



CHOREGIE

3. MEDNARODNI FESTIVAL
3rd INTERNATIONAL FESTIVAL

LIKE A VIRGIN (NE)DOLŽNOSTI

NOVOGLASBENO GLEDALIŠČE



CARMINA SLOVENICA

CHOREGIE

3. MEDNARODNI FESTIVAL

THE IMPORTANCE OF BEING A VIRGIN OZIROMA POMEMBNO JE BITI DEVICA

V kakršnem koli fizičnem smislu devištvo ne obstaja.

In vendar obstaja.

Še nikoli nihče ni zbolel za rakom himna, ni dobil skleroze himna ali himenske distrofije, še nikoli nihče ni umrl zaradi nenačnega himenskega zastoja in še nikoli ni nihče zbolel za paralizo himna. Pa vendar se s himnom človeštvo ukvarja že stoletja.

Devištvo je posebna značilnost vrline vzdržnosti in podskupina razreda vedenj, ki nosijo oznako 'čistost'. Z definiranjem deviškosti neposredno vplivamo na življenja tako rekoč vseh žensk, hkrati pa tudi mnogih moških. Definiranje deviškosti je vaja nadzorovanja, kako se ljudje obnašajo, kako čutijo in razmišljajo, živijo ali umrejo. Deviškost je test, ki meri moralno obvezo, duhovno čistost in osebno moč. Je zmagoslavje nad več kot le imperativi telesa. Deviškost je, v vseh pogledih, zmagoslavje volje.

Devištvo je ženska domena. Moško telo ni nikoli deviško, je zgolj »vzdržno« ali »celibatno«. Devištvo ni orientirano le na seksualno usmerjenost in spol, ima tudi barvo. Svetlost odraža čistost in svetost, temne barve pa greh in pokvarjenost. Gre celo tako daleč, da je devištvo znak civiliziranosti, kar pomeni biti kristjan, biti Evropejec, biti belec.

Cenjenost himna bi bila seveda utemeljena, če bi bil ta ekskluzivno del človeškega telesa, a ni tako. Tako pa imamo device lame, morske prašičke, krte, podgane, slone, šimpanze, lemurje, kite in druge. Seveda je cenjenost devištva zelo smiselna. Ko je neolitski prednik razmišljjal o potomstvu, je moral biti zelo previden, kakšno žensko je vzel za svojo, devica pa je bila zagotovilo, da ne bo skrbel za otroka kakšnega drugega moškega. Ni pa o devištvu kaj veliko razglabljal Jezus (vsaj ne da bi to vedeli, so ga pa zanimali evnuhi v vseh inačicah), je pa kmalu po njem, naslednjih 500 let, zorela ideja krščanskega pristopa k tej temi. Z razvojem monoteizma, vključno z mnogimi mizoginimi in erotofobičnimi tretmaji – preko taktike z gverilsko celibatnostjo – se je devištvo postopoma preobrazilo v najvišjo moralno vrlino.

HIMENOLOGIJA

V času dozorevanja postaja vaginalno tkivo votlo. Ta proces imenujemo kanalizacija in je natančno to, kar beseda nakazuje: proces, med katerim se trdno tkivo spremeni v kanal ali cev. Na zadnji stopnji kanalizacije kanal oblikuje izhod, ki gre skozi steno telesa, kar postane vaginalna odprtina. Ob tem nastane himen. Tkivo himna je enako tkivu notranje stene ostalega dela vagine. To je tanka, voljna, mehka, brezdlaka, sluzasta membrana. Ta membrana je vlažna in zelo mehka, kot notranjost ust ali nosa ali kot notranja stena vek, kjer se te dotikajo očesnih zrkel. Za razliko od preostalega dela vagine pa himen pod tanko, mehko zgornjo plastjo nima mišičnega tkiva; ta tanka zgornja plast je tudi vse, kar himen je. V njej se nahaja le nekaj živcev, ali pa še teh ni. Himni so zelo raznolikih oblik in videza. Lahko so šibki in komajda prisotni, lahko odporni in prožni, lahko so tako neznatni, da se jih niti ne opazi, pojavljajo pa se lahko tudi kot številne mehke gube, ki se upogibajo kot cvetni listi. Himen je neločljiv del vagine, tako kot so nosnice neločljiv del nosu. Kot je nart del stopala. Himen je bolj znamenje kot pa docela samostojen del.

