The Music of Larisa Vrhunc: Inspiration, Process and Form

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ABSTRACT

The Slovene composer Larisa Vrhunc has pursued an adventurous and impressive range of music, unashamedly modernist in its techniques and constantly innovative, with new techniques deriving from varied sources of inspiration.

Keywords: Larisa Vrhunc, Slovenia, chamber music, spectral music, textural music

IZVLEČEK

Slovenska skladateljica Larisa Vrhunc se loteva pustolovske in občudovanja vredne palete glasbenih zvrsti, ki so v svojih tehnikah drzno modernistične in nenehno inovativne, pri čemer so njene nove tehnike vznikale iz različnih virov.

Ključne besede: Larisa Vrhunc, Slovenija, komorna glasba, spektralna glasba, teksturna glasba

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The composer Larisa Vrhunc (*b*1967) is one of a small number of Slovene composers, mostly born in the 1960s, who have created an adventurous and impressive range of music, unashamedly modernist in its techniques and always with something new or interesting to say.[1] Not only that, but there is now an increasing awareness, among those familiar with the latest compositions, of the subtle and intriguing methods that support the vividly sonic character of her music. These techniques vary in detail from work to work, but always indicate a single-minded approach to carry the music from inspiration through to the completed composition in a completely convincing manner.

Vrhunc pursued her early studies from 1990 at the Ljubljana Academy of Music with musical education in 1990 and then composition in 1993 with the relatively unknown composer Marijan Gabrijelčič (1940–1998), who guided her composition work effectively, but in a rather unorthodox fashion. The composer elaborates on the situation:

> *Because he had personal problems at the time he was teaching me, I wasted a lot of hours, and most of the time we talked about other things than my pieces. He told me about his view of the world, brought various books, either theoretical (even in Polish, which I do not know, but said I would find out myself) or fiction. I remember particularly Hesse's* Peter Camenzind.[2] *For the most part, he didn't tell me what I was supposed to learn from these books, so I asked myself this question even more intensely. He also recommended some pieces to me, sometimes lending me scores if he had them. Scores of more modern works were a rarity at the time, as the library was rather poorly stocked and unorganized, and there was no internet yet.*[3]

During the same years she was attracting attention with awards and prizes: in 1991 a student Prešeren award for two songs was followed in 1994 with an award for an organ piece. In 1995 came another award from Amiens and the following year one from Geneva, and in 1997 one from the Netherlands, for the choral work *O–A*. Visits abroad in the years 1998–2002 added to her exposure to the broader European contemporary music scene.

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1   Even in 2009, Vrhunc was clearly one of a small number of composers who were extending the scope and character of new Slovene music into the twenty-first century. Niall O'Loughlin, "Slovene Music in the later 20th and early 21st centuries: An External Perspective," *Muzikološki zbornik* 45, no. 1 (2009): 5–16; Niall O'Loughlin, "The Recent Development of the Slovene Avant-Garde," in *Slovenski glasbeni dnevi – 30 let Glasbe / Slovenian Music Days – 30 Years of Music*, ed. Primož Kuret (Ljubljana: Festival, 2016), 77–91.

2   This novel is particularly relevant to the composer's own position. In the book the main character is searching for a spiritual personal identity possibly by means of his art.

3   Larisa Vrhunc, personal communication with author, April 14, 2021.

From Tradition to Innovation

This was a period of working from tradition, but always moving forward to innovation. The processes employed in this compositional adventure were varied, but applied with great care and sensitivity. This was a time of controlled experimentation, but the results were never haphazard or random. Received music was often used, but treated not in a traditional way, rather as a source of inspiration. One of the traditional methods is using pre-existing music as the basis of a new work. For example, the techniques of the *cantus firmus* with the superimposition of new melodies above and below Gregorian and other chants was so imbedded in the musical minds of composers such as Pérotin, Léonin and Machaut that they thought of virtually no other way of creating their sacred music. The techniques of the cantus firmus dominated the composition of sacred music throughout the Renaissance in the music of such composers as Dufay, Ockeghem, Josquin, Obrecht and many others.[4] While different methods were embraced by composers of the Baroque, Classical and Romantic periods, the idea of reusing or reworking music that had already been composed was frequently encountered in large numbers of works in numerous ingenious ways. In the twentieth and twenty-first centuries the techniques of re-use have blossomed.

In this context we can see two early works by Vrhunc that fit into this pattern and show an imaginative exploration of the implications of the originals. All through the twentieth century and across many countries of Europe, folk song was thought to give music the character of that country. Larisa Vrhunc's *Dve ljudski temi* (*Two Folk Themes*) for violin and piano provides a good insight into the techniques of extending original folk songs into something much more substantial and, of course, different. Because of the complexity which the composer has developed from the original, the music itself becomes a highly sophisticated new composition, almost like, but a great development from the traditional "variations on a theme." Another important point is the fact that, although this work would not appear to be an important one in the composer's output, it shows how newer techniques could be tried out, for example, note-clusters, arpeggio triplet groupings, even a very free "cadenza," and then preserved for future use. A further point is the way that the original melody is modified, increasingly fundamentally, each time it is repeated, while the contributions of the respective instruments are not necessarily synchronised around the reappearances of the folk melody.

The first piece is developed from the song "Gora štorkelj" ("Stork Mountain"), whose melody uses two arch-shaped phrases (F major with a flattened 7th) including a slow, drawn-out descent back to the opening pitch.

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4   The technique is covered in detail by Edgar H. Sparks, *Cantus Firmus in Mass and Motet* (Berkeley and Los Angeles: University of California Press, 1963).

The added parts, variations, counterpoints, and modifications then take the music a long way from the originals. First, note-by-note clusters are built up from a C sharp played *pianissimo*, are irregularly spaced out and are then placed against repeated triplet arpeggios. Harmonies are built up from clusters with clashes between violin and piano. Hints of A flat major carry the second part of the theme in the bass. Gradually the texture is pulled apart by the sharing of the notes of the theme, with a cadenza in which the violin releases the pent-up energy in the only loud passage of the piece. The final statement returns the melody to the violin with parallel sliding added-note harmonies. At every stage the listener is led by the work's continuity, but all the time surprised by the outcome. To call this a theme and variations, while strictly true, completely hides the subtlety, variety, and imagination of the piece.

