

# SLOVAK MUSIC MEETS NORSK

January 18-19, 2018  
University of Bergen





On behalf of the Grieg Academy and the Artistic Research Project „(Un)-settling Sites and Styles: Performers in Search of New Expressive Means“, it is a pleasure to welcome the staff from The Academy of Performing Arts Bratislava to Bergen to give lectures, master classes and a concert on Slovak music. After our trip to Bratislava in December with Norwegian music, it is our turn to learn more about Slovak music.

These events give us all opportunities to get to know and present interpretation and performance issues in the repertoire of our two countries. It is my hope that we can further build on these relations and strengthen our collaboration for the future in the field of artistic research.

**Einar Røttingen**

Head of Artistic Research Project  
„(Un)-settling Sites and Styles: Performers in Search  
of New Expressive Means“

Grieg Academy / University of Bergen



## **Music and Dance Faculty**

Academy of Performing Arts  
Bratislava

## **Grieg Academy**

Department of Music  
Faculty of Fine Art, Music and Design  
University of Bergen



## **Project Guests**

teachers of the Music and Dance Faculty  
(Academy of Performing Arts, Bratislava)

Bergen, 18 – 19 January 2018



**Daniel Buranovský** / piano



**Jozef Horváth** / violin



**Evgeny Irshai** / composer



**Róbert Pechanec** / piano



**Dagmar Podkamenská** / soprano



**Markéta Štefková** / musicologist  
and project director

# SCHEDULE

## Slovak Music Meets Norsk

18 – 19 January 2018

Grieg Academy (GA), University of Bergen



### 18 JANUARY

9:00 AM – 11:30 AM

#### MASTERCLASS I

Slovak music

12:15 PM – 2:00 PM

#### LECTURE

##### Daniel Buranovský

On interpretation of piano music

12:15 PM – 2:00 PM

#### WORKSHOP

##### Evgeny Irshai

2:30 PM – 4:30 PM

#### MASTERCLASS II

Slovak music



### 19 JANUARY

9:00 AM – 11:30 AM

#### MASTER CLASS III

Slovak music

12:30 PM – 2:00 PM

#### LECTURE

##### Markéta Štefková

The Search for a Nation's Sound: Reflections on Slovakia's Music in the 20th century  
(Arranged by the Centre for Grieg Research)

6:00 PM / Gunnar Sævig Hall

#### MUSICA SLOVACA (concert)

Music by Slovak composers

# MUSICA SLOVACA (concert)

## Music by Slovak composers

6:00 PM / Gunnar Sævig Hall  
Grieg Academy / University of Bergen

PROGRAM (ca 65 min.)

**Eugen Suchoň** (1908 – 1993)  
From Metamorphosis ESD 77, No. 4  
*Larghetto*

**Daniel Buranovský, piano**



**Ladislav Holoubek** (1913 – 1994)  
Youth, Op. 19  
*Ballad of Happiness*  
*Verse on Klára*  
*Sleepwalker*  
*Youth*

**Dagmar Podkamenská, soprano**  
**Róbert Pechanec, piano**



**Ludovít Rajter** (1906 – 2000)  
Romantic Rondo for Violin and Piano

**Jozef Horváth, violin**  
**Daniel Buranovský, piano**



**Vladimír Godár** (1956)  
Grave, passacaglia for piano

**Daniel Buranovský, piano**



**Mikuláš Schneider-Trnavský** (1881 – 1958)  
Lullaby from the cycle Tears and Smiles, op. 25

**Dagmar Podkamenská, soprano**  
**Róbert Pechanec, piano**

**Evgeny Irshai** (1951)

Cries and Whispers for piano

**Evgeny Irshai, piano**



**Ilya Zeljenka** (1932 – 2007)

Musica Slovaca for Violin and Piano

**Jozef Horváth, violin**

**Daniel Buranovský, piano**



**Hanuš Domanský** (1944)

Slovakophonie (dedicated to D. Buranovský)

