

## Luka Juhart: Unleashed (2015)



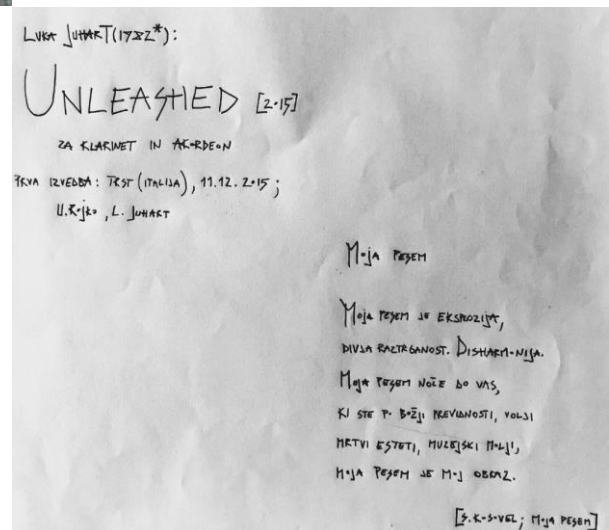
**Uroš Rojko, clarinet**  
**Luka Juhart, accordeon**

duration | 9:42  
recording | 2015, CC Španski Borci, Ljubljana  
music producer | Anton Jurca  
sound engineer | Mitja Krže

**Unleashed** is dedicated to my friend Uroš Rojko. We gave the premiere performance together in Trieste in 2015. It was written to be played as an independent piece or as a second movement to Rojko's composition VOX. In writing the work, I was inspired by the poem of Slovenian poet Srečko Kosovel (1904-1926):

*My poem's an explosion,  
savage rending. Dissonance.  
My poem won't reach you,  
who by God's will and providence  
are dead aesthetes, museum moths.  
My poem is my face.*

(S. Kosovel: »My Poem«, translated by Ana Jelnicar & Barbara Siegel Carlson)



**Luka Juhart** (b. 1982) is a musician, accordionist and music teacher. There is a determination, a stubborn conviction even, in everything he does. For a number of years now, he has been tirelessly devoted to collaborating with contemporary composers, commissioning new works from them and entering into a creative dialogue. To date, he has given over sixty premiere performances of new works, either alone or in various ensembles. He regularly collaborates with Uroš Rojko and Vinko Globokar. As a soloist, he has performed in two of Globokar's most monumental pieces, Radiographie d'un roman (at Donaueschingen, with the SWR Symphony Orchestra), and Der Engel der Geschichte (with the Slovenian Philharmonic Orchestra conducted by Diego Masson). Juhart has

collaborated on many occasions with Thomas Larcher, Klaus Huber, Claus-Steffen Mahnkopf, Eduard Demetz, Vito Žuraj, Matej Bonin, Arturo Fuentes and numerous other composers.

Juhart's in-depth approach to contemporary sound is more than a case of seeking and exploiting a repertoire niche. Today, for example, he still regularly plays Baroque music with ensembles and performers such as Camerata Zurich, Thomas and Patrick Demenga, Christoph Bossert and Volker Jacobsen. Juhart's approach to contemporary music, too, rejects any closure. As an accordionist, he has never operated merely in the space prescribed by the institution of the Central European music tradition. His likes to improvise and since 2013 also composes for various chamber ensembles. His own works include responses to poetry and contemporary performance techniques, always serving the overall performative effect of the composition. It is also interesting to note the diversity of the institutions and spaces at which Luka Juhart presents his work and the work of contemporary composers. Although he has performed in elite concert halls, such as the Alice Tully Hall in New York, Lucerne's KKL Concert Hall, the Royal Albert Hall in London, Musikverein in Vienna and Tonhalle in Zurich, he is one of a growing number of instrumentalists who do not tie their music aesthetics and the traditional underpinnings of their playing exclusively to the traditional environments and spaces of art music. He regularly collaborates with the cultural institute Zavod Sploh, which focuses primarily on contemporary improvised music and the alternative music scene. Zavod Sploh and the small independent record label L'innomable released his first album *Dialog*, while his second album *deconstructing accordion* was a coproduction of Zavod Sploh and the record label NEOS. His performances have also appeared on other releases by NEOS, including a compilation of recordings from the Donaueschingen Festival, an album by Eduard Demetz and a compilation of performances from the Belgium festival Transit, as well as on releases by other record labels such as ZKP RTV Slovenia, Pogus and Helbling.

