



DNEVNI PROGRAM / DAILY PROGRAMME

16:00 / 4:00 p.m. - MIMARA

Zagrebački solisti / The Zagreb Soloists
Zoran Juranić, dirigent / conductor
Ilin-Dime Dimovski, kontrabas / double bass

JI-HYANG KIM: Concerto grosso

SEBASTIAN STIER: *Strahlensatz*

MATTHEW HINDSON: *Crime and Punishment / Zločin i kazna*

TIM BOWMAN: *A Laughter of Particles II / Smijeh čestica II*

YASSEN VODENITCHAROV: *La vase de Klein / Kleinova boca*

SHORYU ITAZU: *Sound concerto No.2 - Renaissance or Jazz / Zvukovni koncert br. 2 - Renesansa ili Jazz**

SUNGJI HONG: *The Light of the World / Svjetlo svijeta za 12 gudača / for 12 solo strings*

MIRJAM TALLY: *Birds and Shadows / Ptice i Sjene*



19:30 / 7:30 p.m. - KDVL

Zagrebačka filharmonija / Zagreb Philharmonic Orchestra
Krzysztof Penderecki, dirigent / conductor
Radovan Vlatković, rog / horn

KRZYSZTOF PENDERECKI: Sinfonietta za gudače / for strings

IVO JOSIPOVIĆ: *Epikurov vrt / The Garden of Epicurus*

KRZYSZTOF PENDERECKI: Koncert za rog i orkestar *Zimsko putovanje / Concerto for Horn and Orchestra Winterreise*

Koprodukcija MBZ-a i Zagrebačke filharmonije / A co-production between the MBZ and the Zagreb Philharmonic Orchestra

22:00 / 10:00 p.m. - MDVL

Ansabl Zeitfluss / Zeitfluss Ensemble

Edo Mičić, dirigent / conductor

Davorin Brozić, klarinet / clarinet

Clemens Frühstück, saksofon / saxophone

GIACINTO SCELISI: *Kya*

LUC BREWAEYS: *OBAN*

KATIA BEAUGEAIS: *Manifesto pour la paix / Manifest za mir**

BENET CASABLANCAS: *Golubica mira. Hommage Picasso*, 1. komorni koncert za klarinet i ansabl / *Dove of Peace. Homage to Picasso*, Chamber Concert Nr. 1 for Clarinet solo and Ensemble

DANIEL OLIVER MOSER: *Earlicker / Uholizac*

Zatvaranje Svjetskih dana nove glazbe / WNMD Closing Ceremony

* praiizvedba/first performance

KATEGORIJA NOVIH DJELA ZA GUDAČKI ORKESTAR na natječaju je Svjetskih dana nove glazbe bila doista popularna, a od brojnih pristiglih djela izabrano je osam, koja će u petak popodne izvesti Zagrebački solisti. Nakon Solista svirat će još jedan renomirani zagrebački i hrvatski sastav, Zagrebačka filharmonija koja u ovoj sezoni obilježava 140 godina profesionalnog rada. Dugogodišnji biennalski prijatelj Krzysztof Penderecki ravnat će koncertom i izvesti dva svoja djela, od kojih će drugo svirati jedan od najcjenjen-



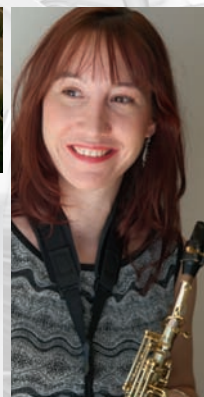
Zagrebački solisti / The Zagreb Soloists



L. Brewaeys



B. Casablancas



K. Beaugeais

NEWSLETTER INFORMATION FOR ISCM DELEGATES:

Today we are saying our farewell to the World New Music Days 2011. We are very happy to have been able to greet so many of you in Zagreb. Please join us at the today's concerts and the "Goodbye Drink" after the closing ceremony and concert. With best wishes for your journey and hopes of an encounter at one of the future festivals,
Your MBZ team.