**Daniel Buranovský, piano**



## PROJECT GUESTS



### DANIEL BURANOVSKÝ

graduated with honours from the Academy of Performing Arts in Bratislava in the class of Prof. Miloslav Starosta. He was awarded the Prize of the Slovak Minister of Education for his excellent academic and artistic achievements. During his studies at the Academy, he participated in various international competitions, having won numerous prizes. His career as concert pianist has involved performances at various events, solo recitals and chamber concerts, both in his home country and abroad. He has taken part in various international music festivals: Bratislava Music Festival, Central European Music Festival in Žilina, Silesian Days of Contemporary Music in Katowice (Poland) and the Festival of Czech Music in Bonn (Germany), among others. As a solo pianist, he has collaborated with the following orchestras: Slovak Sinfonietta Žilina, The Slovak State Philharmonic Košice, The Slovak Radio Symphony Orchestra Bratislava, the Beethoven Orchestra Bonn. He has performed in numerous European countries, including Germany, Austria, Italy, England, the Netherlands, Sweden, Hungary, Poland, and also in the U.S., Argentina and Vietnam. He has participated in performing courses at the Sibelius Academy in Helsinki.

Currently, he is a sought-after and respected chamber partner of many professional musicians – for example he is cooperating with exceptionally talented violinist Dalibor Karvay, laureate of several international competitions. He collaborates with the Slovak National Opera House soloists – M. Babjak, the laureate of the Luciano Pavarotti Competition in Philadelphia, M. Dvorský, and Ľ. Vargicová – with whom he performed at New York's Carnegie Hall in November 2003, and many others. Since 2001 he has been a member of the Alea ensemble, focusing on the performance of the works of Astor Piazzolla and Slovak composers.

Throughout his career he has recorded a lot of albums as a soloist, as well as with various chamber musicians. In 1999 he released a CD with the ballades of F. Chopin and a representative CD of the University

in Daegu, South Korea, as a soloist accompanied by the University's orchestra. In 2003 he recorded the music of the Slovak composer Miro Bázlik – 24 Piano Preludes. For this CD he was awarded the Frico Kafenda Prize for the promotion of Slovak music. Mr. Buranovský has made many recordings for the Slovak Radio and Television. In 2011 he released a solo album with the music of Franz Liszt and he premiered the Concerto for Piano and Orchestra by M. Bázlik.

In the years 1999 and 2000 he was a visiting Professor of Music (piano) at the Catholic University of Daegu-Hyosung in South Korea.

Daniel Buranovský is a lecturer at the Music and Dance Faculty of the Academy of Performing Arts, where he has been the Head of the Department of Keyboard Instruments since 2003. He teaches the piano and leads the performance seminar.

In 2012 he was awarded the title of Professor of Music by the President of the Slovak Republic.

## JOZEF HORVÁTH

was among the last pupils of Professor Albín Vrtel' at the Bratislava State Conservatory. During his studies he excelled at many competitions both in his home country and abroad (Competition of the Slovak Conservatories 1994, 1996;



North London Festival, Karol Dobiáš Award and others). He was a holder of several scholarships enabling him to participate in international masterclasses which distinctively influenced his further artistic development (led by E. Gratch, I. Bezrodny, I. Händel, V. Liberman, M. Minchev, G. Pauk, M. Quarta, J. Kantorov, N. Grumlíková, and others). During his studies at the Bratislava Academy of Performing Arts in the class of Jozef Kopelman (1996–2003) he went through a 2-year study stay at the Southern Methodist University in Dallas (USA) where he was taught by Dr. Eduard Schmieder, a distinguished American violin teacher. He completed his Dallas studies receiving the Artist Certificate. Having graduated from the Bratislava Academy he enrolled at the Universität für Musik und darstellende Kunst in Vienna in the class of

Günter Pichler (Alban Berg Quartett member). In 2003–2011 he worked as a soloist and concertmaster of the Orquesta Filarmónica de Málaga (Spain). There he founded Cuarteto Alborán, with which he regularly performed on concert stages in Spain. Simultaneously he was active as a teacher. In 2013 he completed his doctoral studies at the Department of String and Wind Instruments of the Bratislava Academy (Jozef Kopelman). Since 2011 he has been teaching at the Bratislava Conservatory and since 2014 at the Academy of Performing Arts in Bratislava. In 2014 he won the position of the concertmaster of the Slovak Philharmonic. Since 2016 he has been the first violinist of the Moyzes Quartet.