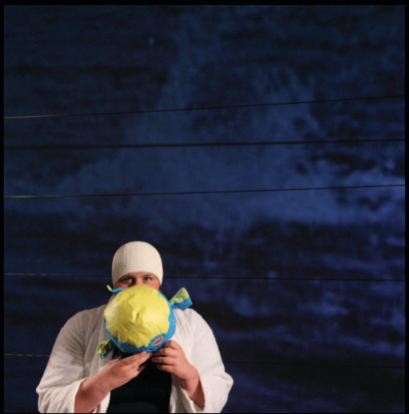
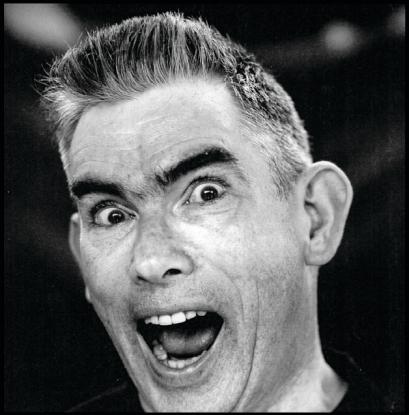
Kar predstavljajte si: himen v celoti prekriva vaginalno odprtino z nepredrto opno kože, kot papir prekriva obroč, skozi katerega krotilec levov v cirkusu nažene dresirane živali. Tudi taki himni obstajajo. Devištvo ni odraz kakšnega znanega biološkega imperativa in ni dokaz evolucijske prednosti, prav tako se dejstvo, da ga prepoznamo pri drugih, ni izkazalo za nekaj, kar bi pri komur koli povečalo možnosti reprodukcije ali preživetja.

Deviškost je pojem, ki je tako izrazito lasten človeku kot človekoljubje. Edina stvar, ki je zares vredna omembe, kadar govorimo o človekovem himnu, je pomen, ki mu ga pripisujemo. Pa vendar je človeška zgodovina prepredena z idejo devištva. Deviška kultura. Devištvo in himenologija – že veliko pred letom 1544, ko je bilo sploh ugotovljeno, kaj himen je in kje v človeškem telesu se nahaja.

(NE)DOLŽNOSTI

Letošnji festival torej prinaša tematsko usmeritev, ki preigrava temo devištva skozi device-zvezde: Sponso Christi, Devico Marijo, Hčere Jeruzalema, svete device, kraljico Elizabeto I., samorogovo devico, Rand Abdel-Qader Hussein, dolgolase ženske in druge.

Karmina Šilec



8. 1. 2012 ob 18.10 in 18.30, predbalkonska soba v Unionu

Ženske radosti, premierna uprizoritev
kostumska pokrajina

Avtorica postavitve in kostumov: **Belinda Radulović**

Idejna zasnova: **Karmina Šilec**

Izvajalci:

Ansambel „Kebataola!

Carmina Slovenica

Simona Raffanelli Krajnc, sopran

Oblikovanje videa: **Rudi Uran**

Glasba: **Karin Rehnquist, Daryl Runswick, Georges Aperghis, Hildegarda iz Bingna, Nataša Matjašec**

O GLASBI:

“Tako težko je zanikati stvari, ki imajo okus po jabolku.” (Hildegarda iz Bingna)

Velik del človeške kulture se je moral od nekdaj ukvarjati z nalogo pogajanja in ohranjanja večno nestalnega ravnavesja med mandati nebes in mandati zemlje. Svetе device in poganske ženske igrajo v teh prizadevanjih osrednjo vlogo. Projekt Ženske radosti zato obsega repertorij sodobne posvetne in srednjeveške sakralne glasbe. Glasbeni stil in struktura skladb se spreminja, a kljub razlikam se da občutiti splošni cilj. Kot bi v odgovor na tihe sile nadnaravnih trenutkov, ko se poti žensk in božanskosti srečajo, skladatelji označili svoja dela in jih, vsak posebej in vsak drugače, oblikovali v edinstven umetniški odgovor na temo silovitih ženskih zgodb. Nemirni duhovi, ženske z dolgimi lasmi, čudežni, čudni in čudaški ženski liki brez primere. In petje, ki vzbuja vroče koprnenje, ki se mu ni moč upreti. Upreti se ni moč tudi dejavniku, ki žarčenju glasbe priključi še kulturo očesa. Občutku, ki ga spodbudi kostumska pokrajina, inspirirana z glasbo. Koštumirano telo je eksponirano v dajanju sporocil in je hkrati lahko tudi sporocilo samo. Znotraj projekta Ženske radosti se prične resnični dialog, ki se dogaja med Karmininim zvokom in Belindinim kostumskim prostorom.

