



Tina ŽERDIN
HARFONIJA HARPHONY



Slovenski skladatelji so koncertantne možnosti harfe začeli odkrivati šele po drugi svetovni vojni, harfa pa tudi pred tem ni imela svojega stalnega mesta; redkeje se je oglasila v salonskem življenju maloštevilnega slovenskega meščanstva, prav tako ni sodila med prepoznavna glasbila slovenskega ljudskega izročila.

HARFA v delih slovenskih skladateljev

Harfonija je vizitka mlade harfistke Tine Žerdin, hkrati pa zanimiv portret slovenskih izvirnih del za harfo, v katerem poleg železnih skladb harfnega repertoarja zaslužijo posebno pozornost tudi nova dela mlajših skladateljskih generacij. Slovenski skladatelji so koncertantne možnosti harfe začeli odkrivati šele po drugi svetovni vojni, harfa pa tudi pred tem ni imela svojega stalnega mesta; redkeje se je oglasila v salonskem življenju maloštevilnega slovenskega meščanstva, prav tako ni sodila med prepoznavna glasbila slovenskega ljudskega izročila. Spodbude za nastanek novih del so k skladateljem večinoma prihajale s strani izvrstnih slovenskih harfistk, ki so se šolale v tujini in z bogatim znanjem ter strastjo odkrivale ustvarjalcem vrsto tehničnih pridobitev in izraznih možnosti na novo odkritega koncertnega glasbila. Slovenski skladatelji pa so se pri obravnavi instrumenta

The HARP in the Works of Slovenian Composers

Harmony is both the calling card of the young harpist Tina Žerdin and an interesting portrait of original Slovenian works for the harp, in which, in addition to the established repertoire for the harp, new works by the younger generations of composers also receive particular attention. Slovenian composers began to discover the concertante potential of the harp only after the Second World War, prior to which the harp had not had an established position. It rarely featured in the salon life of the scarce Slovenian bourgeoisie, while failing to be recognised as an instrument of the Slovenian folk tradition. Composers mainly received initiatives to write new works from excellent Slovenian women harpists who had studied abroad and who, with their rich knowledge and passion, revealed to composers the range of technical attributes and expressive possibilities of the newly discovered

večinoma vzorovali pri dveh osebnostih, ki sta začrtali temelje novi izvorni glasbi za harfo. Po vzoru Clauda Debussyja je nova harfna literatura požlahtnila salonsko rutiniranost razloženih akordov ter arpeggiev z izrazitejšo artikulacijo, razdelanostjo ritma in metruma, virtuosnejšo tehniko pedalov pri iskanju pestrejših harmonij ter subtilnejšo obravnavo dinamike. Za prvega znanilca »debussyjevske linije« danes označujemo Zvonimirja Cigliča, avtorja priljubljenega in nepogrešljivega Concertina za harfo in godalni orkester. Vpliv Carlosa Salzedo pa je močno zaznamoval avantgardo slovenskega prostora in med prvimi, ki so se temeljito posvetili proučevanju Salzedovih pridobitev, je bil Ivo Petrič. Barvno subtilnejša Debussyjevska usmeritev in, na drugi strani, celostna obravnavna instrumenta v sodobnem izrazu vodita tudi ustvarjalce mlajših generacij, ob njih pa vzporedno vseskozi nastajajo še dela po naročilu izvajalcev z manj izrazitimi ambicijami, v katerih doživlja

concert instrument. In their treatment of the harp, Slovenian composers primarily modelled themselves on two personalities who had laid the foundations for original new harp music. Following the example of Claude Debussy, the new harp repertoire enriched the salon routine of broken chords and arpeggios with more distinct articulation, the elaboration of rhythm and meter, a more virtuosic pedal technique in search of richer harmonies, and a subtler treatment of dynamics. Zvone Ciglič, the composer of the popular and indispensable Concertino for Harp and String Orchestra, is known today as the precursor of the "Debussy stream". The Slovenian avant-garde, on the other hand, was strongly influenced by Carlos Salzedo, with Ivo Petrič being amongst the first to undertake a thorough analysis of Salzedo's achievements. The timbral subtlety of the Debussy stream and the holistic treatment of the instrument in contemporary expression have

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renesanso salonska, (pre)lahkotna naravnost pod skupnim imenovalcem postmodernizma. Zvočni portret je zasnovan kronološko (od najstarejše izvirne skladbe iz leta 1948 do najnovejšega dela za dve harfi iz leta 2013), zanimivo pa je naključje, da sta deli napisala skladatelja, ki ju najtesneje povezujemo s slovensko izvirno glasbo za harfo – Zvonimir Ciglič in Ivo Petrić.

