discourse. Its circular aspect is gradually undermined by the flute withdrawing from the logic of the narrative and introducing new figures, at first pointillist and then more and more complex. The gradual emergence of these figures allows the music to absorb the new energy of a robust pulse, which generates an imbalance as it leads to a process of displacement of the different layers. The composition concludes in restless contemplation, in an uncertain stasis that is disturbed by brief elements reminiscent of sound shapes that are typical of electroacoustic music.

*Bruno Mantovani*

Matej Bonin (b. 1986)
Trash Me Out (2015)
for percussionist duo

World premiere

The point of departure for creating this piece was improvisation, a compositional tool that enables me to research and understand gesture as physical motion in the production of sound, as well as to understand the level of perception, that is, my own understanding of gestures in the form of sound itself.

Thus percussionists Jože Bogolin and Simon Klavžar were included in the compositional process from the start, and it was through their collaboration in guided improvisations that I was able to test the characteristic situations of their mutual interactions, and to define the individual gestures and their qualities. For the sonic basis, I chose a set of percussion instruments of various materials, arranged around the two performers in a mirror relationship, with the large bass drum and tam-tam placed in the middle, so the players can “share” them.

The basic idea of the work is the cooperation and interdependence between the percussionists in creating the musical “flux”. I focus on three basic principles of playing – simultaneous, complementary and alternating – with a strong emphasis on creating different timbres enabled by the selected percussion “setup”.

*Matej Bonin*
Helmut Lachenmann (b. 1935)
Intérieur I (1966)
for solo percussionist

Much like in Toccatina and Guero, Lachenmann’s individual musical and aesthetic approach is manifested in Intérieur I for solo percussionist. Again in this piece, Lachenmann adheres to the concept of musique concrète instrumentale, although not entirely consistently. In the musical notation, the composer determines with extraordinary accuracy the numerous conventional and unconventional sounds of the very extensive collection of percussion instruments necessary for the execution of the piece. Although Lachenmann does not refer to Intérieur I as a (sonic) study, this work is related to Toccatina and Guero in its discovering of new and unusual sounds. It differs primarily in that the composer builds the piece with sounds placed in multiple layers one on top of another, enriching and uniting their harmonics.

Lachenmann takes his time in revealing the specific sound colours, enjoying considerable temporal freedom. It is the development of sound that takes priority in the performance. Therefore, the notation does not specify the precise rhythm and tempo; the performer is given the freedom to determine the appropriate time parameters him/herself, as well as the rhythmic structure of the piece with regard to the sonic development.

Wolfgang Rihm (b. 1952)
Tutuguri VI (Kreuze) (1981)
Music for six percussionists based on poetry by Antonin Artaud

Tutuguri or The Ritual of the Black Sun is a poem by Antonin Artaud (1896–1948) written as a result of his shaman experience, the peyote ritual. The peyote is a hallucinogenic cactus related to mescaline. The protuberances of this small North American cactus are still used by certain Indian tribes in various rituals.

The text and the experience from which it is derived inspired Wolfgang Rihm to write a lengthy “Dance Song”: an almost two-hour composition for large orchestra, choir recorded on magnetic tape and reciter (babbling Artaud’s text). The work is divided into six parts and is dominated by percussion that is turbulent to the point of obsession; it can be performed as a whole or in parts. Tutuguri VI (Kreuze) concludes the poem with an extremely aggressive and wild single note bordering on insanity. The subtitle in parentheses – Kreuze (Crosses) – refers to the opening verses of the last stanza of the poem:

And yet, this is what the highest note of the ritual is

“ABOLITION OF T H E CROSS”

The music for six percussionists arranged in space, who play mainly on membranes and hand-held percussion (i.e., without a definite pitch), is developed through massive sonic blocks and dry, demented repetitions. The music is primordial, shocking and hypnotic, an experience that goes beyond the musical.

Jérémie Szpirglas
Concert 7

Sunday, 25 October 2015, at 8.00 pm
Preconcert Talk: Vito Žuraj, Brice Pauzet, Beat Furrer and Michael Pelzel, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

Finale
Michael Pelzel (b. 1978)  
...par la brume flottante...  
(2004)  
for flute, clarinet, percussion, violin, viola, cello and contrabass

**Slovenian premiere**

Ensemble Contrechamps  
Emilie Brisedou – flute  
Laurent Bruttin – clarinet  
Maximilien Dazas – percussion  
Maximilian Haft – violin  
Tomoko Akasaka – viola  
Olivier Marron – cello  
Noëlle Reymond – contrabass