The second piece begins as if it is going to be simpler; the folksong "Enkrat je vsega kon'c" ("Some day everything's over") uses simple (almost) repetitive phrases in the piano which anticipate some of those of the original song. The work is built up with a series of developing motives constantly infiltrated into the texture, with triadic harmonies, not always in root position, which move up or down chromatically. As in the first piece the violin erupts in a cadenza of great fantasy. This was not the normal treatment of folksong in Slovenia at the time, which generally kept to a modest style.[5]

Also using part of her Slovene heritage as an inspiration for another work, *À Kogoj* takes as its starting point a selection from Kogoj's amazing collection of 22 miniature piano pieces called *Malenkosti* (*Bagatelles*). Kogoj's original pieces were studied in depth by Ivan Klemenčič[6] who noted their strange and homophonic quality. To simplify his arguments, one notes that various counterpoints are added to the mainly harmonic ones in a way that shows that he is moving away from a romantic idiom to something more abstract. Of Kogoj's 22 pieces Larisa Vrhunc uses six, one for each of the five movements of her piece except for the third which derives its materials from two of the originals. The piano is silent in the fourth. The whole is set for violin, cello and piano. The originals themselves are surprising in their character, even taking into account the startling opera *Črne maske* (*Black Masks*) of 1927. Kogoj in the 1990s was still seen as an amazingly advanced composer and his influence is still felt in the musical community today.

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5   Some of the normally encountered treatments of folksong in Slovene art music can be found in my paper: Niall O'Loughlin, "Slovenian Crosscurrents with Folk Music," in *Ljudska in umetna glasba v 20. stoletju v Evropi / Volks- und Kunstmusik im 20. Jahrhundert in Europa*, ed. Primož Kuret (Ljubljana: Festival, 1990), 80–86.

6   Detailed analytical studies of melodic and harmonic aspects of Kogoj's piano music can be found in Ivan Klemenčič, "Melodika v klavirskih skladbah Marija Kogoja," *Muzikološki zbornik* 9 (1973): 68–86, and Ivan Klemenčič, *Kompozicijski stavek v klavirskih skladbah Marija Kogoja* (Ljubljana, Slovenska akademija znanosti in umetnosti, 1976).

The work is not a literal transcription, although some passages appear superficially similar to the original. For example, the last movement "Alla marcia" begins to sound like the Kogoj version even if Vrhunc's version has some subtle reordering of the rhythmic patterns and harmonies, especially on the return. The melodic interweaving in the central section with its amorphous pulse, however, completely contradicts the strong regular rhythmic shapes of the main theme. The previous movement, scored for violin and cello only, departs from Kogoj's music very quickly with fast ripples of sound within a small range, usually spanning only a minor third, and short flourishes. The central movement takes as its surprising point of departure *two* of Kogoj's *Malenkosti* in ingenious combinations.

Dve ljudski temi and *À Kogoj* lead very naturally into a work which uses or quotes music from an earlier age. Joseph Haydn regularly headed his orchestral scores with the words "In nomine Domini" – "In the name of the Lord," as a gracious acknowledgement for the inspiration for the work. Taking her cue from this, Larisa Vrhunc used extracts from two of Haydn's "Paris Symphonies" (Nos. 84 in E flat and 85 in B flat) to make a four-movement work called *In nomine…* that is not a symphony, although it takes some of its features. It brings into focus the difference between the Haydn quotations and the new music of a totally different style. The transformations are made very subtly with carefully worked out transitions from the one style or idiom to the other. Some of the music charts a midway course that blends the styles very subtly. One good example is of the opening of the Allegro of the first movement of Symphony No. 84 is gradually transformed from one style to the other. This technique is found extensively in another contemporary work, Luciano Berio's *Rendering* for orchestra. Although Berio is doing something quite different, that is "completing" an unfinished work, by juxtaposing different styles, he is doing something similar to *In nomine…*[7]

The New Phase

Larisa Vrhunc's next work, *Gratis 0–6* (1996), which she has described as her "opus 1," stands as a watershed in her compositional development. It comes at the time of her contact with the work of Brian Ferneyhough, who at the time was "principal composition teacher at the Fondation Royaumont annual composers' course," which took place at Asnières-sur-Oise in Northern France.[8] Vrhunc, who was then living in Geneva, talks about *Gratis 0–6*:

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[7]   David Metzer explores the connections between the unfinished Schubert symphony and Berio's additional material. David Metzer, "Luciano Berio's 'Rendering' and John Cage's 'Europera 5'," *Journal of the Royal Musical Association* 125, no. 1 (2000): 93–114, esp. pp. 95–103.

[8]   Lois Fitch, *Brian Ferneyhough* (Bristol: Intellect, 2013), 24.

I think this is the first work in which the influences of Brian Ferneyhough's teaching are clearly felt. Perhaps this is the first time I have found a balance between the new techniques I was learning, parameter organizing systems, and my intuition. It was composed in 1996, between my first and second visits to Royaumont and at the end of my studies in Geneva, where I was completely overwhelmed by culture shock. In Lyon, I was still in a period of intense knowledge of everything 'missed', it was all so overwhelming that I could not absorb everything myself at the time. This process of taking it in began somehow at and after the end of my studies in Lyon.[9]

Gratis 0–6 consists of six miniatures (see Table 1) each of which focuses on a very specific idea without preamble or extensive elaboration and with a total duration of less than nine minutes. Although scored for the unusual combination of flute, clarinet and double bass, the music makes great play with actual pitches in common between instruments, a big problem for the double bass. The first of the six is slow and quiet with an emphasis on the differing colours of the instruments. No notes are sounded simultaneously, but the mostly long notes overlap throughout. The second is a rhythmic teaser with many triple-note groupings conflicting between the parts and often extended. Nothing is ever predictable. The third piece features separate florid groups connecting with each other on notes of common pitch. The fourth is like a march, but rhythmically irregular, while the fifth returns to the overlapping long notes and adds woodwind multiple sounds. In the sixth the rhythmically irregular clarinet waves in the highest register are followed by a return to the rhythmic patterns of the fourth piece with a semiquaver running bass that hints at and then contradicts the tonality. Despite its brevity *Gratis 0–6* begins to explore instrumental sonorities, anticipating the sounds found in later chamber pieces. The rhythmic complexities also give a foretaste of those to follow. Although the work falls into six separate movements, all between one and two minutes long, it has a carefully planned continuity.

Table 1: Layout of movements with pages from the published score and durations from the RTV Slovenija (Radio-Television Slovenia) recording of *Gratis 0–6*

Movement	1	2	3	4	5	6
Pages	1	2–4	5	6–7	8	9–10
Duration	1' 56"	1' 09"	1' 05"	1' 04"	1' 38"	1' 18"
Tempo	Lento	Animato	Andante	♩=60 ca.	Adagio	♩=76 ca.

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9   Vrhunc, personal communication, April 14, 2021.