Prva izvirna priložnostna skladba za harfo **Zvonimirja Cigliča** (1921–2006) je nastala v letu velikega skladateljevega uspeha, diplomskega dela - *Sinfonie Apassionata* (1948). Lirični Adagio amoroso za harfo solo (1948) je skladatelj posvetil svoji prvi ženi, harfistki Nevenki Ino, ki je delo premierno zaigrala z rokopisa. Med tiskano izdajo (Ed. DSS 1569) iz 2002 in rokopisom je prišlo pri zapisu enega tona do rahlega razhajanja ter posledično tudi do spremenjene harmonije. V skladbi z bogatim harmonskim jezikom že zasledimo impresionistično

also guided the younger generations of composers, while, in parallel, less ambitious performers continue to commission works that embody a renaissance of the (too) light salon orientation of harp music under the common denominator of postmodernism.

The present sonic portrait is designed chronologically, opening with the earliest original composition, written in 1984, and closing with the most recent piece for two harps from 2013. It is interesting to note that, coincidentally, these two works were written by the two composers who are most closely associated with original Slovenian music for the harp: Zvonimir Ciglič and Ivo Petrić.

The first original occasional work for the harp by **Zvonimir Ciglič** (1921–2006) was composed in the year of the composer's great success, his graduation work *Sinfonia Apassionata* (1948). The lyrical *Adagio amoroso* for harp (1948) was dedicated by the composer to his first wife,

obravnavo harfe, oblika pa je še tradicionalno pesemska z dodano codo.

Alojz Srebotnjak (1931–2010) je z opusom za harfo ustvaril repertoar, v katerem se poleg miniaturnih nahajajo tudi velike oblike. Dragoceno mesto v železnem repertoarju harfistov zavzemajo *Preludiji*, napisani za harfo solo (1960). Vsaka izmed petih miniaturnih je samostojna celota, pri čemer osrednji tretji preludij spominja na folkloristično bogastvo z menjavo 5/8 v 2/4 taktovski način ter efektinim poudarkom *sulla tavola*, zunanji stavki (1, 2, 4, 5) so močno ekspresivni, zapisani v razrahljanem tonskem jeziku in s presenetljivimi harmonskimi zaključki.

Ivo Petrić (1931) se harfi posveča skozi vse svoje ustvarjalno življenje. Pri pisanju ga je v prvem obdobju navdihovala harfistka Pavla Uršič, svojemu skladateljskemu vzoru pri pisanju za harfo pa se je poklonil z *Elegie sur le nom de Carlos Salzedo*. Med

harpist Nevenka Ino, who gave the premiere performance from the composer's manuscript. In the preparation of the printed edition in 2002 (Ed. DSS 1569) a slight discrepancy occurred in the notation of one note, resulting in a changed harmony. With its rich harmonic language, one can already sense an impressionist treatment of the harp in this composition, while the form remains traditionally poem-like with an added coda.

With his opus for the harp, **Alojz Srebotnjak** (1931–2010) created a body of work in which large forms take their place alongside miniatures. His *Preludes* for solo harp (1960) have a precious place in the established repertoire for the instrument. Each of the five miniatures is an independent whole, while the central, third prelude is reminiscent of the wealth of folklore with its shift from 5/8 to 2/4 time signatures and its emphasised use of the *sulla tavola* effect. The external movements (1, 2, 4, 5) are powerfully

najbolj izrazita dela avantgardnega obdobja in pravo prelomnico v pisanju za harfo v slovenski glasbi sodi skladba *Jeux za glas in harfo* (1965) na nadrealistično poezijo vojvodinskega pesnika Vaska Pope (1921–1991). *Jeux* je izjemna šola modernih tehnik igranja na harfo. Kot nakazuje ime, skladba poudarja »igro« med izvajalcema, pri kateri harfa ustvarja razpoloženje, ter tudi svobodno »igro«, kjer se interpreta lahko prepustita domišljiji, spodbujeni z aleatoričnimi predlogi skladatelja. Priložena legenda po Salzedovem vzoru odkriva pravo enciklopedijo efektov za harfo (različni načini igranja na strune s ključem, uporaba palčk ter ostalih rekvizitov, različne vrste glissandov, tremolov, flageoleti, igranje s pedali, tolčenje po strunah, udarci na resonančno desko), poseben izziv virtuozu na harfi ponujajo hitre menjave efektov, preklopi in uporaba različnih rekvizitov. Krstno izvedbo dela, ki je nastajalo v obdobju skladateljevega študijskega izpopolnjevanja v Parizu leta 1965, sta pripravili

expressive and written in an extended tonal language with surprising harmonic conclusions.

Ivo Petrić (1931) has devoted his attention to the harp throughout his creative life. In the first period, he was inspired by the harpist Pavla Uršič, while he paid tribute to the composer who served as his role model in writing for the harp in his *Elegia sur le nom de Carlos Salzedo*. Amongst the more pronounced works of the avant-garde period, and representing a genuine turning point in Slovenian harp music, is *Jeux for voice and harp* (1965), based on the surreal poetry by the Vojvodina poet, Vasko Popa (1921–1991). *Jeux* is an extraordinary anthology of modern harp performance techniques. As the title suggests, the composition emphasises “play” between the two performers, with the harp creating the mood, as well as free “play”, allowing the performers freedom of imagination, encouraged by the aleatoric suggestions of the composer. The key to the notations

mezzosopranistka Eva Novšak Houška in harfistka Pavla Uršič leta 1966 na Jugoslovanski glasbeni tribuni v Opatiji.