9:00 - 13:00 Westin Hotel, conference hall: ISCM General Assembly

11:00 - 11:30 Westin Hotel, conference hall: Coffee break

16:00 Museum Mimara: Zagreb Soloists, string ensemble

JI-HYANG KIM: Concerto grosso

SEBASTIAN STIER: *Strahlensatz*

MATTHEW HINDSON: *Crime and Punishment*

TIM BOWMAN: *A Laughter of Particles II*

intermission

YASSEN VODENITCHAROV: *La vase de Klein*

SHORYU ITAZU: *Sound concerto No.2 - Renaissance or Jazz*

SUNGJI HONG: *The Light of the World*

MIRJAM TALLY: *Birds and Shadows**

*candidate for the ISCM-IAMIC Young Composer Award

22:00 Vatroslav Lisinski Concert Hall, small hall: Zeitfluss, chamber ensemble

WNMD closing ceremony and winner of the Young Composers Award Announcement

GIACINTO SCELISI: *Kya* for Saxophone Solo (Soloist: Clemens Frühstück) and seven instruments

LUC BREWAEYS**: *OBAN*

Katia Beaugeais*: *Manifesto pour la Paix* (world premiere)

intermission

BENET CASABLANCAS**: *Dove of Peace*. Homage to Picasso, Chamber Concert Nr. 1 for Clarinet solo and Ensemble

DANIEL OLIVER MOSER: *Earlicker*

* winner of the 2010 ISCM-IAMIC Young Composer Award

** ISCM WNMD 2011 International jury member

Vatroslav Lisinski Concert Hall, small hall foyer: complementary drink and words of goodbye.

WNMD - SOUND SCULPTURES:

Vatroslav Lisinski Concert Hall, from 12/4: Bjørn Erik Haugen: *Transfer*

Vatroslav Lisinski Concert Hall, from 10/4: Maria Panayotova: *In the Forest (opening today)*

Vatroslav Lisinski Concert Hall, from 7/4: Ülo Krigut: *...Wachet auf... die Stimme!*

Museum Mimara, from 11/4: Dmitry Kawarga - Nikolay Khrust: *Coming Into the Topic*

njih hrvatskih glazbenika današnjice, Radovan Vlatković, koji je ovaj Koncert i praiizveo 2008. godine. Na programu će se naći i mladenačko djelo nekadašnjega predsjednika Biennala, a danas Predsjednika Republike.

Austrijski ansabl Zeitfluss izvest će djela dvojice članova žirija Svjetskih dana nove glazbe 2011., Casablancasa i Brewaeysa (Zagrebački kvartet saksofona već je izveo djelo jednoga člana žirija, Marka Ruždjaka, a ansabl MD7 u subotu će izvesti i skladbu Lojze Lebića, također člana žirija). Ansabl će praiizvesti i skladbu prošlogodišnje dobitnice nagrade ISCM-IAMIC (za najbolju skladbu autora do 35 godina na Svjetskim danima nove glazbe) Katia Beaugeais, kao i djela mladog austrijskog autora Mosera te autora specifičnoga rukopisa Giacinta Scelsija.

THE STRING ENSEMBLE CATEGORY at the 2011 World New Music Days Call for Works was very popular, and eight works were chosen from the applications, to be performed on Friday by the Zagreb Soloists. Soloists will be followed by another renowned ensemble representing Zagreb and Croatia, the Zagreb Philharmonic Orchestra, celebrating 140 years of professional music making this season. A long-time friend of the Biennale, Krzysztof Penderecki, will conduct, performing two of his own works, one of which will be performed by one of the most-esteemed Croatian musicians today, Radovan Vlatković, who also premiered this work in 2008. The programme will feature a youthful work by the former Biennale President, now President of the Republic of Croatia.