Karmina Šilec

O KOSTUMSKI POKRAJINI

Strašilo lazi po svetu – strašilo ženskih radosti, utelešeno v obliki lepotne kirurgije, blagovnih znamk, hiperpotrošništva in karierizma.

Strašilo nam krade materinstvo, ljubezen, življenje, spreminjačoč nas v sodobne Doriane Graye. S seksualnimi metaforami novodobne kulture, ki jo imenujemo civilizacija, hrani neoliberalne duhovne aggregate, uničuječ prvinske ženske (življenjske) vrednote. Z luciferskimi metodami nam ne dovoli videti svojega življenjskega položaja, ampak nas pretvarja v sodobne sužnje, ki jih neprestano napaja iz neusahljivega izvira nepotesenosti.

Bivam – torej živim? Slišim – torej dojemam?

Kaj sem – če sploh sem – da lahko najprej zadostim svojemu svetu že tisočkrat videnih in izgovorjenih podob, ki ga moram potem (na žalost) prevesti v nekaj razumljivega, kar bo umrlo isti trenutek, ko se je rodilo?

Belinda Radulović

12. 1. 2012 ob 18.30, predbalkonska soba v Unionu

13. 1. 2012 ob 19.30, predbalkonska soba v Unionu



8. 1. 2012 ob 19.00, dvorana Union

ORIANA, premierna uprizoritev

scenski koncert

Musica Cubicularis:

Theresa Dlouhy, sopran

Joel Frederiksen, bas in renesančna lutnja

Domen Marinčič, viola da gamba

Tomaž Sevšek, virginal

Video projekcija:

Anja Jerčič, koncept in material

www.solaprosticas.com, realizacija

Glasba: **John Dowland, William Byrd, John Bull, Thomas Campion, Tobias Hume, neznani avtorji**

Med vladavino kraljice Elizabete I. (1533–1603) se je Anglija pomladila. Takrat so ustvarjali dramatiki, kot so Shakespeare, Marlowe in Jonson. Sir Francis Drake je obplul svet, Francis Bacon je predstavil svoje filozofske in politične nazore, raziskovanje Severne Amerike je spodbudilo domišljijo in ponos Angležev, nanje pa so vplivali tudi nenehni verski spori. Sama kraljica Elizabeta je bila dobra glasbenica ter je igrala lutnjo in virginal. V njeni dobi sta napredovali družbena vloga in umetniška odličnost glasbe. Močno sta se razvili predvsem posvetna vokalna glasba in virtuoznost instrumentalistov. Pred Byrdovo prvo zbirko madrigalov iz leta 1588 je izšla ena sama podobna publikacija, do konca stoletja pa so jih natisnili kar dvajset. John Dowland je s svojo prvo zbirko leta 1597 populariziral angleške pesmi ob spremljavi lutnje in viole da gamba. Za velik del elizabetinske glasbe je značilna melanholijska, a specializirani štiričlanski ansambel bo ustrezeni zgodovinski instrumentariju združil s sodobno video projekcijo in ustvaril svojo podobo dobe s pisanim sporedom bojnih in ljubezenskih pesmi, tradicionalnih renesančnih balad, instrumentalnih variacij in plesov.

Domen Marinčič



DA C. EXPECTAT

POTEST NEC VINCISITVR

The power of light The Sun by which the
Of heaven the glories and of earth the
Heath no less glories and of water the
Water Conqueror may have the power
Thunder the young of this power does
Which is to revenge with a word or
Is to do evil When it does any
It gives the Sceptre out of words
The yle of such both great
The invincible action
F is present in the
Ruler of thunderes reservoir for strength
Power of thunder will to that
What goes in goes about your place

9. 1. 2012 ob 19.00, dvorana Union

Kdo bi si mislil, da sneg pada, premierna uprizoritev
performativna glasovna inštalacija avtorice Jovane Popić