Tradicija pisanja za harfo, ki jo lahko merimo le s polstoletno zgodovino, je verjetno vzrok, da v izvirni literaturi komornih del za harfo ni opaznega števila tradicionalnih klasičnih oblik (tiskane izdaje kažejo npr. le dve sonati), ampak prevladujoče število žanrskih kompozicij, na še neprežene klišeje pa opozarja tudi prevladujoče zasedbe komornih skupin s harfo (flavta/harfa, violina/harfa). Edinstveni obračun s klišeji in tradicijo zatohlega salona tako prinaša *Atános za harmoniko in harfo* (2002) dr. muzikologije **Gregorja Pompeta** (1974). O delu, v katerem je izvajalcu na harfi dana vrsta izraznih možnosti z izbiro rekvizitov, izrabo učinkovitih efektov ter ponudeno izvedbo aleatoričnih obrazcev, je avtor zapisal: »Skladba *Atános št. 2* za harmoniko in harfo je nastala na pobudo Primoža Kranjca in Tine Žerdin, ki sta jo prvič izvedla

in the score, which is modelled on Salzedo, reveals a genuine encyclopaedia of harp effects (various ways of playing strings with the tuning key, the use of sticks and other paraphernalia, various types of glissandos, tremolos, harmonics, playing using the pedals, pounding on the strings, hitting the soundboard), while the rapid changes in effects, the switches and the use of various paraphernalia represent a special challenge for the harp virtuoso. The work was composed in 1965 while the composer was furthering his studies in Paris, and the premiere performance was given by mezzo-soprano Eva Novšak Houška and harpist Pavla Uršič in 1966 at the Yugoslav Music Tribune in Opatija.

The young tradition of harp music in Slovenia, with a history of only half a century, is probably the reason for the small number of traditional classical forms in the original chamber music repertoire for the harp (there are, for example, only two sonatas amongst printed editions),



leta 2002 v sklopu festivala Glasbeni julij na Obali. Podobno kot v prvi skladbi iz ciklusa *Atános* (*Atános št. 1 op. 10* za angleški rog in harfo, 1999) se tudi v tem delu družiti staro in novo – naslov dela je namreč le nazaj prebrana sonata. Obe skladbi imata navidez sonatno obliko, saj bi v njiju lahko iskali ekspozicijo, izpeljavo in reprizo oz. bolj ohlapno najavljanje, izpeljevanje in vračanje. V skladbi *Atános št. 2* razrešujem poleg tega še problem zvočno-barvne uravnoteženosti dveh inštrumentov s precej raznoliko produkcijo zvoka. Začetni in končni del sta povezana prek skupne izrabe motivičnega materiala, središčni izpeljevalni del pa se pne v obliki dveh viškov: ritmičnega in aleatorično razvezanega.«

Zavezi sodobnega izraza in Salzedove celostne obravnave instrumenta s poudarjeno perkusivno vlogo sledi tudi *Harficum* predstavnika mlajše skladateljske generacije **Tomaža Bajžlja** (1979). Enotavčno programsko delo za harfo solo je nastalo

and for the prevalence of genre compositions, while the most frequent chamber music formations (flute/harp, violin/harp) also highlight the fact that harp clichés have not yet been superseded. A unique confrontation with the clichés and the stuffy salon tradition is thus represented by *Atános* for accordion and harp (2002) by **Gregor Pompe** (1974), who holds a PhD in musicology. Referring to this work, in which the harpist is provided with a range of expressive possibilities with the use various paraphernalia and striking effects, as well as with the performance of the aleatoric formulae offered, the composer wrote: “*Atános No. 2* for accordion and harp was written on the initiative of Primož Kranjc and Tina Žerdin, who gave the premiere performance in 2002 at the festival Musical July on the Coast. As in the first piece of the *Atános* cycle (*Atános No. 1, Opus 10* for cor anglais and harp, 1999), the second piece combines the old and the new – the title of the piece is simply the word “sonata”

v Dresdnu leta 2006 v okviru skladateljevega podiplomskega izpopolnjevanja. Skladba ilustrativno sledi stari kitajski zgodbi o slikarju, ki vse svoje življenje slika eno podobo. Prispodoba umetnikovega življenja, kjer slikar vstopi v svojo sliko in izginje za detaljno narisanimi vrati, je izhodišče za zvočno slikanje in uporabo sodobnega glasbenega jezika, pri izvedbah v živo pa občinstvo lahko sledi tudi predpisanim vizualnim elementom.

Skladbi Janija Goloba in Igorja Dekleve sta priložnostni deli divertimentnega značaja.

Jani Golob (1948) je *Nokturno* za violino in harfo napisal na pobudo violinistke Oksane Pečeny in harfistke Tine Žerdin za koncert GM oder 2007. V pesemski obliki filmsko navdahnjene skladbe ima harfa spremljevalno vlogo.