The Austrian Zeitfluss Ensemble will play two works by the members of the 2011 World New Music Days jury, Casablancas and Brewaeys (the Zagreb Saxophone Quartet already performed a piece by another jury member, Marko Ruždjak, and the MD7 Ensemble will perform a piece by jury member Lojze Lebić on Saturday). The ensemble will also give the first performance of a new piece by Katia Beaugeais, last year's winner of the ISCM-IAMIC award (given out for the work written by a composer younger than 35 and performed at the World New Music Days), as well as pieces by a young Austrian composer Moser, and the idiosyncratic 20th century author Scelsi.



Krzysztof Penderecki

PENDERECKI KAO IKONA MUZIČKOG BIENNALA

Neke skladateljeve misli izrečene na Biennalu godine 2007.

Kao jedna od legendi krajem pedesetih osnovane poljske inačice međunarodnog festivala suvremene glazbe Varšavska jesen, Penderecki je prvi je put u Zagreb došao 1963., iste godine kada je izgrađen Berlinski zid. Stigao je na Muzički biennale, na poziv njegova utemeljitelja Milka Kelemena, s kojime je nekoć dijelio ista radikalno-avangardna skladateljska stajališta.

KP: Prvo je osnovana Varšavska jesen godine 1956, a 1963. festival je bio zabranjen i tada sam došao u Zagreb. To su dva od rijetkih festivala suvremene glazbe na svijetu koja su preživjela. Nekoć je bilo mnogo festivala nove glazbe - početkom 60-ih gotovo svaki je grad, pogotovo u Njemačkoj, s radijskim orkestrima imao svoj festival ili dane nove glazbe. Sada ih više nema. Isto se dogodilo Italiji, tamo su čak i ukinuli niz radijskih orkestara. Varšava i Zagreb bili su jedinstvena sastajališta Istoka i Zapada i stoga u to doba izuzetno važna središta. No, postojale su razlike. Jugoslavija je u to doba bila puno slobodnija od Poljske. Vi ste ovdje mogli putovati, a mi nismo mogli, kod nas je nova glazba bila praktički zabranjena, a kod vas je to bilo liberalnije. Stoga je ta kulturna razmjena između Istoka i Zapada bila vrlo važna.

Krajem šezdesetih godina Penderecki je istupio iz redova europske glazbene avangarde i progovorio popularnim neoromantičnim skladateljskim jezikom. Ali s njegovom glazbom mijenjao se i profil Biennala koji je s godinama širio svoje stilске opsege prema svemu što je prisutno i kvalitetno u suvremenoj glazbenoj produkciji.

KP: To je 70-ih i 80-ih godina bilo vrlo aktualno pitanje, ali sada možemo reći da je sve dozvoljeno. Ne postoji više neki službeni skladateljski jezik koji je dominirao u doba moje mladosti kada ni sam nisam bio baš tolerantan prema drugima. Za našu skupinu avangardnih skladatelja svatko tko je pisao drugačije bio je loš, izdajnik avangarde, a tako su nazivali i mene kada sam istupio iz tih redova. Avangarda u likovnim umjetnostima 20. stoljeća traje vrlo kratko vrijeme, možda 4 ili 5 godina i u tom se razdoblju uvodi nešto novo, ali onda se od toga odstupa i traga za nečim drugačijim, originalnim.

Zašto to ne bi vrijedilo i za glazbu? Sasvim je besmisleno danas pisati jezikom koji smo mi rabili u pedesetim godinama, otkad je prošlo punih pedeset godina. Nijedan pokret u umjetnosti nije toliko trajao.

Bio sam prvi koji je razbio diktaturu zapadnjačke avangarde, koju su predvodili pojedinci, Pierre Boulez, Luigi Nono, Karlheinz Stockhausen...pokušavao sam biti iskren spram onoga što sam radio, pisati glazbu u koju sam vjerovao... Nisam htio biti dijelom geta koji čine avangardni festivali.