Michael Wendeberg – conductor

Beat Furrer (b. 1954)  
Gaspra (1988)  
for flute, clarinet, percussion, piano, violin, viola and cello

**Slovenian premiere**

Ensemble Contrechamps  
Emilie Brisedou – flute  
Laurent Bruttin – clarinet  
Maximilien Dazas – percussion  
Maximilian Haft – violin  
Tomoko Akasaka – viola  
Olivier Marron – cello  
Noëlle Reymond – contrabass

Michael Wendeberg – conductor

Brice Pauset (b. 1965)  
Theorie der Tränen: Schlamm  
(2008)  
music for clarinet, piano, violin and cello

**Slovenian premiere**

Ensemble Contrechamps  
Laurent Bruttin – clarinet  
Gilles Grimaître – piano  
Maximilian Haft – violin  
Olivier Marron – cello

Vito Žuraj (b. 1979)  
Moonballs (2015)  
for wind quintet and ensemble

**World premiere**

Ensemble Contrechamps  
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

Larisa Vrhunc (b. 1967)  
And if not (2015)  
for large ensemble

**World premiere**

Ensemble Contrechamps  
Emilie Brisedou – bass flute  
Laurent Bruttin – bass 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

intermission

Slowind

Aleš Kacjan – flute  
Matej Šarc – oboe  
Jurij Jenko – clarinet  
Metod Tomac – horn  
Paolo Calligaris – bassoon

**World premiere**

Ensemble Contrechamps  
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
Michael Pelzel (b. 1978)
...par la brume flottante... (2004)
for flute, clarinet, percussion, violin, viola, cello and contrabass
Slovenian premiere

Among the extramusical associations that stimulated the creation of this composition are cloud and fog formations. An endless layering of one formation on another, colour shadings pierced by the glittering intrusion of light or coloured by charming, rainbow-like highlights, enable the formation of timbral and formal polyphony. I am especially fascinated by the alternating foreground and background, which is entirely unnoticeable, or at least unclear. In a very flexible way, layers of clouds melt into one another in a continually unfolding process.

...par la brume flottante... (...on the floating fog...) is composed of two parts. In the first, the harmonic material, which is based on fifths, is illuminated and coloured by means of diverse procedures. In addition, I create multiple layers (3–4) in which the different degrees of presence are juxtaposed with harmonic, repetitive-vibrating and figurative layers, or, more often, flow into one another.

After a general pause in the first part, an exposed, very consonant fifth accordion (not the instrument, but a concept similar to the enharmonic or the diatonic) is prevented by the microtonal colourings and multiphonics of the flute and the clarinet. At the end of the composition, this is developed into sonorities imbued with tritones. Throughout, the process of merging the various colours plays a very important role.

Beat Furrer (b. 1954)
Gaspra (1988)
for flute, clarinet, percussion, piano, violin, viola and cello
Slovenian premiere

“Gaspra is named after an asteroid with a diameter of 5 km, a rock formation, a particle of an exploded star that found itself in the gravitational field of our solar system.” This is how Beat Furrer describes his inspiration to create this piece for seven instruments. The instruments are divided into smaller groups, each of which has a different role: the piano, for example, produces sounds like groaning with powerful rhythmic determination, while the quivering sonority of the string trio is rhythmically unpredictable.

With this division of the ensemble into smaller units, Furrer gives the composition a special formal dimension. The music does not unfold linearly, but as a sequence of episodes or a series of different “frames”. The general feeling evoked by the piece is reminiscent of an atmosphere of anxiety preceding an explosive disaster, which, however, does not happen.

Larisa Vrhunc (b. 1967)
And if not (2015)
for large ensemble
World premiere

The composition seeks to be a reflection on mental maps.

Mental maps are supposed to explain spatial orientation. They are formed on any experience that gives rise to the need to arrange information, and they can relate to spaces of various kinds. In psychology, the term refers to information stored in
our memory that helps us to decide on further steps to take (for example, we can quickly find our way through a familiar maze or choose the right path through an area that we have travelled before). Mental maps also play an important role in experiencing art and culture. With its abstract form, music is no exception: the listener needs an idea of the trajectory of the piece in order to be able to arrange the musical information into a logical whole and orientate him/herself in the musical space. The process of creating maps is especially important for listening to the music of the 20th and 21st centuries, as the well-tested formal models that used to meet the expectations of at least reasonably well-informed listeners no longer work.

If the process of creating mental maps is applied to music, it should take place in two stages: the first listening to a musical work involves exploring the unknown space of the music, while verification of the functionality of the created map occurs in all of the subsequent listenings. As a mental process, I find the first listening interesting because our brain constantly attempts to order the information flow and to anticipate the further course of the music in relation to the sonic impulses already received (including past experience). I ask myself how the perception of a particular sonic event is changed if it occurs in a different context, thereby altering its function within the texture, form and so on. This is not far from the illusions in visual art.