The consequences of this work are considerable, with the release of a wide variety of invention in a number of delicate but superbly imagined instrumental chamber pieces. Four of these from 1998 and 2000 illustrate the new developments. The first of these pieces, *Open Rite* of 1998–1999, takes its inspiration from music of the past but, unlike some of its predecessors, it does not quote any earlier music. The title is an anagram of the name of Pérotin whose 4-part organum *Viderunt omnes* acts as a model for the new work. Instead of the three florid parts (*quadruplum*, *triplum* and *duplum*) and the slowly moving *tenor*, it is scored for a large ensemble of thirteen players. The original parts mostly work in a narrow vocal range with very repetitive phrases moving mostly by step within phrases. Something of the sense of the original work remains, although the often widely spaced intervals are completely different from those in the original Pérotin organum. The long opening section is an exhilarating *tour-de-force* of rhythmic contradiction with crotchets subdivided into four by the strings, five by the brass and six by the woodwind. There is a strong sense of repetition, not so much of the melodic material, but of the textures. The appearance of the harp in seemingly erratic staccato semiquaver patterns with interjections from the guitar breaks the spell, as the strings, then brass and finally woodwind add to the texture. This gradual builds up with the staccato patterns and rising scales takes us after a quiet section[10] and a return to something of the opening music in a modified form. The transformation from the Medieval original to the new work is complete as the new work has taken on a new life.

From 1999, *Spirale* (*Spirals*) for chamber ensemble shows the stylistic transformation in full. A series of unorthodox sounds are required of all the instruments (flute, clarinet, violin, cello piano, percussion), with the violin leading the ensemble. The violin introduces a number of constantly changing counterpoints, chords and other interjections which have a distant relationship with each other, until the players achieve a form of equality with the violin. The metrical structure is strictly controlled, but there is very little synchronisation of the beginnings of notes, except in a number of passages in which the flute and clarinet are clearly linked even if the contradictory subdivision of crotchet beats diffuses the sound. A short passage of staccato sounds in an untypically coordinated and synchronised section leads to a return of the opening fragmentary textures. The spiral acts as the route to the final resolution, involving a return of the opening elements, not in a ternary structure, but in a totally transformed way. All the musical elements found in the beginning of the piece (representing the centre of the spiral) reappear later on in the piece in different forms, combinations and density.

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10 The composer says that the middle part is based on a projection of choral singing. Vrhunc, personal communication, April 14, 2021.

Celo (*Even*) for wind quintet is even more striking, but the idea behind it is straightforward. Many different and contradictory pieces are gradually put together, creating a sense of perfection. *Celo* is anonymously subtitled, in the CD listings but not in the score, "looking for perfection, putting pieces (of instruments) together, successfully?"[11] This does not last but dissolves into fragmentation. In the music at first the players use only parts of their instruments, e.g., reeds alone or mouthpiece only, and step by step assemble the instruments into the correct configuration, until they can then play uniformly in a traditional sense. At this point, the climax, the instruments are matched in their tone colours, symbolising the harmony, something that may have been anticipated in the earlier *Gratis 0–6*. Once this is achieved it does not last, but with the appearance of the flute playing low notes on a didgeridoo the music breaks off into disconnected fragments with each instrument dropping out one by one.

A trio with the elaborate title *Satelitov trop nam zvezde kraj oznani – čas hiti* (*Pack of Satellites Announces the Star's Place – Time Hastens*) for violin, horn and piano takes its title from a verse of a poem by Slovenia's most famous poet, France Prešeren. Its character comes from the sense of searching for a means of expression: single groups of notes, short flourishes, scatterings of counterpoint, silence. The pack of satellites is introduced by the cloud of harmonies, which shrinks to only a few notes, then just one note, or even just an echo, so to one spot that represents a star shining through the cloud. This process is repeated in different combinations – balanced out by a contrasting second part where the time hastens and then vanishes.

The overall feature of these four works is surprise, much of which is derived from the use of the instruments. *Spirale* is particularly notable in this way with the violin contrasting with the other players' unusual techniques and sounds, while in *Celo* the sounds are fragmented at first and then drawn together, a technique developed from the earliest of the *Gratis 0–6* pieces. In a clear sense the process defines the form.

Orchestral Developments

At this point it may be appropriate to see how these techniques were developed on a larger scale. The orchestral *Hologram* (2001) and *Med prsti zven podobe II* (*Sound Images Between Fingers II*) (2011) show how this scattering of sounds can sound completely different when the textures are opened up. While *Hologram* and *Med prsti zven podobe II* are totally different works, composed ten years apart, they have a number of features in common. They are both texturally conceived and cast as single movements. Despite the continuous scheme they both fall into a number of sections (see Figures 2 and 3). Where the two works fundamentally differ is in the source of inspiration.

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11   Larisa Vrhunc, *Open Rite*, Larisa Vrhunc, Edicije ZKP RTV Slovenija 106200, CD, 2000.

Hologram is a fascinating work and a significant composition in Vrhunc's output because it shows how various constantly evolving textures can act as a foil to irregular and unpredictable "motifs" of more clearly defined character. Its inspiration and genesis are typically imaginative and can be transferred to musical ones. The beginning of the process is a painting by Paul Klee called *Überblick* meaning "view" or "overview". Like many of Klee's paintings the meaning is not immediately obvious, but deeper reflection on its meaning continues to give an ambiguous interpretation. As the composer writes in the score:

> *The painting itself is ambiguous: it can either be an imaginary landscape reproducing a three-dimensional image, or a staring face – a two-dimensional one.*[12]

Transferring this idea from an artistic to a scientific context in the form of a hologram can in simple terms be seen as a number of things depending on the angle of the viewer's vision. It is this concept which informs the musical techniques involved. *Hologram* contains many textural passages which act without melody or clearly defined rhythm, but alongside them there are numerous short fragments which appear like shining lights against them. Although the work is played continuously without a break and with very carefully composed and subtly joined transitions, one can note nine sections which are marked in the score with double bars. These indicate reference points to the activity in the score and the change in the relationship between the textural passages and the "motifs" which emerge (see Table 2).

1. The long opening bass E with D and F sharp above, the sustained brass notes and the scatterings of flickering woodwind form the foundation of the short first section. There is no melody and very little rhythm, but rather, duration.
2. Much shorter sustained notes act as "punctuation" with short interjections.
3. Arpeggiated woodwind flourishes, held string notes/chords appear followed by repeated phrases on harp and keyboards.
4. Substantial heart of the work. Shorter held notes/chords lead to woodwind and brass tutti with falling and rising semitones. Then a faster more rhythmic section leads to a climax with rising scales and the collapse of normal tempo.
5. Strongly rhythmic, the percussion leads followed by strings; irregular rhythms.
6. Twelve short regular chords are played mostly by the strings.