PENDERECKI AS THE ICON OF THE MUSIC BIENNALE ZAGREB

Some of the composer's thoughts expressed at the 2007 Biennale

As one of the legends of the Polish international festival of contemporary music, the Warsaw Autumn, founded in the late 1950s, Penderecki first came to Zagreb in 1963, the same year the Berlin Wall was built. He arrived at the Music Biennale at the invitation by its founder Milko Kelemen, with whom he once shared the same radical avant-garde composing standpoints.

KP: The Warsaw Autumn was founded first, in 1956 and the Festival was banned in 1963, when I came to Zagreb. These are two of the few festivals of contemporary music in the world which have survived. Once there were many festivals of new music - at the beginning of the 1960s almost every city with a radio orchestra, especially in Germany, had its own festival or the days of new music. Now they no longer exist. The same happened in Italy; they even dissolved a series of radio orchestras. Warsaw and Zagreb were unique meeting points of the East and the West, and have been especially important centers at the time. However, there were differences between the two. At that time Yugoslavia was much freer than Poland. You could travel when we could not; new music was virtually banned in Poland, but here things were much more liberal. Therefore, the cultural exchange between the East and the West was extremely important.

In late 1960s Penderecki stepped from the ranks of the European musical avant-garde and started using the popular neo-Romantic composing language. Along with his music, the profile of the Biennale also changed. Over the years it has expended its stylistic horizons towards all that is present and of quality in contemporary music production.

KP: This was a very prevalent issue in the 1970s and the 1980s, but now we can say that everything is permitted. There is no longer an official language of composing which has dominated at the time of my youth, when even I have not been very tolerant toward others. For our group of avant-garde composers everyone who wrote differently was bad, a traitor to avant-garde, the same I was called when I stepped out of their ranks. Avant-garde in the visual arts of the 20th century lasted for a short while, perhaps 4 or 5 years, and in this period something new was introduced, but then it deviated from it and looked for something different and original. Why should this not be true for music? It is quite pointless to write now in a language we have used in the 1950s, since full fifty years passed from then. No movement in art has lasted for so long.

I was the first who overthrew a dictatorship of the Western avant-garde led by individuals - Pierre Boulez, Luigi Nono, Karlheinz Stockhausen... I have tried to be honest towards what I did, to write music in which I believed... I did not want to be a part of the ghetto made of the avant-garde festivals.

Skladbu *Epikurov vrt* Josipović je napisao tijekom odsluženja vojnog roka 1985. godine, a praeziove ju je Budimpeštanski simfonijski orkestar u Novom Sadu. Inspiracija za djelo su okupljanja hedonističkih istomišljenika grčkoga filozofa Epikura i legendarni vrt kao "mjesto u kojem se njeguje i u kojem raste sva raznolikost i raskoš glazbenog stvaralaštva", kako kaže autor.

Josipović wrote the *Garden of Epicurus* while serving mandatory military service, in 1985, and the work was premiered by the Budapest Symphony Orchestra in Novi Sad. The inspiration for the piece was the gathering of hedonistic followers of the Greek philosopher Epicurus, which formed "a place in which all the diversity and opulence of musical creation was grown and cultivated", in the words of the author.



Opera "Šuma Striborova" / Opera "Stribor's Forest"

