

ENG

Vito Žuraj

Warm-up (2012)



Saar Berger, horn

Franci Krevh, percussion

Matevž Bajde, percussion

Conductor: Steven Loy

Recorded at the Marjan Kozina Hall,

Slovenian Philharmonic, Ljubljana

March 2012

Duration: 10.09

“The title was given to the piece by the soloist of the premiere performance, Saar Berger, even before the first note was written. While studying with Ensemble Modern, Saar Berger and I spent a lot of time researching the sonic possibilities of the horn. At that time, I had just finished a cycle of compositions with titles related to tennis, and the idea of warming up before a game spontaneously occurred to Saar. I took the title and used it as a metaphor for the expression of a wish that I would write in a more extensive form for him in the future. The

day of the premiere performance was also the 60th birthday of German composer Wolfgang Rihm, with whom I studied and to whom the composition is dedicated. The composition was written in close collaboration with Ensemble Modern and focuses on a selection of special performance techniques for brass and percussion. The horn part is notated according to a system of harmonic series based on the instrument’s tuning, and as such is outside tempered tuning. The intonation of the percussion ensemble is also non-tempered, primarily due to the quarter tone tuning of the kalimba. The first octave of the bass marimba simulates low frequency electronic music. The composition’s form is based on a sequence of colour combinations of horn and percussion, while the density of the tones is organised algorithmically and balances between periodic and uneven pulsing.

approx. pitch, very high

Hn. (F)

Perc.

mp

pp

ff

strike

approx. pitch, very high

in D♭, D♯, E♭, E♯, F♯

ff

p

f

pp

Vito Žuraj, born in 1979 in Maribor, studied composition with Marko Mihevc in Ljubljana, with Lothar Voigtländer at the Dresden University of Music, and with Wolfgang Rihm at the Karlsruhe University of Music. Following his studies in composition, he completed a master's degree in music informatics under Dr Thomas A. Troge. From 2009 to 2010, he was a composition student at the International Ensemble Modern Academy in Frankfurt, and in 2010 he participated at their composition seminar.

During the period from 2010 to 2012, he has been a scholarship holder at the Academy Opera Today, sponsored by Deutsche Bank Foundation. He perfected his compositional technique at summer schools with numerous prominent composers, including Brian Ferneyhough, Chaya Czernowin, Wolfgang Mitterer, Toshio Hosokawa, Michael Jarrel and Johannes Schöllhorn.

He has been awarded numerous prizes, including 1st prize in the 57th Stuttgart Composition Prize, a recognition award of the Art Mentor Foundation Lucerne, 1st prize of the Orchestra Workshop of Saarbrücken, an EMAS scholarship by GEMA, a Wolfgang Rihm Scholarship (sponsored by the Hoepfner Brewery), a Hanne Darboven Foundation Scholarship and a postgraduate scholarship from the federal state of Baden-Württemberg. From 2007 to 2009, he also received first prizes in the VERS.1.3, VERS.1.4 and VERS.1.5 competitions for electronic music, as well as third prize in the Düsseldorfer Orgelbuch Competition. His music studies abroad were also supported by the Ministry of Culture of the Republic of Slovenia.

His works have been performed at the ISCM World Music Days (2003 and 2004), the International Summer Courses for New Music Darmstadt (2004 and 2008), the Bartók Seminar in Szombathely (2005), the Estoril Music Festival (2005), the Tenso Days in Berlin (2006), the Davos Festival (2007), the Takefu International Music Festival (2007), the Donaueschinger Musiktage "Next Generation Project" (2008), Heidelberger Frühling (2008), Festival Mouvement Saarbrücken (2009/10), Acanthes (2010), Matrix Freiburg (2011) and cresc... Biennial for modern music Frankfurt (2011). His compositions have received performances in the Berlin Philharmonic Hall, the Konzerthaus in Berlin, the Semper Opera House in Dresden and the Centre for Art and Media (ZKM) Karlsruhe, and have been performed by RIAS Kammerchor Berlin, Deutsche Radio Philharmonie, HR-Sinfonieorchester, Ensemble Modern, Ensemble Recherche and ExperimentalStudio des SWR Freiburg. He has also cooperated with IRCAM Paris.

Vito holds a lectureship in instrumentation and Gregorian chant at the Hochschule für Musik Karlsruhe.

Translation: Neville Hall



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ENG

Petra Strahovnik

Obsession (2011)



Ensemble "eu-art-network":

Mark Szabo, violin

Yu Hao, viola

Bassamm Halaka, cello

Elisabeth Tobler, contrabass

Aron Malek, clarinet

Timea Herics, bassoon

Zoltan Vass, horn

(accessories: rare earth magnets,
styrofoam, copper wire)

Conductor: Gerhard Krammer

eu-art-network 2011

Duration: 6.05

"Money, power, greed.

An inner obsession with material things makes us slaves to our own greatness.

The power of greatness weaved with threads of possession.

Not being aware of the fact can doom you.