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12   Larisa Vrhunc, *Hologram*, Edicije DSS 1584 (Ljubljana: Društvo slovenskih skladateljev, 2001), 6.

7. Fragments in the bass of strings gradually become more elaborate, with held notes infiltrated. Rising scales gradually develop from lower string phrases. A climax leads into next section.
8. All previous motifs interact.
9. Coda – this is a winding down with short held notes and chords, and little fragments.

Table 2: *Hologram* sectional scheme

Section	1	2	3	4	5	6	7	8	9
Bars	1–8	9–22	23–36	37–77	78–102	103–5	106–42	143–61	162–84
Pages	1–4	4–7	7–10	11–18	18–23	24	24–33	34–39	39–44
Duration (approx.)	0'34"	1'13"	1'03"	2'52"	1'21"	0'15"	2'42"	1'21"	1'13"
Tempo	♩=60	♩=60	♩=60	♩=50/42/ 86/72/124/ 104/60	♩=60/50/ 86/72	♩=60	♩=50	♩=50	♩=72

Hologram is an outstanding exercise in the manipulation of textures and motifs. The careful regulation and combination of all of these features is very impressive, not only individually in each of the sections listed in Table 2, but also in the overall structure with its extensive development in the central section, and in the climax before the return of something of the opening textures. The transformation from the original idea to the completed orchestral work is clearly recognisable, but this process is always informed by an artistic flexibility that changes the result from a rigid formulaic structure into a living artistic creation.

Med prsti zven podobe II is based on the poem by Andrej Medved. This is not a programmatic or semantic connection, but rather a linguistic one in which the words symbolise various features in the work. The poem itself has a number of very interesting aspects, notably the use of the letter "v" at the beginning of a number points which do not always correspond with the beginning of the lines:

V zavesti vzniknejo studenci in predejo
med prsti zven podobe; v drgetu valovijo
k svetlobi in strmoglavijo v bleščanju
strele. V dlaneh se zlomijo, v lase poniknejo,
v grmovje; z želom se dotikajo tišine.

In one's mind springs bubble up spinning
sound images between fingers
with a shudder rolling
towards light and plunging in a flash
of lightning. In one's palms, they break
up, disappearing
in the hair; in the thicket; with their sting
they touch silence.[13]

Revised layout showing and emphasising in bold the letter **v** at the beginning of each line, except the second and last:

V zavesti vzniknejo studenci in predejo

In one's mind springs bubble up spinning

med prsti   zven podobe;

sound images   between fingers

v drgetu valovijo k svetlobi in strmoglavijo

with a shudder rolling towards light and plunging

v bleščanju strele.

in a flash of lightning.

V dlaneh se zlomijo,

In one's palms, they break up, disappearing

v lase poniknejo,

in the hair;

v grmovje;

in the thicket;

z želom se dotikajo tišine.[14]

with their sting they touch silence.[15]

The composer has taken the points of the letter "v" to mark new sections (1–6) to form a structure within which to articulate the interactions between the various materials. The final section is marked in the poem by the letter "z".

A simple description of events in each section indicates the overall form (see Table 3):

1. The chord, B, F on tubular bells, and C and F sharp on crotales, triggers double basses divided into four parts weaving around each other occasionally punctuated by the percussion, woodwind, brass and upper strings.

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13 English translation by Andrej Rijavec. See Larisa Vrhunc, *Na robu tišine / On the Edge of Silence*, Edicije DSS 2016107 (Ljubljana: Društvo slovenskih skladateljev, 2016).
14 Layout and emphasis by the composer. Larisa Vrhunc, *Vplivi spektralne glasbe na slovensko kompozicijsko ustvarjalnost zadnjih desetletij* (Ljubljana: Znanstvena založba Filozofske fakultete, 2018), 229–236.
15 Translation by Andrej Rijavec adjusted to the composer's new layout. N.B. In line 2, the pairs of words in English are the reverse of the Slovene.

2. The same chord now with additional notes introduces a conflict between long sustained chords and small-range faster note patterns and indistinct rhythmic sounds. This process is interrupted by string glissandos and rising woodwind scalic phrases that fade away, followed by fast repeated percussion bursts.
3. The chord – now a cluster on the piano – is followed by developing clusters, with sharp accented chords on lower strings, then woodwind single-note scatterings and low cello overlapping phrases.
4. Chord played by piano with woodwind and brass *sffz*, then low disjointed piano part.
5. Piano plays chord thinned down, with wind notes swelling and fading.
6. Piano chord (ten notes) Brief section with falling string glissandos.
7. No chord (letter "z"). Hesitant xylophone melody with indistinct string sounds, and a brief suggestion of the very opening double bass passage, ending with the opening chord in its original scoring surrounded by falling string glissandos.

Table 3: *Med prsti zven podobe II* sectional scheme

Section	1	2	3	4	5	6	7
Bars	1–43	44–74	75–88	89–102	103–114	115–122	123–142
Pages	1–6	6–14	14–16	16–18	18–19	20	20–22
Duration (approx.)	2'45"	1'44"	0'36"	0'55"	1'04"	1'00"	0'36"
Tempo	♩=66	♩=66	♩=66	♩=66	♩=66	♩=66	♩=66

Both these orchestral pieces display not only a skilful manipulation of textures and motifs, but also at the same time a subtle moulding of the elements of form. In *Hologram* the speed of movement increases towards the central point, then gradually eases. This basic arch shape is constantly coloured and modified by the activity within each section. *Med prsti zven podobe II* is different in that the form is to some extent determined by the associated poetry, but also by the transformations of the "motto" chord within each of the sections. The speed of movement is more steady than in *Hologram*, with the contrasts in each of the sections controlled more by sonority and texture than tempo, rhythm or dynamics.

Spectral Music

The composer has written extensively on the subject of spectral music and especially its appearance and position within Slovene music. Because *Med prsti*

zven podobe II, which features prominently in her book on spectral music,[16] shows numerous characteristics of its techniques, it is a suitable moment to consider briefly the extent of the influence of such composers as Tristan Murail and Gérard Grisey. Both these composers have provided an elaborate apparatus to explain their compositional methods, but the more straightforward presentations of the term "spectral music" by Viviana Moscovich,[17] Joshua Fineberg,[18] and Julian Anderson[19] give clear pointers to the essence of the technique. These include, on the one hand, the use of what might be described as "textural thematicism" and a focus on the nature and use of sonorities, and, on the other hand, an avoidance or at least reduction of traditional melodic and rhythmic elements. Texture and sonorities are closely linked as Julian Anderson makes clear in the entry in *The New Grove Dictionary*. Larisa Vrhunc does identify certain features in her own music that are spectral in nature and are informed by a complex series of acoustic connections that are beyond the scope of this study.