## EVGENY IRSHAI

studied at the Leningrad Conservatory – composition with A. A. Tchernov and V. Uspensky and piano with P. A. Serebriakov. As a pianist he performed in Spain, USA, Bulgaria, Hungary, Poland, etc. He taught at the Special Music School of the Leningrad/St. Petersburg Conservatory until 1991. In 1991 he left St. Petersburg for Banská Bystrica (Slovakia) where he lived until 2007, then moved to Bratislava. His years in Banská Bystrica were very dynamic. He was not only composing actively but was also giving concerts as an outstanding pianist. Striving to bring more contemporary music to the cultural life of the region, in 1997 he founded the international festival of contemporary art Music Salons. The festival has run biennially since then and it has already hosted dozens of prominent performers from around the world.

Irshai's works were performed in the Academic Little Theatre of Opera and Ballet in Leningrad (the present-day Mussorgsky Opera and Ballet Theatre), at several international festivals (St. Petersburg Musical Spring festival, festivals in Cracow, Italy, Bulgaria, Melos-Étos festival in Bratislava and in other countries, e.g. Japan, USA).

He has recently been composing more and more at the request of prominent Slovak and foreign performers, e.g. Milan Paľa (violin, SK), Aleksander Gabryś (double bass, PL), Zuzana Paulechová

(piano, SK), Daniel Buranovský (piano, SK), Ladislav Fanzowitz (piano, SK), Peter Katina (accordion, SK), Terézia Kružliaková (mezzo-soprano, SK), Pavol Breslik (tenor, SK), Róbert Pechanec (piano, SR), conductors Peter Feranec (SK), Aziz Shokhakimov (DE), Peter Gribanov (RU), Alexander Chernushenko (RU), Mario Košík (SK), Rastislav Štúr (SK), Viktoria Žadko (UA) and ensembles and orchestras, e.g. Aleph Ensemble (France), Nostri Temporis (UA), Symphony Orchestra of the Karol Szymanowski Philharmonic in Krakow, etc.

He is a laureate of the "Youth, Mastership, Present" competition for the work Epigraphs for mixed choir a cappella on the poetry of Arseny Tarkovsky (Leningrad, 1985), and for the work The Day Will Come for mezzo-soprano and piano on the poetry of Russian poets (1986). Among his other prizes we may mention the Ján Levoslav Bella Award for the trio Hard-Shabes (SR, 2000), Dezider Zador Award for Sonata del grato (UA, 2008), the first prize at The Composers Competition "Choir Laboratory. XXI Century" (St. Petersburg, in 2013, and the third prize in 2014) and a special prize at the International Music Festival "Planeta Contrabass" (St. Petersburg 2014). Since 2001 Irshai has been a lecturer of composition at the Academy of Performing Arts in Bratislava (since 2010 as a professor) being the head of the Department of Composition and Conducting since 2011. His students have been awarded many prizes and diplomas at international competitions.



## **DAGMAR PODKAMENSKÁ**

studied opera singing at the Žilina Conservatory (Ľubica Šestáková) and at the Academy of Performing Arts in Bratislava (Prof. Vlasta Hudecová). Then she continued her doctoral studies at the Academy and at the Hochschule für Musik und darstellende Kunst in Vienna (Prof. Ariane Hollaender-Calix, Mag. Ursula Preier-Raunacher, Victoria Mendes), she was a research fellow for two years.

As a guest soloist she has performed in operas in the Slovak National Theatre in Bratislava (The Players – Ofélia), Janáček Opera of the National Theatre Brno (Martha – Martha, Carmen – Frasquita), Jonáš Záborský Theatre in Prešov (Gasparone – Sora) and in

the State Opera Banská Bystrica (Martin and the Sun – The Cold Princess, The Merry Wives of Windsor – Anna, Blue Rose – Janette, The Earth of Smiles – Mi). She has collaborated with the Slovak Philharmonic, The Slovak State Philharmonic Košice, Slovak Radio Folk Instruments Orchestra Bratislava, Slovak Sinfonietta Žilina, Slovak Radio and Television, she led the international masterclasses at Musica Arvensis. She currently teaches opera singing at the Conservatory and Academy of Performing Arts in Bratislava, having educated the young generation of Slovak singers (e.g. Pavol Kubáň, Michaela Popik-Kušteková, Martina Masaryková, Andrea Vizvári-Čajová, Zuzana Šveda-Dunajčanová, Patrícia Solotruková, Šarūnas Šapalas...)