Society's greed, ruling only because you can.

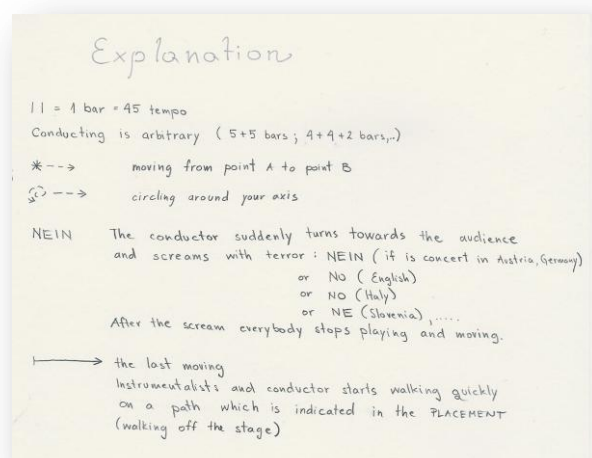
Money - MAKES THE WORLD GO ROUND!

In the meantime, you don't even notice how fast you are becoming a slave to your own society and a slave to yourself.

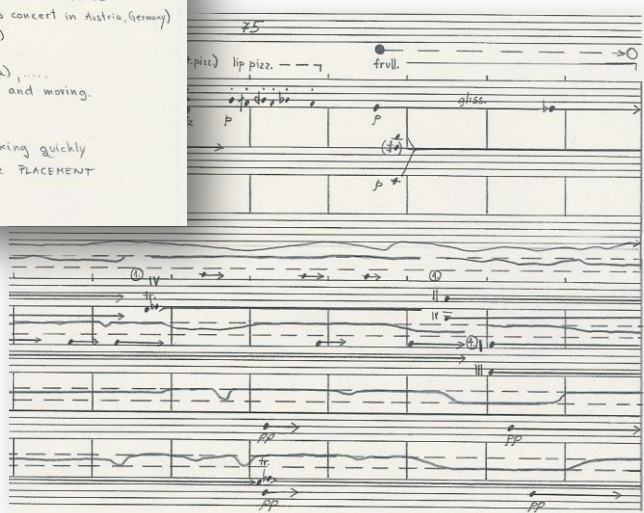
Daily fear of failure, loss, loosing your power over others, makes you feel miserable.

To have nothing = freedom.

Freedom of spirit.



"The composition was written for the symposium eu-art-network (Oslip/Austria), where I was invited as a representative of this year's European Capital of Culture, the city of Maribor. The recording was made at the closing performance of the symposium, in September 2011.



Since her beginnings as a composer, **Petra Strahovnik** (1986) has followed her path of discovering new sounds, and she has never been limited by the traditional way of thinking about sound and music. She is also very aware of the audience's perception of sound in space. In her compositions, the music is often accompanied by dramatic/stage elements. She composes for instruments and the human voice, as well as devoting herself to the research and computer processing of ambient sounds.

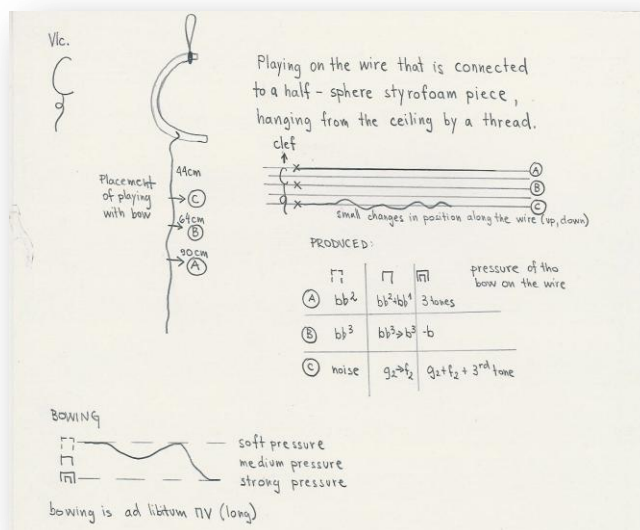
Petra studied composition with Uroš Rojko at the Ljubljana Academy of Music. She is currently studying with Martijn Padding and Peter Adriaansz at the Royal Conservatory in The Hague.

Her compositions have been performed at festivals, seminars and workshops all over Europe (annual Percussion workshop for composers and percussionists in Trstenice (The Czech Republic) - 2007, 2009 & 2010), 24th Slovenian Music Days, the Ljubljana Festival, the Nutshuis Festival (Den Haag), etc. In the context of the 25th Slovenian Music Days, her piece *Panisteriah* for string quartet, clarinet, piano, percussion and soprano, based on the book *Ballerina, ballerina* by Slovenian writer Marko Sosič, was performed.

In September 2011, she was invited to attend the *eu-art-network* in Austria, where her piece *Obsession* was performed. This year, her piece *Between East and West* for four percussionists won in the Ljubljana Festival Composition Competition organised by the MusMA (Music Masters on Air) Festival. The composition will be performed by the SToP Percussion Ensemble during the MusMA atelier in Ljubljana in June 2012.