Tudi pri krstni izvedbi skladbe za duo harfe in flavte *Amabile Igorja Dekleve* (1933) je sodelovala harfistka Tina Žerdin, solist na flavti je bil Jeffrey Cohan. Skladatelj je sicer »uporabnost«

written backwards. Both pieces are seemingly in sonata form, that is, we can identify the exposition, the development and the recapitulation, or more loosely, the announcement, the derivation and the return. In *Atános No. 2*, I also solve the problem of the sonic-timbral balance of the two instruments with the rather diverse production of sound. While the initial and the final sections are linked through the common exploitation of the motivic material, the central derivation section rises in the shape of two climaxes: one rhythmic, the other aleatoric.”

Another piece linked to contemporary expression and Salzedo's holistic treatment of the instrument with an emphasised percussive role is *Harficum* by a representative of the younger generation of composers **Tomaž Bajželj** (1979). The one-movement programme piece for solo harp was composed in Dresden in 2006, during the composer's postgraduate studies. The composition illustratively follows



dela načrtoval in tako napisal dve različici - za flavto in klavir ter flavto in harfo, nastali pa sta leta 2008. V rondojsko zasnovani skladbi svobodnemu delu (*libero*) sledi ritmično poudarjeni izpisani del (*amabile*). V dialogu kadenc v delu libero skladatelj interpretoma prepušča svobodno izbiro metrike, harmonija in posamezne vloge izvajalcev pa so natančno izpisane.

Tomaž Svete (1956) z delom za flavto, violo in harfo *Deux aquarelles écméliques* (2010) opozarja na posebnost v svojem opusu, ki ga gradijo predvsem velike forme, hkrati pa odkriva tudi posebnost v literaturi za harfo slovenskih skladateljev. V delu izpostavlja svoj prvi vzgib pri raziskovanju harfe v jeziku Debussyja, vendar ga pot od zgodnjefrancoskih zgledov vodi do novodobnih spektralistov, kar posebej poudari z natančno predpisano uglasitvijo instrumenta. Kot je sam zapisal, »delo temelji na spektralnih razmerjih alikvotnih tonov 8:11:14:17:20, ki zaznamujejo prvi stavek

an old Chinese story about a painter who paints the same picture again and again throughout his entire life. The metaphor for the artist's life, in which the painter enters his painting and disappears behind an elaborately painted door, is a point of departure for sound painting and the use of a contemporary musical language, while in live performances the audience can also follow the prescribed visual elements.

The compositions by Jani Golob and Igor Dekleva are both occasional works with a divertimento character.

Jani Golob (1948) wrote his Nocturno (Nocturne) for violin and harp on the initiative of Oksana Pečeny and harpist Tine Žerdin for the concert Jeunesses Musicales Stage 2007. The harp has an accompanying role in a song form inspired by film music.

The premiere performance of the composition *Amabile* for harp and flute by **Igor Dekleva** (1933) also involved harpist Tina

Mavrica. Ta se vzpenja iz globin v višine na način kakega Debussyjevega preludija. Drugi stavek, *Mesec in giljotina*, vsebuje več repetitivnih in perkusivnih elementov, ki izhajajo iz spektra alikvotnih tonov kovin.« Skladba je bila napisana leta 2010 po naročilu Mednarodnega združenja za ekmelično glasbo v Salzburgu za koncert ob dvajsetletnici njegovega obstoja. Prvo izvedbo je mednarodna zasedba izvajalcev pripravila še v letu nastanka na Mozarteumu in sicer v koreografski različici, čeprav partitura sama tega prvotno ne predvideva.

Med zadnja dela harfnega opusa **Iva Petriča** in zadnjo skladbo portreta harfistke Tine Žerdin sodi *Harpsody* za dve harfi, kar je po dostopnih podatkih edini primer tovrstne literature v slovenski glasbi. Skladba je nastala leta 2013 na pobudo Tine Žerdin, ki jo je s Christine Leibbrand – Kügerl tudi krstila na gradu Kromberk. Mojstrsko poznavanje izraznosti harfe omogoči skladatelju, da ustvari

Žerdin, with Jeffrey Cohan performing the solo flute. The composer planned the “usability” of the work by writing two versions, both composed in 2008: one for flute and piano and the other for flute and harp. Conceived in rondo form, the work comprises a free section (*libero*) followed by a rhythmically emphasised precisely notated section (*amabile*). In the dialogue of cadenzas within the *libero* section, the composer gives the performers a free choice of meters, while the harmony and the individual roles of the performers are precisely prescribed.

With *Deux aquarelles écméliques* for flute, viola and harp (2010), **Tomaž Svete** (1956) draws attention to a feature in his own opus, which is mainly comprised of large forms, while at the same time revealing a characteristic of the harp repertoire by Slovenian composers in general. In his work, Svete reveals his first impulse in the exploration of the harp in the language of Debussy, but the path from the early

občutek instrumenta, ki je prožnejši pri modulacijah, harmoniji in efektih. Tovrstni občutek instrumenta bi svobodno lahko imenovali »superharfa«.