Chamber Ensembles

Returning to chamber music combinations in the years 2001–2004, Larisa Vrhunc continued to show a vivid imagination in works that show a new subtlety of instrumental colour, to make increasing demands of instrumental techniques and to introduce innovations in form and structure. Combining a mezzo-soprano with horn and piano is not unknown, but in *Nekoč podnevi, ko se je znočilo* (*Sometimes during the Day when It Was Nightfall*) the manner of doing so is unusual. The words chosen are taken from four poems by French surrealists of the 1920s, parts of poems by Robert Desnos and Philippe Soupault, a madrigal by Louis Aragon and extracts by Paul Elouard. The four sections of the piece are framed by the opening and closing sections (Desnos and Elouard) with the singer often using phrases of very small range including quarter-tones and accompanied by tuned glasses and the piano's pedalled strings sketchily activated by surrounding sounds. The central sections (Soupault and Aragon) are dominated by an amazing virtuoso performance from the horn. Closely connected with this work is a trio for flute, saxophone and piano called *Leseni*

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16   Vrhunc, *Vplivi spektralne glasbe*, 227–242. In an earlier article she spelled out the connections of spectral music on a series of Slovene composers. Larisa Vrhunc, "Nekaj misli o prenosu spektralnih idej v slovenski glasbeni prostor," *De musica disserenda* XIV/1 (2018): 7–21. See also Primož Trdan, accompanying notes to *Na robu tišine / On the Edge of Silence*, Larisa Vrhunc, edicije DSS 2016107, CD, 2016.

17   Viviana Moscovich, "French Spectral Music: An Introduction," *Tempo, New Series*, no. 200 (1997): 21–27.

18   Joshua Fineberg, "Spectral music," *Contemporary Music Review* 19, no. 2 (2000): 1–5.

19   Julian Anderson, "A Provisional History of Spectral Music," *Contemporary Music Review* 19, no. 2 (2000): 7–22; Julian Anderson, "Spectral Music," in *The New Grove Dictionary of Music and Musicians*, vol. 24, eds. Stanley Sadie and John *Tyrrell* (London: Macmillan, 2001), 166–167.

kamni (*Wooden Stones*),[20] which is an almost literal instrumental transcription of *Nekoč podnevi, ko se je znočilo*. Again the tuned glasses accompany what was the vocal line, now played by the flute in the outer sections. The difficult horn part in the central sections is played by the saxophone, whose part is suitably adjusted. Unusual instrumental techniques are freely used, pizzicato-like sounds on the wind instruments, the use of wine glasses for special effects, with the contrasts between the different instruments especially emphasised. Whistling and singing are extensively used as well as percussive use of the keys. Much of the piano playing takes place inside the instrument including physical contact with the strings using the fingers or a coin. The inspiration and the atmosphere clearly come from the surrealist poems of *Nekoč podnevi, ko se je znočilo*, but now the words are absent. The other work is *Red and Blue* (2002) for violin, bassoon and piano. The colours have symbolical meaning (in the composer's words): "the red stands for fiery impulses in the form of accents whereas the blue represents the vault of the skies, i.e. the dying away of sharp chords."[21] The progress of the piece is clear: starting with loud short well-spaced sounds (red), more lyrical phrases (blue) are infiltrated into the texture, reaching a wild climax, a brief violin cadenza and a resolution with the lyrical phrases subduing the "red" ones.

What followed naturally from this group was a pair of atmospheric works for larger ensemble. The increased forces made possible a wider range of instrumentation and tone colour something that the composer had been experimenting with in the previous works. The first takes its title, *Where the Moonbeam Fell* composed in 2002, from the second version of a poem by Edgar Allan Poe called *Fairy-Land*.[22] Scored for flute, bassoon, trumpet, piano, viola and cello and unusually for Vrhunc it is planned in three separate movements, each concentrating on particular characteristics suggested by the vivid moon and moonlight imagery of the poem. The first, called "Moon Ray," is dominated by fragmentary and highly suggestive sounds, punctuated by silences, which appear in no predictable pattern. The second, entitled "Wax" is mostly quiet with almost indefinable sounds and some very short, unexpected outbursts. It

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20   The title is taken from the words of the second line of *Nekoč podnevi, ko se je znočilo*, "Leseni kamni zlate žice in neprekrižan križ" ("Wooden Stones of Golden Wire and an Uncrossed Cross"), translated from the original French words of Robert Desnos.

21   Trio Pro musica nova, *Zvočni pogovor v troje / Sonic Conversation a tre*, Edicije DSS 200445, CD, 2004.

22   Edgar Allan Poe wrote two versions of *Fairy-Land* (also known as *Fairy Land* or *Fairyland*), the first a richly suggestive description of a moonlit night, the second one the same with a romantic dimension superimposed, using some but not all of the words of the first version. In his article Russell Brickey argued that Poe questioned the validity of the Romantic sensibility of the first version by producing a second sentimentalised, satirical version. Russell Brickey, "The Trouble With Fairyland: Two Versions of Poe's Sarcastic Sublime," *The Edgar Allan Poe Review* 13, no. 1 (2012): 18–40.

is followed by "Wane" in which the ideas of expanding and decreasing are explored either musically (crescendo and diminuendo) or visually. The techniques used here stretch the abilities, especially of the wind players, to the limits, notably in terms of glissandi, multiphonic sounds and extreme range, to say nothing of the metrical intricacies required of all the players. The second ensemble piece, *Močvirni gozd* (*Swamp Forest*) of 2004 for ten players, is similarly atmospheric and suggestive of a forest. The opening *pianissimo* duo between low register trumpet and high register trombone involves carefully worked out scatterings of staccato notes with occasional held glissandi and later lower string "mutterings" before the dramatic appearance of ten chords from the piano. At first these chords have five notes but the number of notes is increased by one each time the chord sequence appears. These represent trees like pillars but they gradually disappear. The music becomes less focussed, with a brief appearance of the trumpet and trombone duo, later taken up by the glockenspiel and piano in the highest register.