## **RÓBERT PECHANEC**

studied the piano at the Faculty of Music of the Academy of Music and Performing Arts in Bratislava in the class of Daniel Buranovský. He started to devote himself to collaboration and piano coaching with vocal artists in 1990. He has participated actively in masterclasses in piano accompaniment under the guidance of Brigitte Fassbaender and Wolfram Rieger in Bern (Switzerland). In 2004 and 2005, he was awarded the Special Prize for the best piano accompanist at the Antonín Dvořák International Singing Competition in Carlsbad (Czech Republic) and in 2008 he achieved the same acknowledgement at the M. Schneider-Trnavský International Vocal Competition. His concert activities include performances in Belgium, the Czech Republic, Denmark, France, Hungary, Germany, Poland, Austria, Switzerland, Italy, among others. In years 2000 – 2004, Róbert Pechanec worked as a piano accompanist and music director of several productions at the Wexford Festival Opera in Ireland. At the festival, he also gave recital performances with distinguished soloists (e. g. Daniela Bruera, Igor Tarasov, Konstantin Andreev, Ekaterina Gubanova, Tatiana Monogarova, Larisa Kostyuk, Markus Werba, Brandon Jovanovich). He regularly co-operates with the best contemporary Slovak soprano Adriana Kučerová, distinguished Slovak tenor Pavol Breslik and bass Štefan Kocán. In 2009, Róbert Pechanec,

together with the soprano Mária Fajtová, toured Cambodia with positive acclaim, and in November of the same year, he toured Mexico with soloists Sabrina Morales and Fernando Ciuffo. In 2002, 2003, 2005 and 2009, he was engaged at Opernwerkstatt Laubach and Sigriswil co-operating with Verena Keller. This collaboration brought him further engagements in Frankfurt am Main's Opera House in the productions of operas by Janáček, Tchaikovsky and Mussorgsky. He currently teaches the piano at the Faculty of Music and Dance of the Bratislava Academy of Performing Arts. In May 2014 together with Pavol Breslik he released a CD with songs of Mikuláš Schneider-Trnavský, and in April 2017 CD Songs, with works of Antonín Dvořák.



## MARKÉTA ŠTEFKOVÁ

completed her studies in music theory at the Music and Dance Faculty of the Academy of Performing Arts in Bratislava and at the Musicological Institute of the University of Hamburg. Since 2003, she has been teaching music theory, analysis, aesthetics and theory of music performance at the Academy of Performing Arts in Bratislava. From 2009 to 2015, she worked at the Institute of Musicology of the Slovak Academy of Sciences. In 2015, she became a Professor in the Art of Music. She has written three monographs and numerous papers. She regularly gives lectures at music academies and universities both in Slovakia and abroad – in Hannover, Leipzig, Bern, Zurich, Oxford, Vienna, Katowice, Prague, Brno, Ostrava, Budapest, Copenhagen, Bergen, Berlin. On the occasion of anniversaries of important personalities of music, she organised several international artistic research projects and conferences, resulting in anthologies (2008 Hummel, 2010 Chopin, 2011 Liszt, 2013 Jozef Kresánek). In 2015, she organised the international Grieg Day project at the Academy of Performing Arts, from which she published a collective monograph in 2016. She is a member of the Edvard Grieg International Society, holding the office of a Deputy Member of the Executive Committee since August 2013.

## MUSICA SLOVACA

### COMPOSERS AND COMPOSITIONS

Compared to other Western European countries, the Slovak national music established its identity somewhat later due to various socio-cultural reasons. Whilst the language of national musical schools in the surrounding regions formed primarily in the nineteenth century, Slovak composers only found their way to their typical aural idiom in the century that followed. On one hand, this fact contributed to the move further away from the aesthetics of Romanticism (or, as it were, an escape from it). On the other hand, the composers faced the daunting task of dealing with the fragmented musical language of the 20th century and were to look for their individual means of expression.

**EUGEN SUCHOŇ** (1908 – 1993) represents the best-defined musical personality in 20<sup>th</sup>-century Slovak music. Together with symphonist Alexander Moyzes and operatic composer Ján Cikker, the three authors form a generational group of the founders of Slovak national music. Undeniable progress can be seen in Suchoň's music; yet, there is a number of expressive signs that are retained throughout his whole opus: excited and expressive music is often complemented by balladlike articulation. This paradoxical union is dialectically developed in connection with the faith in human beings and in life. Suchoň's musical language is full of symbolic metaphors, rough imagery and meditative melodicy. Furthermore, his perfect tectonic planning often introduces vast areas of pathos, expansion and majesty. Suchoň creatively absorbed folk melodies and created an aural idiom (based on the triton – the Lydian fourth) that remained independent of particular melodies and chants.