Veronika Brvar

French models leads to contemporary spectralists, as is particularly emphasised by the precisely prescribed tuning of the instrument. As the composer himself states, "the work is based on the spectral ratios of the harmonics 8:11:14:17:20, which mark the first movement The Rainbow. This piece rises from the depths up into the sky in a way that is reminiscent of a Debussy prelude. The second movement, The Moon and the Guillotine, contains numerous repetitive and percussive elements that derive from the spectrum of harmonics of metals."

The composition was commissioned by the International Ekmelic Music Society of Salzburg in 2010 for a concert marking the 20th anniversary of its foundation. The premiere performance was given by an international ensemble the same year at the Mozarteum, in a choreographed version that the score itself originally does not envisage.

Amongst the most recent works in the harp opus of **Ivo Petrić**,

and the last composition in the portrait of harpist Tina Žerdin, is Harpsody for two harps, which, according to the available information, is the only Slovenian work of its kind. Harpsody was composed in 2013 on the initiative of Tina Žerdin, who gave the premiere performance together with Christina Leibbrand-Kügerl at the Kromberk Castle. Petrić's mastery of the

harp's expressive resources has enabled the composer to create the impression of an instrument that is more flexible in modulations, harmony and effects, an impression we could describe as that of a "superharp".

Veronika Brvar



O interpretih

Harfistka **Tina Žerdin** je pričela svojo glasbeno pot kot učenca klavirja na glasbeni šoli v domačem Velenju. Klavirju ter kasneje tudi solopetju je ostala zvesta vse do prvega srečanja s harfo.

Na Univerzi za glasbo na Dunaju je v razredu profesorice Adelheid Blovsky-Miller z odliko opravila tako dodiplomski kot tudi magistrski študij ter se hkrati intenzivno izobraževala pri številnih znanih tujih profesorjih, predvsem predstavnikih visoke francoske šole igranja harfe. V času študija je bila štipendistka Ministrstva za kulturo Republike Slovenije, po zaključku šolanja pa je od Univerze za glasbo na Dunaju prejela tudi nagradno štipendijo za izjemni študijski uspeh. Leta 2010 je za svoje raziskovalno delo na temo Richard Wagner in harfa prejela štipendijo Bayreuthskega štipendijskega sklada.

Že vse od časa svojega študija na Dunaju se veliko koncertno udejstvuje ter nastopa kot

About the performers

Harpist **Tina Žerdin** began her musical career as a piano student at the music school of her home town Velenje. She remained faithful to the piano, and later solo singing, until her first encounter with the harp. She graduated and completed her master's degree with distinction in the class of Adelheid Blovsky-Miller at the University of Music and Performing Arts in Vienna, at the same time furthering her studies with a number of renowned foreign teachers, mainly representatives of the high French school of harp performance.

During her studies, she held a scholarship from the Ministry of Culture of the Republic of Slovenia, after which she was awarded a grant for outstanding academic achievement by the University of Music and Performing Arts in Vienna. In 2010, she received a Bayreuth University study grant for her research on Richard Wagner and the harp.

solistka s pomembnimi domačimi in tujimi orkestri ter kot članica raznovrstnih komornih zasedb. Je soloharfistka Dunajskega komornega orkestra, orkestrov Wiener Akademie in Österreichisch-Ungarische Haydn Philharmonie ter pogosta gostja tako v dunajskih opernih hišah (Ljudska opera, Dunajska državna opera) kot tudi v orkestru avstrijske nacionalne radijsko-teleizijske hiše (RSO). Kot soloharfistka je leta 2014 gostovala v orkestru milanske Scale. Dolgoletno sodelovanje jo veže na orkester Tirolskih slavnostnih iger, v katerem je preigrala vse velike Wagnerjeve opere, sodeluje pa tudi z najboljšimi avstrijskimi komornimi orkestri za sodobno glasbo: z zasedbama Die reihe in Ensemble Kontrapunkte. Veliko se posveča tudi izvajanju slovenske glasbe za harfo. Krstno je do sedaj izvedla dela Tomaža Bajžlja, Igorja Dekleve, Brine Brezavšček-Jež, Janija Goloba, Aleša Strajnarja, Iva Petriča in Gregorja Pompeta, poustvarila

Since the time of her studies in Vienna, Tina Žerdin has performed numerous concerts, appearing as a soloist with important Slovenian and foreign orchestras, and as a member of a diverse range of chamber ensembles. She is currently a solo harpist with the Vienna Chamber Orchestra, the Vienna Academy Orchestra and the Austro-Hungarian Haydn Philharmonic Orchestra, as well as being a regular guest of both Viennese opera houses (the Vienna Volkoper Theatre and the Vienna State Opera) and the Vienna Radio Symphony Orchestra (RSO). In 2014, she was a guest solo harpist with the La Scala Orchestra in Milan. She has also established close ties with the orchestra of the Tyrolean Festival, with whom she has performed all of the great Wagner operas, while also collaborating with the best Austrian chamber orchestras for contemporary music: Die Reihe and Ensemble Kontrapunkte. Tina Žerdin also devotes a great deal of attention to Slovenian

slovenske praižvedbe del Slavka Šuklarja, Tomaža Sveteta in Jake Puciharja.