Juhart has participated in performances of a number of music-performance works by Bojana Šaljić Podešva, including a composition performed by the Slovenian Philharmonic Orchestra under the baton of Beat Furrer. Then there are the performances at eminent European festivals, such as the BCC Proms, the Luzern Festival, Klangspuren in the Austrian Schwartz, Warsaw Autumn, Transit in Belgium's Leuven, November Music at the Dutch 's-Hertogenbosch, and a performance within the framework of the Chamber Music Society of the Lincoln Center. In addition to the orchestras already mentioned above, Juhart has collaborated with the Leipzig Gewandhaus Orchestra, the BBC Scottish Symphony Orchestra, the ORF Vienna Radio Symphony Orchestra, the Munich Chamber Orchestra, the German Radio Symphonic Orchestra of Saarbrücken, the Mozarteum Salzburg Orchestra, and the ensembles Windkraft and Aventure.

Luka Juhart is an associate professor at the Ljubljana Academy of Music, where he also directs the Department and Studio for Contemporary Music. Within the framework of the Studio, he helps to spread and deepen the view of various directions of new music. For his work at the Academy of Music, Luka Juhart received an Order of Merit of the University of Ljubljana for outstanding pedagogical and research achievements in 2015.

After graduating from the Maribor Music High School in the class of Andrej Lorber, Juhart studied with Prof. Hugo Noth at the Trossingen University of Music in Germany. He completed his postgraduate studies in the masterclass of Prof. Stefan Hussong at the Würzburg University of Music in 2008.

*Primož Trdan (Translation: Neville Hall)*



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## Žiga Stanič: Piano Concerto (2015)

Žiga Stanič, piano  
RTV Slovenia Symphony Orchestra  
conductor: Simon Krečič

duration | 18:37  
recording | 2017, Studio 26, Radio Slovenia  
music producer | Boris Rener  
sound engineers | Mitja Krže



Composed in December 2015, Stanič's **Piano Concerto** is designed in one movement. Its internal structure is based on the introductory musical pattern, a sound cluster flashing or amplitude fluctuation of sound information in repetitive silent-loud phases. The piano part is sometimes highly virtuosic and pianistically difficult. In its counterphases it accompanies the orchestra, and in these parts the piece could be understood as a "concerto for orchestra and piano". The musical potential of the composition is built on various sound-timbre effects produced by a range of extended techniques in the orchestra, and with relatively variegated use of percussion. The solo part is aleatoric in places with regard to the orchestra, as are some orchestral instruments at certain parts of the concerto. These time-chance-music sections are the opposite extreme to strict isorhythmic sections, which are at one point supported with a hammer and anvil. Together, they again form the phase-counterphase model. In this work, Stanič's musical language shares many features of his other compositions from the last decade: several onomatopoeias, e.g., animal voices; tinnitus (ringing in the ear) that leads the listener from the loudest part of the concerto to silence;



paragram use of the prayer Pater Noster combined with the simulation of a wall clock; imitation of time-inversed listening to music (rotation of an LP record in the opposite direction); pitch bending derived from accelerating the speed of listening to the music, etc. The piano is mainly treated as a percussion instrument, while the occasional "hyper speed" of piano playing reminds us of the fact that any melodic line, if played fast enough, psychoacoustically becomes a movable sound cluster, as the listener can no longer distinguish individual pitches and only a curtain of sound remains. The harmonic material in some phrases includes clear tonal chords; not in the function of tonality, but rather expressing a fugitive quality. Further acoustic touches are represented by the many orchestral glissandos in the strings, brass and wind.

Slovenian composer, pianist, music producer, and teacher **Žiga Stanič (b. 1973, Ljubljana)** received his doctorate degree in the field of music theory at the Music Academy of Ljubljana in 2007 where he studied piano, composition, and conducting. For his work, he received several recognitions and awards in the field of music, including the Prešeren student award for composition. Between 2000 and 2002, Stanič was a professor of music at Poljane and Moste high schools in Ljubljana. Since 2002 he serves as a producer for the Slovenian Radio and Television Symphony Orchestra. Stanič and his recording team have produced several thousand classical music archive recordings, for which they received sound quality awards at international competitions. At Radio Slovenia, Stanič serves as a member of regional and international music juries, and acts as a peer reviewer. He is as well an educational textbook author. His music opus entails over 200 compositions for various musical settings. Since 1998 he is a member of the Society of Slovene Composers.

(translation: Neville Hall)

The image displays a musical score for piano and strings. The top system shows a piano (Pf.) part with dense clusters of notes. The middle system includes a first clarinet (1. clar. II) part with a dynamic marking of *ppp* and a tempo marking of *meno mosso* with a metronome marking of ♩ = 96. The piano part in this system has a dynamic marking of *ppp* and includes instructions: "only black keys clusters played with forearm" and "only white keys clusters played with forearm". The bottom system shows the first violin (Vn. I) part with four staves, featuring dynamic markings of *p cresc.* and *f*, and articulations such as *div.*, *norm. sul pont.*, and *sizzle*.