Glasba: **Morton Feldman – Three Voices, Only**

Ansambel »Kebataola!«: Ula Šegula, Zvezdana Novaković, Mojca Potrč

Umetniška voditeljica: **Karmina Šilec**

Pevke: **Carmina Slovenica**, skupina Prime: **Sergeja Pavalec, Nina Hanžič, Staša Gostenčnik**

(mentorica: **Tadeja Vulc**)

Animacija: **Nurgül Oruc**

Kostumografija: **Tijana Pavlov**

Tehnična podpora: **Zoran Terzić**

Kdo bi si mislil, da sneg pada prinaša dela enega najvidnejših skladateljev preteklega stoletja – Mortona Feldmana. Z njim Karmina Šilec nadaljuje večletni projekt umeščanja skladbe Three Voices v različne inšcenacije oziroma umetniške kontekste z različnimi izvajalci in umetniškimi sodelavci. Tako Kdo bi si misli, da sneg pada (režija Jovana Popić, 2012) sledi Navpičnim mislim (režija Jaka Ivanc, 2010) in CS Light (režija Karmina Šilec, 2006).

Skladatelj Feldman je razvil svojevrstne, popolnoma intuitivne kompozicije. Nikoli ni uporabljal določenih formalnih sistemov, ampak je glasbo razvijal iz trenutka v trenutek, od zvoka do zvoka. Okrog sebe je zbiral skupino kreativnih genijev, kot so skladatelja Earle Brown in Christian Wolff, slikarji Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock in Robert Rauschenberg ter pianist David Tudor. Feldman je še posebej zaradi vpliva teh slikarjev pričel iskati svoj poseben izraz v glasbenem svetu. Izraz, ki je bolj neposreden in bolj fizičen kot kateri koli, ki ga je raziskoval do takrat. Razvil je grafični zapis glasbe, ki pa se je v veliki meri zanašal na improvizacijo izvajalca. Za njegova dela je ves čas ustvarjanja ostala značilna forma dolgih, odprtih, dokaj nedoločenih glasbenih del.

Karmina Šilec



V razmislek o temi festivala »Like a Virgin« umetnica posebej opozarja na implikacije besede »like« in na problem identitete v zvezi z dvema referenčnima točkama: Madonno in Mortonom Feldmanom. Kaj pomeni identiteta danes in kako se oblikuje ter z njo manipulira preko sodobnih sredstev in kulturnih teženj?

Na osnovi ideje, da lahko znotraj ene osebnosti obstaja več identitet hkrati, nam Jovana Popić pokaže, da so identitete povezane, vendar ni nujno, da vidimo povezave med njimi. V danes stalno spremenjajočem se in vedno bolj zahtevnem svetu smo prisiljeni, da sebe definiramo na novo. Prav tako stalno iščemo načine, da bi sami sebe definirali bolje, da bi poiskali izvor ali bistvo v tem, ko poskušamo spoznati, kdo pravzaprav smo in kaj iščemo. V nasprotju s takšnim iskanjem bistva pa mnogi namenoma ustvarijo identiteto, da bi dosegli določeno stopnjo socialnega ali ekonomskega uspeha. S tem iznajdejo podobo sebe, ki je osnovana na družbeno razumljivih in sprejetih znamenjih, ki na primer predstavljajo moč in nadzor. Pravzaprav pripadajo svetu, kjer so »like« a Virgin, in ne »a real Virgin«.

To je svet Madonne, ki danes predstavlja simbol »družbe ustvarjenih podob«, medtem ko se stalno igra s svojimi identitetami. V primerjavi z Madonno je bil Morton Feldman pristen umetnik in jasen mislec. V svojem življenju je skušal biti on sam, brez velikih skrbi, kaj bodo drugi mislili o njem. Bil je pravi iskalec identitet v polju umetnosti in svoje osebnosti.

To sta dva kontrasta iskanj več identitet. Po eni strani imamo osebe z ustvarjenimi, družbeno pogojenimi predstavami o sebi, na drugi strani pa imamo nekoga, kot je Morton Feldman, resničnega umetnika in notranjega iskalca svojih skritih osebnih identitet.

Umetniška instalacija Jovane Popić se bo ukvarjala z vprašanjem identitet obeh skupin. Gledano površinsko je oblika predstave neke vrste smešen, burlesken umetniški performans. Pod površino prikazuje mnoge identitete obeh skupin in raziskuje povezave med skupinami iskalcev.