Kot pedagoginja sodeluje z Zasebno glasbeno šolo na Ptujju ter z orkestrskim kampom Styria v Lipnici v Avstriji. Je tudi soustanoviteljica izobraževalnega programa za harfo pod okriljem državne operne hiše v Ulaanbataarju (Mongolija).

Mezzosopranistka **Barbara Jernejčič Fürst** je magistrirala na graški univerzi za glasbo v razredu K. E. Hoffmana in se izpopolnjevala pri svetovno znanih pevcih (M. Lipovšek, B. Schlick, C. Ludwig). Bila je članica Flamskega opernega studia v belgijskem Gentu in štipendistka sklada festivala Ravinia v Chicagu. Kot uveljavljena interpretka sodobne glasbe sodeluje z mednarodnimi ansambli (Tonkünstler, Slovenska filharmonija, Simfonični orkester RTV Slovenija) in koncertira na mednarodnih festivalih (Slowind, Štajerska jesen, Styriarte). Leta 2005 je izšla njena prva samostojna zgoščenka s

harp music. She has given the premiere performances of works by Tomaž Bajželj, Igor Dekleva, Brina Brezavšček-Jež, Jani Golob, Aleš Strajnar, Ivo Petrič and Gregor Pompe, as well as presenting the Slovenian premieres of works by Slavko Šuklar, Tomaž Svete and Jaka Pucihar.

As a teacher, she has worked for the Private Music School of Ptuj and for Camp Styria in Leibnitz, Austria. She is also a cofounder of the education programme for harp under the auspices of the State Opera House in Ulaanbataar, Mongolia.

Mezzo-soprano **Barbara Jernejčič Fürst** completed her master's degree at the University of Music and Performing Arts in Graz in the class of K. E. Hoffman, and then furthered her studies with internationally renowned singers such as M. Lipovšek, B. Schlick and C. Ludwig. She was a member of the Flemish Opera Studio in Gent, Belgium, and received a scholarship from the fund of

celotnim opusom Marija Kogoja ob spremljavi litovske pianistke Gaive Bandzinaite.

Flavtistka **Mateja Kremljak** je magistrirala na graški univerzi, podiplomski študij pa nadaljevala pri G. Cambursanu in M. Mercelliju. Od leta 1998 je pikolistka-flavtistka v orkestru SNG Maribor in Simfoničnem orkestru SNG Maribor, hkrati pa poučuje na zasebni glasbeni šoli B.A.S.E. Je članica številnih komornih zasedb in sodeluje v orkestru Festivala Maribor.

Akordeonist **Primož Kranjc** je po dveletnem študiju na graški univerzi, nadaljeval izobraževanje na Kraljevi danski akademiji za glasbo v Koebenhavnu. Tam je 2006 magistriral z odliko v razredu J. Crabba. Zdaj deluje kot pedagog v Glasbeni šoli Grosuplje in Glasbeni šoli Velenje in koncertira samostojno in kot komorni glasbenik.

Vesna Stanković, rojena v Beogradu, je koncertna mojstrica dunajske Ljudske opere in Dunajskega komornega orkestra ter profesorica za violino na graški univerzi. Kot solistka je

the Ravinia Festival in Chicago. As an established performer of contemporary music, she has collaborated with international ensembles (Tonkünstler, Slovenian Philharmonic Orchestra, RTV Symphony Orchestra Slovenia) and has appeared at a number of international festivals (Slowind, Styrian Autumn Festival, Styriarte). In 2005, her first independent compact disc was released, featuring the entire opus of Marija Kogoj, accompanied by Lithuanian pianist Gaiva Bandzinaite. Flutist **Mateja Kremljak** gained her master's degree from the Graz University and continued her postgraduate studies with G. Cambursan and M. Mercelli. Since 1998, she has been a flutist/piccolo player with the Symphony Orchestra of the Slovene National Theatre in Maribor, while also teaching at the B.A.S.E private music school. She is a member of numerous chamber ensembles and collaborates with the Maribor Festival Orchestra. After two years at the Graz University, accordionist **Primož Kranjc** furthered his studies at

koncertirala v vseh večjih mestih bivše Jugoslavije ter v Avstriji, Italiji, Švici, Nemčiji, Franciji, ZDA in na Japonskem, redno pa nastopa kot komorna glasbenica in sodeluje v mednarodnih žirijah glasbenih tekmovanj. Vesna Stanković igra violino Jakob Stainer (1671), ki jo je dobila v posojilo od avstrijske državne banke Bank Austria.