An Operatic Adventure

The next work represents a new departure in Larisa Vrhunc's work. *Doors*: from *Seven Attempted Escapes from Silence* by Jonathan Safran Foer for singers and orchestra[23] is her first operatic adventure. It arose in 2004 when the composer received a commission to participate in a large-scale operatic project involving seven composers from different backgrounds using different musical techniques and styles, composing seven operas but with one libretto, although this condition was later modified. The seven operas would be performed in a converted warehouse in Berlin next to the opera house Unter der Linden. *Doors* is about fifteen minutes in length, a short dramatic scene in a closed and oppressive world inhabited by guards and prisoners. Nothing changes. The prisoners live in a community whose rules the guards do not understand and are constantly trying to escape. Prompted by prisoners a guard opens doors but immediately closes them, realising that he may have opened too many.

Leading the vocal contribution is the counter-tenor who represents the guard. His part starts with normal speech, but develops into rhythmic chanting, *Sprechstimme*, and, for a long section in the centre of the work, disjointed sung phrases, normally with large dissonant intervals which would appear to represent his unstable state of mind. The other vocal parts, marked as soprano, mezzo-soprano, baritone and bass, are largely complementary to the counter-tenor with onomatopoeic sounds, individual vocalic sounds often performed in rhythmic patterns,

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23   At the time of the first performance in Berlin in 2005, the composer spoke at length about this work in an interview with the newspaper critic Marijan Zlobec. Some information in the present paragraph is taken from this source. Marijan Zlobec, "En libreto, sedem skladateljev in sedem režiserjev: pogovor z Lariso Vrhunc," *Delo* 47, no. 257, November 7, 2005, 9.

both regular and irregular. The instrumental parts support and add to the vocal lines. Much of this music is texturally scattered and atmospheric, emphasising the claustrophobic and oppressive environment in which we are placed. In its relatively short span *Doors* raises a number of issues, both musically and dramatically, but one must remember that it is only one part of a large group of seven dramas of similar length which focus on the idea of imprisonment.

Chamber Music

It becomes apparent with this survey of her music that Larisa Vrhunc is happy in composing music in which individual voices can be heard most clearly. This can be recognised in a pair of works from 2005 and 2007 and another group from 2010 to 2013. The first from 2005 *Considerant deux pages du journal* (*Considering Two Pages from a Diary*) for flute, clarinet, violin, viola, and percussion has a very unusual genesis. The composer selected just two miniatures from a series already created day-by-day. The first uses short fragments repeated across the pitched instruments, at first moving up and down by semitones, but later expanding to a major third and then larger more irregular intervals. These have a discernible, but irregular rhythmic pattern. The second part synchronises the parts in an almost march-like manner, but soon breaks up into short fragments and sustained notes.

The other work, *Na robu tišine* (*On the Edge of Silence*) from 2007 is scored for a much larger ensemble of seventeen players, including piano, accordion and two percussionists. It derives inspiration from a poem by Marina Tsvetaeva that prefaces the score (see below). This takes a number of "impressive" things, a trumpet, a storm, and wings, but suggests that one should really appreciate the simpler things, grass, birds, and the future.

Iz cikla *Učenec*	From the cycle *Student*
Vsa veličastnost	*All the grandeur*
trobent – je samo šepetanje	*trumpet – is just a whisper*
trav – pred teboj.	*grass – in front of you.*
Vsa veličastnost	*All the grandeur*
neviht – je samo ščebetanje	*storm – is just a twitter*
ptic – pred teboj.	*bird – in front of you.*
Vsa veličastnost	*All the grandeur*
kril – je samo trepetanje	*wings – is just a quiver*
vek – pred teboj.	*age – in front of you.*
23. april 1921[24]	*23 April 1921*

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24   From the collection of poems by Marina Tsvetaeva, *Marina Cvetajeva*, transl. Tone Pavček, Lirika 77 (Ljubljana: Mladinska knjiga, 1993), as given in the score of Larisa Vrhunc, *Na robu tišine*.

Two important pieces in the music from the years 2010 to 2013 are a trio and a quartet: *Fabula* (2012) for clarinet, viola, and piano and *Hitrost razpadanja* (*The Rate of Decay*) of 2013 for two horns and two percussionists. The inspiration for *Fabula* came from a traditional source, Schumann's similarly scored *Märchenerzählungen* (*Fairy Tales*) Op. 132 of 1853. The original is in four distinct movements, while Vrhunc's work is laid out in a continuously performed fourteen minutes in six sections, which like in some of her earlier pieces each concentrate on specific parameters. Primož Trdan pinpoints these concisely:

> [...] *the introductory stringing together of short arcs, separated by soft or calm bars; the second section is zealous, motoric; the third brings materials as fragments; the fourth unfolds over a kind of flexible pedal tone in the viola; the fifth is lively, with spiky virtuosity; while in the last section a pedal tone in the piano is calmly punctuated by the tiny noises, explosions and notes of the viola and clarinet.*[25]

The connection with Schumann is very selective and transformed in a subtle manner, a long way from the metamorphosis of music by Haydn found in the composer's earlier orchestral *In nomine ...* of 1996, already discussed. The earlier work is totally different in that it quotes Haydn literally in sections separate from the transformations, while *Fabula* makes no such quotations.

The quartet *Hitrost razpadanja* does not draw its inspiration from the musical past, but rather from a literary source, a poem of the same name by Boris A. Novak (see below). Its scoring, two horns and two percussionists on a wide variety of instruments, has a completely modern feel. It is an incredible piece, on the one hand a virtuoso exercise for two horns and on the other the slow disintegration of the music. The processes in the piece are signalled by the words of the poem. The fast excited duo for the horns is gradually infiltrated by long notes, modified sounds then short bursts of the opening until the final decay.

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25   Trdan, accompanying notes, 16.

Hitrost razpadanja	The Rate of Decay
Hitrost razpadanja sveta je strašna.	*The rate of decay of the world is terrible.*
Hitrejša od razpadanja teles	*Faster than the decay of the body*
v prst, prsti v prah, prahu v dah.	*in the soil, soil in the dust, dust in the breath.*
Hitrejša od razpadanja besed	*Faster than the decay of the word*
v glas, glasu v sled, sledu v led.	*in the voice, voice in trace, trace in ice.*
Hitrost razpadanja besed v glas.	*The rate of decay of words in a voice.*
Hitrost razpadanja teles je čas.	*The rate of decay of bodies is time.*
Hitrost razpadanja sveta sem jaz.	*The rate of the decay of the world is me.*

Literary influence is also found in the chamber ensemble work *Med prsti zven podobe I* (*Sound Images Between Fingers I*). This is from a different part of the poem by Andrej Medved connected with *Med prsti zven podobe II* for orchestra which was discussed earlier. Both works are approximately the same length (eight and a half minutes). In both, the attention is focussed on sound images, but emphasised in *Med prsti zven podobe I* by the particular scoring, alto flute, bass clarinet, trombone, percussion, piano, viola and cello. Passages of indistinct and scattered sounds are interrupted at first by short bursts of *fortissimo* sounds whose crotchet beats are subdivided differently in each of the parts, creating some merging of sound, then a long, loud passage that develops the motifs and figurations (Example 1). The energy of this passage dissipates into the earlier textures with interruptions before the final burst.