*Metamorfózy* [Metamorphoses], a five-movement suite, was created between 1951 and 1953. According to the composer himself, the themes are subject to variation and changes, being viewed from various angles in the individual movements. The fourth movement of the work, *Larghetto*, is rich in themes and its overall optimistic mood carries a quaint disturbance.

Although Suchoň's contemporary **LADISLAV HOLOUBEK** (1913 – 1994) was of Czech origin, he identified with the Slovak nationality and during his whole life, he lived and worked in the two

major cities of Slovakia, Bratislava and Košice, as an opera conductor. Holoubek and Suchoň share their background in musical education. Holoubek's production is typically songful and well-suited for interpretation, being developed in coherence with older forms. His musical thinking was influenced by the Romantic aesthetics and Impressionism, and harmonically enriched by more modern techniques (such as a rather free approach to dodecaphony). Although a number of his orchestral works were proven to be successful, Holoubek's work is particularly focused on the human voice, which may have its roots in his activities as conductor. He produced six operas and over ten song cycles.

The cycle *Mladosť* [Youth], op. 19 was written in 1935 (and was revised by the author 11 years later) and was based on the poems of Laco Novomeský. Despite the higher opus number, the work belongs to the composer's early production, full of symbolism and bitter metaphors based on the original text.

Ľudovít Rajter was known among the professional public as a major orchestral conductor and pedagogue. He completed his education in Bratislava, Vienna and Budapest. He was one of the personalities that contributed to the founding of the Slovak Philharmonic and was its head conductor for 30 years since its founding in 1949. Apart from that, he also conducted European orchestras of top artistic quality.

The works of **ĽUDOVÍT RAJTER** (1906 – 2000) consist of several pieces for orchestra or chamber ensemble, choral works and arrangements of Slovak and Hungarian folk melodies. The defining features of his music include formal and harmonic clarity, original yet comprehensible character, and a sense of lyricism and humour. The short and songful *Rondo romantico* written in 1926 also contains a melodic and inventive imprint of Czech Romantics, especially A. Dvořák. As the name hints, the music is romantic and manifests various moods, at times growing into capricious breadth.

In the beginning of the 1980s, a new generation of composers claimed its space on the scene, which can be seen in new approaches, new compositional arguments and a change in the aesthetics of their production.

A major and currently the most visible personality of this generation is **VLADIMÍR GODÁR** (1956). The composer, pedagogue and important musicologist is based in Bratislava and has received a number of musical awards. Between the 1970s and 1980s, he brought about a revolt together with other composers, both against the official mainstream, supported by the political system, and against the “new music” – the avantgarde of the previous period. In a broader context of Eastern European music, this direction correlates with the tendencies visible in the work of A. Schnittke, G. Kanchelli, H. M. Górecki and others. Godár’s compositions can be characterized by their deep meditative mood, often set in a gloomy atmosphere. In his music, Godár seeks to find new ways of expressing the flow of musical time by constructing short motifs performed within a space with strong dynamic contrasts. Apart from a major linear component, Godár is focused on the sonorous moment of music. With regard to the structure of the compositions and their musical material, Godár’s works are inspired by the past. Currently, Godár exhibits a strengthening inspiration by traditional music (Slovak and outside of Europe – Majkomashmalon). Grave, passacaglia for a piano, an extensive composition written in 1983, demonstrates the composer’s ability to depict a short moment and layer it into a broad, constantly developing process.

**MIKULÁŠ SCHNEIDER-TRNAVSKÝ** (1881 – 1958) is the most prominent Romantic composer of Slovak music. In the first years of the 20<sup>th</sup> century, he studied in Budapest (together with Z. Kodály), Vienna and Prague. Before finally settling down in Trnava, Schneider-Trnavský toured Europe with a series of concerts and for a short time, he stayed in Leipzig with the intention of composing an opera (the result of this work was ultimately his only operetta, which he completed more than 30 years later). The stay in a culturally developed centre, where he listened to and played world-class music, had a profound impact on his work.

