



Concert 3

Monday, 24 October 2016, at 8.00 pm

Preconcert talk at 7.00 pm

Guests of the talk: Andrea Manzoli, Neville Hall,

Luka Juhart and Nina Šenk

Slovenian Philharmonic, Marjan Kozina Hall

Flamen

Andrea Manzoli (b. 1977)

Crosswinds (2016)

for wind quintet

Slowind

Neville Hall (b. 1962)

the crystal body of air (2013)

for oboe

World premiere

Matej Šarc – oboe

Luka Juhart (b. 1982)

Svetovi (Worlds) (2016)

for wind quintet

World premiere

Slowind

intermission

Nina Šenk (b. 1982)

Silhouettes and Shadows (2016)

for wind quintet

World premiere

Slowind

Ivan Fedele (b. 1953)

Flamen (1994)

for wind quintet

Slowind

Andrea Manzoli (b. 1977)

Crosswinds (2016)

for wind quintet

One of the techniques of the proliferation of musical material that most interested me at the beginning of my composition studies was variation (meant more as a new, nascent element than as virtuosic decorative mastery). In *Crosswinds*, I attempt, through the concept of variation, to re-appropriate, read and write a musical thought that I once quickly noted down but never gave form to. The central idea of the composition is to collect a variety of musical images within a single narrative arc, all of which are all realisable on the chord sequence presented in the “basic” material. Synchronous moments (“harmonic-enharmonic” chords – in a spectral conception) and diachronic moments (melodic lines and contours) are placed in continuous dialectical relationships through the parameters of heterophony (rhythmic and harmonic) and resonance (both integrated and selective).

Andrea Manzoli

Neville Hall (b. 1962)

the crystal body of air (2013)

for oboe

Stravinsky described Webern’s works as “dazzling diamonds”, a metaphor that highlights the ability of music to crystallise time. The present – our home, our mode of existence – is always with us. It is characterised by movement and fluidity. We listen to a piece of music. As we listen, fragments of memory flow out of the perceptual present. They begin to coalesce in

our minds. They take shape: salient features and relationships between sonic events draw separate moments in time together, enclosing and bending what has come between. Eventually, all of the fragments of time that make up the composition are bound into a crystalline configuration. *Temps durée* has accumulated in *temps espace*.

Neville Hall

Luka Juhart (b. 1982)

Svetovi (Worlds) (2016)

for wind quintet

*** [all the worlds communicate among themselves]

all the worlds communicate among themselves some how history throws an empty bottle through the window and you cut yourself Tokyo is overflowing with mini fictions everything is simple everything cannot be simple some things you keep to yourself images fluttering it may already be morning in Africa it is March trees measure time from within their trunks look where we are clouds even when we are no more a brush of the eyes perhaps your touch on my skin a detail in the collage everything glued together into a series of photographs faces of the world cities streets from above the relief of a house so very very small the silver of last summer’s wings flat corridors of fantasy screens everywhere different stories same house of history all the worlds communicate among themselves

translated by Ana Jelnicar and Stephan Watts,
SIX SLOVENIAN POETS (Ars Publications, 2006)

© Gregor Podlogar
From: Milijon sekund blize
Ljubljana: Lud Literatura, 2006

Nina Šenk (b. 1982)

Silhouettes and Shadows (2016)

for wind quintet

The first idea while thinking about this composition was a line that flows in various ways from one instrument to another, from a solo line all the way to homophony. From the quintet, I have tried to create one single source of line (silhouette), sometimes colouring it with shade (chips of line). I deliberately avoided too broad an ambit of notes, because I wanted to achieve a narrowness, a collective density, a single density of sonority, from which no one colour stands out.

The composition is demanding due to the compact range of dynamics, from soft to as soft as possible, realised in fast and faster tempi, and due to the sensitive transitions of the line from one instrument to another, which must always flow from one to the next. Due to the diversity of the instruments, this was an interesting and demanding challenge while composing, and I have no doubt that this challenge will open up ever new performance possibilities for the performers.

The composition is dedicated to the wind quintet Slowind.

Nina Šenk

Ivan Fedele (b. 1953)

Flamen (1994)

for wind quintet

Even when writing for the more intimate domain of the wind quintet, Fedele continues to pursue the idea of sound as a representation of space.

In *Flamen* (in Latin “breath”), the five instruments are set quite far apart from each other and on raised platforms of differing heights, so that they form a type of arch made up, from left to right, of the flute, oboe, horn (in the centre, at the innermost and highest point), bassoon and clarinet. As in *Richiamo*, the geometry of the sound sources is conceived not only to obtain effects of resonance and reverberation, but more especially so that the figures that underpin the composition follow different routes in space in accordance with the principles of attraction, symmetry and stratification that govern the interaction between the five instruments. These figures are not melodic or thematic patterns, but rather thread-like arabesques that derive from the historical repertory of embellishments (turns, rapid repeated notes, quivering arpeggios, appoggiaturas, acciaccaturas, trills) and define a sonic and physical space that is changeable and ephemeral.

The whole of the first part follows this modality with systematic obstinacy and dazzling virtuosity. The second, which starts with a long held note on the horn, presents various segments characterised by quieter and more reflexive material; each time, however, they are attacked, at first timidly and then more openly, until being finally overwhelmed by the return of the opening figures in continuous and frenetic transformation.

Claudio Proietti