Grajska (*A Castle Air*) of 2013 for large ensemble including voice dates from a six-week stay in a castle in Umbria in the company of various artists. The work is very atmospheric in its concentration on the evocative sonorities. The music features a strong contrast between the opening slow, irregularly repeated crotchet-minim low piano cluster (F, G and A) and the much faster scattering of wide-interval short staccato motifs. These rhythmic patterns appear more strongly after a slowly moving section. These two types of material interact in the rest of the work.

Example 1: *Med prsti zven podobe I*, bars 16–19.

This group of small-scale works continues to show the composer's vivid imagination in taking unusual ideas which are then transformed into satisfying forms. While *Considerant deux pages du journal* takes purely musical ideas which are manipulated or developed into something new, *Fabula* is a modern chamber piece drawing in elements from the Schumann work. In both of them there is a careful working out of the progress or unfolding of the music. This feature is also particularly evident in *Grajska*, which has an excellent pacing of the entries of the various musical materials. The new works which then follow from 2015 draw on this dramatic sense in a way that allows expansion of scale and at the same time a continued control of the formal processes, notable in *Za Nino* (*For Nina*), *Drobtine časa* (*Crumbs of Time*), *Kaj* (*What*), and above all, *Navpično* (*Vertical*).

Wider Dimensions

Navpično of 2015 breaks new ground in Larisa Vrhunc's output, branching out in a number of ways, yet keeping faith with the experience of the previous chamber ensemble pieces. It prefaces a stream of varied new works, using several combinations to great effect. On the one hand we have the solo works, *Za Nino* for piano (2018) and *Pietà* for guitar (2019), and the duos *Mirno trajajoče stvari* (*Peaceful Things*) of 2016 for oboe and harp and *Kaj* of 2021 for oboe and saxophone. On the other hand there are the pieces for larger groups, *In če ne*

(*And if Not*) of 2015 for ensemble, *Sledi* (*Traces*) of 2017 for wind quintet and *Drobtine časa* of 2020 for saxophone quartet, as well as two choral works, *Par koroških* (*A Pair of Carinthians*) from 2011 and *Nesmisel* (*Nonsense*) of 2018, and a work for puppet theatre, *Mizoginija* (*Misogyny*) from 2019.

The present study focuses on four compositions from this rich harvest: *Za Nino*, *Kaj*, *Drobtine časa* and *Vertical*. *Za Nino*[26] for piano was specially composed for the very gifted pianist Nina Prešiček whose precise articulation of great rhythmic complexities helps to characterise and distinguish the distinctive musical material of the piece. Thus, this playing ability forms the inspiration of the work, which falls broadly into four sections featuring these "textures". The first consists of a rich chord full of seconds and thirds, played twice, first short then long, followed by eight bars of bars of disjointed melody full of grace notes often jumping in large leaps. This is repeated, but never literally, with the melody varying in length and the chords becoming increasingly merged with the melody. The next section takes the chords now in staccato jabs in an almost symphonic mix before dying away with fragments of the materials. The process involving extension, contraction and juxtaposition is brilliantly achieved.

The duality found in *Za Nino* is horizontal, focussing on successive materials, while in *Kaj* it has a clear vertical temporal dimension in the relationships between the two players. The composer gives her thoughts on the processes involved in the piece:

> In the piece Kaj, *I deal with the flow of thought. When we can perceive, we usually find that it begins neutral, with self-observation, and at some point, thoughts are focused on a specific topic that is more clearly articulated. A mental investigation follows again and again with a leap to a particular thought that is drawn more clearly. And what is it already where the thoughts came from to this point? The musical idea is based on the sound of such a mental stream consisting of jumps between the more articulate states and those where we only stop and observe, the intertwining of these states and the final exhalation of all tensions, which are created in the process.*[27]

The work thus proceeds through a number of dialogues, at times almost frighteningly difficult for the two performers. Sometimes the point of departure of one player is followed with a careful and sympathetic response from the

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26 This was originally composed as a piece for solo piano and first performed by Nina Prešiček at a solo recital in the Mini teater, Ljubljana on 16 April 2018. It is this version which is discussed here. The composer later added an electronic layer for a second version, with the title *…stekleno nebo, svila…* […*Glass Sky, Silk…*].

27 Larisa Vrhunc, "Kaj," in *Koncertni atelje Društva slovenskih skladateljev*, programme booklet, prep. Društvo slovenskih skladateljev and RTV Slovenija, RTV Slovenija: Studio 13, May 19, 2021.

other. In another a frantic outburst from the saxophone is met with a very cool and uninvolved reply from the oboe. After another attempt, this develops into a fruitful discussion. These interactions happen all through the piece until in the last stages a series of quiet multiple sounds from both instruments (thirds in the saxophone, fourths and fifths on the oboe) bring it to a conclusion, with a final joking comment from the oboe. The work is superbly conceived formally and contained within a mere ten minutes.

Drobtine časa for saxophone quartet explores the sound capabilities of the saxophones right to the limits of their techniques. Extra-musical inspiration on the one hand comes from *Ten Haiku* by Boris A. Novak, published under the title "Crumbs of Stars" in his work *Oblike duha: Zakladnica pesniških oblik* (*Shapes of the Spirit: A Treasure of Poetic Forms*), reflecting ten mental states, and from Wassily Kandinsky's painting *Heavenly Blue* (1940), on which the colour seems to be more important than the abstract floating objects which Kandinsky painted on his blue sky. The work, lasting about eleven minutes, is almost all quiet and slow, with only a short outburst two-thirds of the way through. Long notes provide the starting point from which other players move upwards and downwards. Rhythmic motifs appear occasionally but the lasting impression is of a constantly evolving slow moving sound mass, which is only occasionally interrupted. As the composer says about the ten crumbs of the title which represent the haiku: "These ten "crumbs" touch on various mental states, momentary flashes arranged between morning and night."[28]

The core of *Navpično* is the contribution of the string quartet to which is added an optional "concerto grosso" group.[29] The optional players (called ripieno) precede the first appearance of the quartet, then follow the first section of chord/texture conflict and appear later after the "development". For the first part of the piece (until bar 67), the quartet plays the (not exactly) same chord many times, which is the "vertical" of the title (Example 2). The chord itself, constantly modified slightly each time it appears, cuts across silence or an indistinct or undefined texture. The chords are mostly played quietly, but the textures are always played at a low volume, while these two elements are constantly interacting with and contradicting each other. A short section breaks the synchronism of the chords before the music returns to the conflict between the chords in their original form and the undefined textures which are now constantly developing. These chords act as a strong unifying factor in the progress of the work, whose duration is some 25 minutes, much longer than many of the composer's earlier works.