She has attended various composition workshops and seminars, and has learned from many renowned composers and musicians, such as J. Beer, M. Smolka, T. Ondrušek, I. Medek, L. Garau, F. Rivalland, Rob Warring, Carin Levine, Valerio Murat, Mathias Kaul, Vinko Globokar, Detlef Heusinger and many others. In July 2009, she attended the summer school ERASMUS in Castelfranco (Italy), where a collaborative multimedia piece *Futurismo hurra!* (Petra Strahovnik, Vasja Progar, Matej Bonin) for chamber ensemble, narrator, dancer, electronics and video was performed. In June 2010, she received a Matrix 2010 scholarship for a seminar in Freiburg (Germany), where she had a public presentation of her work with her mentor, Slovenian composer Vinko Globokar.

In May 2011, she received another scholarship for Matrix 2011, where her mentors were Mark Andre, Daniel Peter Biro, Detlef Heusinger, Andre Richard and Reinhold Braig. In September 2010, Mr S. C. Trowell (England) granted her a scholarship for the Gaudeamus Music Week music seminar in Amsterdam. In February 2011, she received another scholarship for the Impuls Academy seminar in Graz (Austria). There, her mentors were Beat Furrer, Georg F. Haas, Klaus Lang and Pierluigi Billone. In January 2011, she received the highest award from the University of Ljubljana for her musical achievements – the Academic Prešeren Award.



Translation: Neville Hall



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ENG

Tadeja Vulc

Lux aeterna (2012)

Slovenian Philharmonic Orchestra

Conductor: Emmanuel Villaume

Recorded at the Gallus Hall,

Cankarjev dom, Ljubljana

February 2012

Duration: 10.12



In the opus of every artist, there comes a time when artistic sincerity takes priority over the pleiad of possibilities and means. This is a time of engaging with actuality, with the inner reality of existence. Tadeja has dedicated the composition **Lux aeterna** to her mother, who, precisely at the time that the work was being written, was struggling with a difficult and incurable illness. The work is an expression of inner emotions, a kind of meditation on fundamental existential questions. One can sense that the composer intentionally used symphonic means as transparently as possible, and in a certain way was uncompromising, purely following inner movements. On the exterior, these are manifested as a play of subtle sonic fields, agitated sonic states. There arises "a standing wave – a resonance that attempts to touch the edge of the conceivable; communication between a continuous sonic flow and the sonic fragments that arise from it, that come to life alongside it, and that are extinguished within it.

"Composers frequently become enthusiastic about another artistic work, on the basis of which they then compose their own. Sometimes it is a good book, a poem or a painting... I, too, have often been enthusiastic about other art, but it happens even more frequently that on reflection about a new composition I am taken by a particular sound, an emotion or feeling. The intensity of these psychological states stimulates within me a strong desire to create. Sooner or later in life we encounter feelings that make us aware of how small we are in contrast with nature and its laws. These feelings are very strong and can therefore provide very powerful inspiration, but at the same time they are painful and can represent a major obstacle to working in this way. I have captured these feelings in the composition **Lux aeterna**.





Tadeja Vulc was born in 1978 in Slovenj Gradec. After completing high school in 1997 (piano, music theory) she began to study composition more intensively. She continued her studies with Uroš Rojko at the Ljubljana Academy of Music, where she also graduated. She studied with Michael Jarrell at the University of Music and Performing Arts in Vienna from 2005 to 2007.

Tadeja was awarded first prize in the Maribor Competition for her creativity in music. In 2000, she successfully presented her composition *Tri iveri* (Three Slivers) at the International Rostrum of Composers in the Netherlands, and in the 1999/2000 season the work received the prestigious Slovene award, the Academy Prešeren Prize. The year 2003 marked her successful debut on the international concert stage, with a performance of her piece *Svetlobne sence* (Light Shadows) in Vienna receiving wide critical acclaim. Her composition *Requiem* won second prize in the competition of the Cultural Ministry of Slovenia – first prize was not awarded. In 2007, her orchestral composition *Der Ball* was performed at the Konzerthaus Berlin, and her string quartet *Puls* was presented by the Arditti Quartet at the Kassel Music Days (Germany). The same year saw the premiere performance of her musical fairy tale *Gal v galeriji* (Gal in the Gallery), composed on a text by Slovenian poet Svetlana Makarovič.

In recent times, Tadeja has dedicated herself particularly to composing vocal and vocal-instrumental music, an interest that is undoubtedly a consequence of her affinity to the human voice, as she has also worked as a choral conductor since 1995. Her cantata *Stara Ljubljana* (Old Ljubljana) was performed at the Slovenian Music Days in 2010, and was presented again the same year at the festival Wratislavia Cantans (Poland) within the framework of the project MusMA.

Translation: Neville Hall



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