Avstrijska harfistka **Christine Leibbrand-Kügerl** je zaključila magistrski študij instrumentalne pedagogike (smer harfa) na dunajski univerzi v razredu Adelheid Blovsky-Miller, hkrati pa diplomirala še iz koncertne smeri študija harfe. Od leta 2010 na dunajski univerzi izvaja pouk predmeta Praksa poučevanja harfe na glasbenih šolah. Redno sodeluje v številnih komornih in orkestrskih zasedbah, med njimi z Graško filharmonijo, orkestrom Hofer Symphoniker idr. Beloruski violist **Rostyslav Denysyuk** je po študiju na kijeovski Akademiji za glasbo postal član orkestra Državne opere Taras Ševčenko ter Državnega simfoničnega orkestra Ukrajine, ob

the Royal Danish Academy of Music in Copenhagen, where he completed his master's degree with distinction in the class of J. Crabb in 2006. He currently teaches at music schools in Grosuplje and Velenje, as well as performing solo concerts and as a chamber musician.

Born in Belgrade, **Vesna Stanković** is the concertmaster of the Vienna Volksoper Theatre and the Vienna Chamber Orchestra, as well as teaching violin at the Graz University. She has performed as a soloist in all of the major cities of ex-Yugoslavia, as well as in Austria, Italy, Switzerland, Germany, France, the USA and Japan. She appears regularly as a chamber musician and serves as a jury member at international music competitions. Vesna Stanković performs on a Jakob Stainer violin (1671), which she has acquired on loan from the Bank of Austria.

Austrian harpist **Christine Leibbrand-Kügerl** completed her master's degree in instrumental pedagogy (harp) at the Vienna University in the class of

tem pa je poučeval na Državni akademiji za glasbo. Od leta 1998 je član orkestra mariborske operne hiše in Simfoničnega orkestra SNG Maribor. Veliko se posveča tudi komornemu muziciranju.

Adelheid Blovsky-Miller, graduating from the harp concert class at the same time. Since 2010, she has taught the subject Teaching the Harp at Music Schools at the Vienna University. In addition, she plays in numerous chamber and orchestral ensembles, such as the Graz Philharmonic, Hofer Symphoniker, etc.

After completing his studies at the Kiev Academy of Music, Belarusian viola player **Rostyslav Denysyuk** became a member of the Taras Shevchenko National Theatre Opera and Ballet Orchestra and the National Symphony Orchestra of Ukraine, while also teaching at the National Music Academy of Ukraine (Kiev Conservatory). Since 1998, he has been a member of the orchestra of the Maribor opera house and of the Symphony Orchestra of the Slovene National Opera and Ballet in Maribor. He also dedicates a great deal of time to chamber music performance.

Ivo Petrić: Jeux / Igre

šest pesmi iz ciklusa Vaska Pope,
poslovenil Ciril Zlobec

I. Pred igro

Zatisneš si eno oko
Pokukaš sam vase v vsak kot
Pogledaš če ni kje žeblijev če ni
lopovov
Če jajc kukavičjih ni kje

Zatisneš še drugo oko
Počepneš in skočiš
Skočiš visoko visoko visoko
Na vrh samega sebe

Od tu padeš z vso težo
Dneve padaš globoko globoko
globoko
Do dna svojega brezna

Kdor ne razbije se v koščke
Kdor cel ostane in cel vstane
Ta se igra

II. Slepe miši

Nekdo se skriva pred nekom
Pod jezik se mu skriva
Ta išče ga pod zemljo

Na čelo se mu skriva
Ta išče ga na nebu

V pozabo se mu skriva
Ta išče ga med travo

Išče ga in išče
Kje ga vse ne išče
In v iskanju njega sebe izgubi

III. Zapeljevanje

Nekdo ljubkuje nogo stola
Vse dokler se stol ne zgane
In z nogo da mu sladko
znamenje

Drug spet ključavnico
poljublja
Poljublja jo pa še kako poljublja
Vse dokler ključavnica poljuba
mu ne vrne

Tretji se drži ob strani
Bulji v to dvojico
In vrti glavó vrti

Vse dokler mu glava ne odpade

IV. Tatovi rož

Nekdo bo rožni grm
Drugi bodo hčerke vetra
Ostali pa tatovi rož

Tatovi se priplazijo do grma
Eden izmed njih ukrade rožo
V srce jo svoje skriva

Prikažejo se hčerke vetra
Obrano vidijo lepoto
In pohitijo za tatovi rož

Opirajo odpirajo jim prsi
Pri enih najdejo srce
pri drugih bogme ne

Opirajo jim prsi
Vse dokler pri nekom srca ne
najdejo
In v srcu rože ukradene

V. Gobe

Eni odgriznejo drugim
Roko ali nogo ali karsibodi

Denejo to med zobe
Stečejo kar najbolj morejo
V zemljo to zakopljejo

Drugi razbežijo se na vse strani
Vohajo in iščejo in vohajo
Vso zemljó razgrebejo

Kdor srečen najde svojo roko
Ali nogo ali karsibodi
Sam na vrsti je da grize

Igra ta živo se nadaljuje

Vse dokler je še kaj rok
Vse dokler je še kaj nog
Vse dokler je česarkoli

VI. Po igri

Naposled se roke zgrabijo za
trebuh
Da trebuh se od smeha ne
razpoči
Ko tam trebuha ni