Exploring what appears to be but may not be (particular mention should be made of the contemporary artworks of Bernard Pras, whose installations show their true image only from one perspective, while from all the others they appear to be messy piles of garbage; or the paper sculptures by Li Hongbo, which stretch in anamorphic garlands) has a long history in the arts, including in music, and And if not is merely another stone in this rich mosaic.

Larisa Vrh unc

Brice Pauset (b. 1965)
Theorie der Tränen: Schlamm (2008)/ Theory of Tears: Mud
for clarinet, piano, violin and cello
Slovenian premiere

Built around the same instrumental ensemble as Quartet for the End of Time by Olivier Messiaen, this second piece, my work about tears, refers to the First World War.

The last survivors who took part in this massacre, who are discreetly leaving us, often find it difficult to talk about their experience from the frontline, sometimes even impossible: the flow of tears eventually stops the flow of words. Often, though, when they do speak, another liquid comes up in addition to tears: mud. It is around these two rather non-musical materials that my almost 30-minute composition seeks to base its discourse.

If not actually impossible, the music that I have been searching for in recent (and coming) years at least speaks about the impossible, as it is increasingly drawn by poetic and technical backgrounds that are a priori completely outside music itself. Outside music, or at least incapable of being “set to music” in the traditional sense of this phrase.

And yet: vast fields of consciousness,
large pieces of our history and our utopias, seem to me to be still waiting for music that could express that to which works of spoken or visual art are already contributing, forming a kind of aesthetic mirror.

For me, these are increasingly simple phenomena: our tears and mud, which accompanied, healed or buried our ancestors. This is my point of departure when I want to believe that you will be able to hear in my music that there is no certainty, no mask; you will hear this music speak its own language but nevertheless help us never to forget.

Brice Pauset

Vito Žuraj (b. 1979)
Moonballs (2015)
for wind quintet and ensemble
World premiere

How does the audience imagine the composer at work? Hopefully, deep in thought at the piano or at a large table with lots of manuscript paper, intensely pondering even during a break, when s/he walks through the park to rest his/her eyes. And what is s/he like on vacation? S/he lies on the beach sipping the milk of a fresh coconut, listening to the waves and cicadas, sand sifting between his/her toes; in short, with thoughts far away from music. From time to time, s/he may even be found on a tennis court, returning a slow and high ball across the court to his/her opponent, across the moon, so to speak. All of this with guitar accompaniment? Why not...

Vito Žuraj
Concert in Geneva

Tuesday, 27 October 2015, at 8.00 pm
Studio Ernest-Ansermet, Passage de la Radio 2, 1205 Geneva

Nouvelles de Ljubljana
Michael Pelzel (b. 1978)
...par la brume flottante... (2004)
for flute, clarinet, percussion, violin, viola, cello and contrabass

Beat Furrer (b. 1954)
Gaspra (1988)
for flute, clarinet, percussion, piano, violin, viola and cello

Larisa Vrhunc (b. 1967)
And if not (2015)
for large ensemble

intermission

Brice Pauset (b. 1965)
Theorie der Tränen: Schlamm (2008)
for clarinet, piano, violin and cello

Vito Žuraj (b. 1979)
Moonballs (2015)
for wind quintet and ensemble

Slowind
Ensemble Contrechamps

Michael Wendeberg – conductor

www.contrechamps.ch
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, violinist Megumi Kasakawa, horn player Saar Berger, singer Irena Tomažin, 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.

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.
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 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
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, Musicadhoy 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
Conductor and pianist Michael Wendeberg was born in 1974 in Ebingen. He studied the piano with Markus Stang, Bernd Glemser and Benedette Lupo, and conducting with Toshiyuki Kamioka in Saarbrucken. 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 Kurtag 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, Musicadhoy Madrid, Wien Modern, the Eclat Festival Stuttgart, Klangspuren Schwaz, the Venice Biennale and the Lucerne Festival).

In his work as a conductor, Michael Wendeberg 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 Wyffenbach, 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
Organiser:
Slowind Music Society

Co-Organiser:
Slovenian Philharmonic

Organiser of the International Workshop Studio 31:
University of Ljubljana – Ljubljana Academy of Music

Organisers of the International Workshop
*Old and Young in the Vortex of Time:*
Larisa Vrhunc

Department of Musicology, Faculty of Arts

University of Ljubljana

Slovenian Musicological Society

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