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28 Larisa Vrhunc, "Drobtine časa," in *Ljubljana New Music Forum 2020: Telesna ura*, festival booklet, ed. Gregor Pompe (Ljubljana, 2020), 31–32, accessed March 17, 2021. https://ljnmf.org/wp-content/uploads/2020/12/NMF2020-Knjizica-8B.pdf.

29 The addition of the ripieno group has the attraction of involving the other players in the performance, a bonus that helps the understanding of the music.

Example 2: *Navpično*, bars 12–22.

The Perspective

The inspiration that has stimulated Larisa Vrhunc in her music has been very varied. The sources are vivid and have been clearly presented by the composer. They are relatively straightforward to explain, but they conceal the mystery of creation, particularly if the inspiration is transferred from one medium to another. One can note those numerous works whose ideas derive from literary sources, such as the two *Med prsti zven podobe* pieces, *Satelitov trop nam zvezde kraj oznani – čas hiti*, *Where the Moonbeam Fell*, *Hitrost razpadanja* and *Drobtine časa*. The literary, linguistic, and narrative points are clear. The transformation is something that happens in some part quite consciously and deliberately, but in other respects it is completely unconscious and instinctive. Works with visual influences draw in a well studied range of connections and transformations from artists such as Wassily Kandinsky and Paul Klee, in works like *Hologram* and in some important ways *Drobtine časa*. Some of Vrhunc's music can be said to derive in fairly direct ways from other composers' music, for example in *Dve ljudski temi*, *À Kogoj*, *In nomine...* and *Fabula. Gratis 0–6* also arose from a response, perhaps indirectly, from the music of another composer, Brian Ferneyhough. In the same way with spectral music, the ideas of Tristan Murail, Gérard Grisey and others were absorbed by Vrhunc gradually almost without knowing, but her music never became like theirs or adopted copies of their composing methods. She took only what she needed for her music. We can see that the stimulus to create *Za Nino* was the dedicatee's brilliant piano technique. The important point is that while these various influences or inspirations stimulated her creativity, the musical materials that resulted from them could then be worked into convincing, organised forms by the traditional combination of insight and hard work, both of which Vrhunc has in good measure. The finished results are remarkable for their formal clarity.

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POVZETEK

Glasba Larise Vrhunc: navdih, proces in oblika

Po študiju glasbe in kompozicije pri Marijanu Gabrijelčiču je slovenska skladateljica Larisa Vrhunc (roj. 1967) študirala v Švici in Franciji. Njeni zgodnji ključni skladbi *Dve ljudski temi* in *À Kogoj* kažeta rabo glasbe preteklosti, prva tako, da dopolnjuje in modificira slovensko ljudsko glasbo, druga pa preoblikuje Kogojeve klavirske *Malenkosti* za klavirski trio. Poučevanje in glasba Briana Ferneyhougha sta navdihnila pomembno skladbo *Gratis 0–6* in široko paleto srednje dolgih komornih del, ki so glasbene parametre postavila na glavo in njeno glasbo približala raziskovanju zvočnosti in ritmične kompleksnosti. Orkestralni deli *Hologram* iz leta 2001 in *Med prsti zven podobe II* iz leta 2011 sta občutno razširili njeno glasbeno teksturo v malodane »tematskost«, pri čemer se je pokazal vizualni in literarni navdih, spominjajoč na spektralno glasbo nekaterih francoskih skladateljev. Ko si je leta 2005 drznila na odrske deske z enodejanko *Doors* 2005, je nakazala tudi svoje operne sposobnosti. Številna daljša komorna dela, nastala med letoma 2005 in 2013 in ki segajo od del za trie do del za velike orkestre, so okrepila prejšnje tendence – z rabo široke palete zvočnosti in nemelodičnega teksturnega gradiva. V skladbi za godalni kvartet *Navpično* iz leta 2015 je skladateljica uporabila jasno definiran akord, ki se variiran nenehno ponavlja in tako kljubuje teksturnemu gradivu. Delo je bilo izvedeno tudi s *concertom grossom*, ki je sicer opcijski, kar mu je dodalo še eno dimenzijo. V naslednjih letih je skladateljica skomponirala še vrsto izjemnih del, za katera je navdih črpala iz različnih virov in ki gradivo obravnavajo izrazito formalno.

ABOUT THE AUTHOR

NIALL O'LOUGHLIN (N.Oloughlin@lboro.ac.uk) studied at the Universities of Edinburgh and Leicester and was Director of the Arts Centre at Loughborough University. He has specialised in the 20th- and 21st-century music of Slovenia, the United Kingdom and Poland. His book *Novejša glasba v Sloveniji* (*Newer Music in Slovenia*) was published in Ljubljana in 2000. He has written over 30 papers for Slovene Music Days symposia, given many other conference papers, written various articles for *The Musical Times*, *Muzikološki zbornik*, *Tempo*, *De musica disserenda* and other periodicals, chapters in books, and a large number of entries in various editions, including on-line, of the *New Grove Dictionary of Music*. In 2007 he was elected Corresponding Member of the Slovenian Academy of Sciences and Arts.

O AVTORJU

NIALL O'LOUGHLIN (N.Oloughlin@lboro.ac.uk) je študiral na Univerzah v Edinburghu in Leicestru in bil direktor Umetniškega centra na Univerzi v Loughboroughu. Specializiral se je za glasbo 20. in 21. stoletja v Sloveniji, Združenem kraljestvu in na Poljskem. Leta 2000 je v Ljubljani izdal knjigo *Novejša glasba v Sloveniji*. Napisal je več kot 30 prispevkov za Slovenske glasbene dneve, predaval na več konferencah in pisal raznovrstne članke za *The Musical Times*, *Muzikološki zbornik*, *Tempo*, *De musica disserenda* in druge periodične publikacije, poglavja za monografije in je avtor številnih gesel v različnih izdajah slovarja *New Grove Dictionary of Music*, vključno s spletno izdajo. Leta 2007 je bil izvoljen za dopisnega člana Slovenske akademije znanosti in umetnosti.