Ena roka se s težavo dvigne
Da hladen znoj obriše s čela
Tudi čela ni

Druga roka za srce se zgrabi
Da srce iz prsi ne zbeži
Tudi srca ni

Obedve roki padeta
Brezdelni padeta v naročje
Tudi naročja ni

Na eno dlan zdaj pada dež
Iz druge raste trava
Kaj bi ti govoril

I. Before Playing

One shuts one eye
Peers into oneself into every
corner
Looks at oneself to see there are
no spikes no thieves
No cuckoos' eggs

One shuts the other eye too
Crouches then jumps
Jumps high high high
To the top of oneself

Thence one drops by one's own
weight
For days one drops deep deep
deep
To the bottom of one's abyss

He who is not smashed to
smithereens
He who remains whole and gets
up whole
He plays

II. Blind Mice

Someone hides from someone
Hides under his tongue
He looks for him under the earth

He hides on his forehead
He looks for him in the sky

He hides in his forgetting
He looks for him in the grass

Looks for him looks
Where doesn't he look for him
And looking for him loses himself

III. Seduction

One caresses the leg of a chair
Until the chair turns
And gives him a welcome sign
with its leg

Another kisses a keyhole
Kisses it doesn't he just kiss it
Until the keyhole returns his kiss

A third stands by
Gapes at the other two
And twists his head twists it

Until his head falls off

IV. Flower Thieves

Someone be a rose tree
Some be the wind's daughters
Some the rose thieves

The rose thieves creep up on the
rose tree
One of them steals a rose
Hides it in his heart

The wind's daughters appear
See the tree plundered of its
beauty
And give chase to the rose
thieves

Open up their breasts one by one
In some they find a heart
In some so help me none

They go on opening up their
breasts
Until they uncover one heart
And in that heart the stalen rose

V. Mushrooms

Some bite off the others'
Arm or leg or whatever

Take it between their teeth
Run off as quick as they can
Bury it in the earth

The others run in all directions
Sniff search sniff search
Turn up all the earth

If any are lucky enough to find
their arm
Or leg or whatever
It's their turn to bite
The game goes on briskly

As long as there are arms
As long as there are legs
As long as there is anything
whatever

VI. After Playing

At last the hands clutch at the
stomach
Lest the stomach burst with
laughing
But there is no stomach

One hand just manages to lift
itself
To wipe the cold sweat from the
forehead
There's no forehead either

The other hand reaches to the
heart
Lest the heart leap out of the
breast
There isn't a heart either

Both hands drop
Idle drop into the lap
There's no lap either

On one hand now the rain is
falling
From the other grass is growing
What more should I say

Vasko POPA,
Selected Poems,
Harmondsworth:
Penguin Books,
1969; translated by
Anne Pennington
(I. Before play, II.
Hide-and-see, III.
The seducer, IV. The
rose thieves, V. He,
VI. After play)



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Izvajalci / *Performers:*

Tina Žerdin, harfa / *harp* (1 – 19)

Barbara Jernejčič Fürst, mezzosopran / *mezzo-soprano* (7 – 12)

Primož Kranjc, harmonika / *accordion* (13)

Vesna Stankovič, violina / *violin* (15)

Mateja Kremljak, flavta / *flute* (16 – 18)

Rostyslav Denysyuk, viola (17, 18)

Christine Leibbrand-Kügerl, harfa / *harp* (19)

Tina ŽERDIN HARFONIJA

Zvonimir CIGLIČ

- 1 **Adagio amoroso** za harfo / *for harp* 3:19
Ed. DSS 1596 (partitura / score)

Alojz SREBOTNJAK

Preludiji za harfo / *Prelude* for harp

- 2 I Con moto 1:46
3 II Andante, con espressione 2:43
4 III Allegretto, leggiero 3:30
5 IV Moderato, molto agitato 3:40
6 V Allegro, quasi rustico 2:28
Ed. DSS 436 (partitura / score)

Ivo PETRIČ

Jeux / Igre za glas in harfo / *for voice and harp*

- 7 I Pred igró / *Before Playing* 3:38
8 II Slepe miši / *Blind Mice* 1:38
9 III Zapeljevanje / *Seduction* 2:20
10 IV Tatovi rož / *Flower Thieves* 3:18
11 V Gobe / *Mushrooms* 2:25
12 VI Po igri / *After Playing* 3:13
Mc. DSS 83 (partitura / score)

Gregor POMPE

- 13 **Atános št. 2** za harfo in harmoniko / **Atános No. 2** for harp and accordion 7:20

Tomaz BAJŽELJ

- 14 **Harficum** za harfo / *for harp* 6:34

Jani GOLOB

- 15 **Nokturmo** za violino in harfo / **Nocturne** for violin and harp 5:37

Igor DEKLEVA

- 16 **Amabile** za flavto in harfo / *for flute and harp* 6:35
Mc. DSS 130 (partitura in izvedbeni material / *score and parts*)

Tomaz SVETE

Deux aquarelles écméliques za flavto, violó in harfo / *for flute, viola and harp*

- 17 Arc-en-ciel 3:45
18 La lune et la guillotine 3:17

Ivo PETRIČ

- 19 **Harpsođy** za dve harfi / *for two harps* 8:43
-