OPERA STRIBOROVA - ČAROLIJA ZVUKOVA, BOJA I OBLIKA

Šuma Striborova Ivane Brlić Mažuranić u srijedu je, 13. travnja, zaživjela u prikladno bajkovitom opernom izdanju. Mladi skladatelj Ivan Josip Skender učinio je veliki skok u svojem stvaralaštvu, napisavši cjelovečernju operu, partituru inventivne melodičke, lelujavih vokalnih dionica, britkih zborova, bujne orkestracije i eksplozivnih vrhunaca. Bogatstvo zvukovnog kolorita na sceni su odražavali bljeskavi kostimi kazališnog debitanta Jurja Zigmara, modnog kreatora koji je uz podršku kazališta dao slobodnoj mašti na volju. Čudnovata stabla začarane šume oko središnjeg debila rotirajuće scene spretno je osmislio scenograf Dalibor Laginja. U zmijskom kostimu skladno se glasom i pokretima "izvijala" mezzosopranistica Kristina Kolar u ulozi Snahe, njezin suprug bariton Robert Kolar odjeven u zlaćanog čarobnjaka teatralnim je tumačenjima prizora publiku vodio kroz radnju, dok su komični karakter likova naglašavali tenor Sergej Kiselev kao Malik Tintilinkie, sopranistica Mirela Toić kao Majka i tenor Voljen Grbac kao Sin. Šumski stariješina Stribor oživljen je zvoničnim basom Siniše Štorka, dok je novost među poznatim pjevačima bila mlada sopranistica andeoskog glasa i ljupke pojave Marijana Radić, ovdje kao Djevojčice odjeveno u kostim u kombinaciji Nare i Vilme Kremenko. Posebni "hitovi" bili su zborni dijelovi Domaćih i Djevojčica u razigranoj koreografiji Maje Marjančić. Dotjeranu glazbenu izvedbu predvodila je intendantica riječkog HNK maestra Nada Matošević, dok je libretto i scenarij na temelju pojednostavljenog predloška sastavio direktor Riječke opere Ozren Prohić, uredno i redatelji predstave. HNK Ivana pl. Zajca s ponosom ističe da je već rasprodano idućih nekoliko izvedbi novog djela proglašenog hitom sezone. U predvorju su posjetitelji za uspomenu mogli kupiti majice sa skicom Guje-Snahe kreatora-kostimografa Zigmara.



M. Toić, I.J. Skender, K. Kolar, S. Kiselev

S. Štork

ments, floating vocal passages, poignant choral parts, rich orchestration and explosive peaks. The wealth of sound colors was reflected in the glittering stage costumes made by the theater debutant Juraj Zigman, a fashion designer whose imagination freely roamed with the support of the theater. Strange trees of the enchanted forest located around the central tree on the rotating stage were cleverly designed by the set designer Dalibor Laginja. Mezzo-soprano Kristina Kolar, as the Daughter-in-Law, harmoniously sang and slithered in the snake costume, while her husband, the baritone Robert Kolar, dressed as the golden wizard, carried the audience through the plot with theatrical interpretations of the scenes; the comical nature of the characters was emphasized by tenor Sergej Kiselev as Wee Tintilinkie, soprano Mirela Toić as the Mother, and tenor Voljen Grbac as the Son. The sonorous bass Siniša Štork revived the Lord of the Forest Stribor, but the novelty among the known singers was the young soprano of angelic voice and charming appearance Marijana Radić, playing the Maiden and dressed in a costume which was a combination of Nara and Wilma Flintstone. Especially successful were the choral parts by the Brownies and Maidens playfully choreographed by Maja Marjančić. Polished musical performance was led by the manager of the Rijeka HNK, maestro Nada Matošević, while the libretto and the script based on the simplified version of the tale were written by the manager of the Rijeka Opera Ozren Prohić, who was also the director. HNK Ivan pl. Zajc proudly emphasizes that it has already sold out next several performances of this new work, proclaimed the season's hit. In the lobby the audience could purchase a memento T-shirts with a sketch of Snake Daughter-in-Law made by the fashion/costume designer Zigman.

OPERA STRIBOR'S FOREST - THE MAGIC OF SOUNDS, COLORS AND SHAPES

Stribor's Forest by Ivana Brlić Mažuranić came to life in an appropriately fairytalish opera edition on Wednesday, April 13. The young composer Ivan Josip Skender did a great leap in his opus by writing a full-length opera, a score of inventive melodic ele-

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