Mikuláš Schneider-Trnavský later became an important figure on the Slovak artistic scene. His sacred works are connected to his lifelong activities as choir-master in Trnava, for which he received the Order of St. Gregory the Great from Pope Pius XI. in 1933. Since the quality of instrumental ensembles was

rather limited in the first half of the 20<sup>th</sup> century, the core of Schneider-Trnavský's work consists of song cycles, choral compositions and chamber music. His compositions based on sacred and popular texts are known to be innovative and harmonically intriguing. His music exhibits progress in the use of musical material, which is initially realized in the oversaturation of motifs, later morphing into a more intense development of the individual themes.

The song collection *Slzy a úsmevy* [Tears and Smiles], op. 25, written in 1909, is strongly marked by the influence of Schneider-Trnavský's stay in Leipzig. A critic of that time dismissed the collection as a demonstration of "international musical modernism". His miniature *Uspávanka* [Lullaby] shows slight hints of the composer's effort to extend the tonal space or Impressionist, sonorous colouring.

**EVGENY IRSHAI** (1951), a Russian composer, pianist and pedagogue living and working in Slovakia since 1991, represents a different kind of reaction to the avantgarde movement than Godár. In his works, he emphasizes experimentation with the sound of the musical complex, which is reflected in compositions for solo instruments (e.g. piano, violin, and accordion) and in unconventional instrumental combinations. His compositions contain psychological minidramas and achieve a strong expressive moment thanks to Irshai's work with rhythm, melodic and the development of minimal musical material.

The 2008 composition *Šepoty a výkriky* [Whispers and Cries] is, in a certain sense, a musical drama, where clamant passages alternate with a quiet movement of solitary tones. The title of the composition alludes to a 1972 psychological film of I. Bergman which depicts interpersonal and intrapersonal dramas of the major characters. This composition, too, points to the composer's search for positive values in contrast to destructive pressure surrounding human beings.

The journey of **ILJA ZELJENKA'S** (1932 – 2007) artistic development was contradictory especially in his initial years of production. While he based his composition style on modern European composers, his search for an original expressive style led him to expressionism and post-Weberian concepts as well. The avantgarde tendencies can best be seen in his

work with the human voice and the focus on sonority. Zeljenka gradually experiments with a virtually complete range of expressive means of the "new music" (besides polymetry, unconventional notation and electronics, he also uses the quarter-tone system). In 1970s, he turns his attention to folk songs, composing a symphony, cantata and other smaller compositions in folk style. Later, his focus shifts to work with tonal cells and their processing in rhythmical models. One of the first compositions that saw the light of the day after Zeljenka embraced folk music is *Musica slovacca*. The 1975 composition was written in several versions and is currently Zeljenka's most-played piece. Its popularity is supported by themes with the folk idioms of selected regions of Slovakia presented in an attractive and spontaneous form. The violin solos, which are present in a number of passages, mirror the interpretative techniques of folk musicians in a fantastic way.

**HANUŠ DOMANSKÝ** (1944) is among the composers who entered the scene in 1970s as a counterweight to the avantgarde movements, similarly to his younger colleague Vladimír Godár. Domanský was influenced and inspired by Eastern European composers of the first half of the century (L. Janáček, B. Martinů, I. Stravinsky). In addition to choral works, his compositions are mostly instrumental and enter the realm of orchestral and chamber music.

The characteristic traits of Domanský's music include precise technique, respect towards traditional principles and constructions based on spontaneity. By innovating the tectonics, he approaches the concept of repetitive music. The sound and coloration rising from the enrichment of diatonic harmonies by dissonances is a characteristic trait of the composer's piano compositions such as the 2010 *Slovakofónia*. Hanuš Domanský's compositions typically feature sound expansion and changes in the density of the production with elegant, dance-like gestures and elements.

Author of the text: **Marián Štúň**



## **Norsk Musikk Meets Slovak**

4 – 7 December 2017 / Bratislava

### **Masterclasses and lectures**

Music and Dance Faculty  
Academy of Performing Arts

### **Teachers of the Grieg Academy**

Einar Røttingen / piano  
Signe Bakke / piano  
Torleif Torgersen / piano  
Ricardo Odriozola / violin  
Hilde Haraldsen Sveen / soprano  
Knut Vaage / composer  
Arnulf Christian Mattes / musicologist

### **NORSK KONSERT**

#### **Music by Norwegian composers**

6 December / Dvorana Concert Hall  
Academy of Performing Arts



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