Jovana Popić



10. 1. 2012 ob 19.00, dvorana Union

La licorne de la vierge, premierna uprizoritev
glasbeno-plesni projekt

Avtor projekta in glasbene smernice: **Izidor Leitinger**

Koreografija: **Nathalie Pubellier**

Izvajalci:

Izidor Leitinger, trobila in kompozicija

Nathalie Pubellier, pleasalka

Sibille Planques, plesalka

Marion Rampal, glas in kompozicija

Luka Jamnik, elektroakustična glasbila in kompozicija

Sašo Vollmaier, elektroakustična glasbila in kompozicija

Samo mlada devica lahko ukroti močnega, nemirnega samoroga, ko jo ta najde in položi svojo glavo v njeno naročje. Nekaj relacij med njima ustvarja nežnost, umirjenost, poželenje, strast, rahločutnost, sproža pa tudi napetost, pozornost, budnost in moč, če devica služi kot vaba lovcem, da se dokopljejo do samoroga.

La licorne de la vierge je performans, ki se ukvarja z omenjenimi relacijami, in sicer skozi prefinjeno komuniciranje med plesom, gibom, glasovi in instrumenti v različnih interaktivnih kombinacijah; na ta način ustvarja ambient za obstajanje mitološkega para. Performans je tematsko razdeljen na šest scen, ki črpajo inspiracijo iz flamske srednjeveške tapiserijske kompozicije „La dame à la licorne“. Tapiserijsko kompozicijo sestavlja šest individualnih tapiserij, imenovanih: "okus", "sluh", "vid", "voh", "otip" in "mojemu edinemu poželenju".

Izidor Leitinger



12. 1. 2012 ob 19.00, dvorana Union

13. 1. 2012 ob 20.00, dvorana Union

PLACEBO ali Komu potok solz ne lije, premierna uprizoritev
scenski koncert v 14 slikah

Koncept, režija in scena: Karmina Šilec

Oblikovanje luči: Andrej Hajdinjak

Kostumografija in stajling: Belinda Radulovič

Odrski gib: Kaja Lorenci, Karmina Šilec

Lektorica: Metka Damjan

Izvajalci:

Carmina Slovenica

Slovenski komorni zbor

Sabina Cvilak, sopran

Bernhard Landauer, kontratenor

Jožica Avbelj, igralka

Olga Kacjan, igralka

Musica Cubicularis, godalni kvartet

Karmen Pečar, violončelo

Marko Hatlak, harmonika

Kaja Lorenci, plesalka

Glasba: G. B. Pergolesi, J. S. Bach, J. Cooper, A. Vivaldi, P. Vasks, G. Bryars, K. Šilec

Eia Mater, fons amoris! – Pozdravljeni, Mati, vir ljubezni!

Neizogibnost smrti človek premaga tako, da na njeno mesto – na mesto smrti in mišljenja – postavi materinsko ljubezen. Ljubezen, ob kateri je celo božja ljubezen zgolj neka ne vselej prepričljiva izpeljanka; materinska ljubezen kot prvotno zatočišče, ki zagotavlja preživetje. Na mestu tesnobe, ki mu pravimo ljubezen, se vzpostavi reprezentacija materinskega.

Meditacija, inspirirana s temo trpljenja Marije, Jezusove matere, med njegovim križanjem, in s srednjeveškim besedilom Mati žalostna je stala.

21. in 22. 1. 2012 ob 19.00, Cankarjev dom, Ljubljana



CHOREGIE

3rd INTERNATIONAL FESTIVAL

THE IMPORTANCE OF BEING A VIRGIN

*By any material recognition, virginity does not exist.
But it does.*

No one has ever suffered from cancer of the hymen, sclerosis of the hymen, or hymen dystrophy, died of a sudden hymen attack, or been plagued by paralysis of the hymen. And yet, virginity has occupied human mind for centuries.

Virginity is a particular quality of the virtue of temperance and a subset of the class of behaviours that bear the label of 'chastity'. Defining virginity means directly affecting the lives of nearly all women, and many men as well. It is an exercise in controlling how people behave, feel and think, live or die. Virginity is a test that measures moral commitment, spiritual purity and personal strength.

Virginity is a triumph over more than just the imperatives of the body. It is, in every way, a triumph of the will.

Virginity belongs to the sphere of women. A male body is never virginal, merely 'continent' or 'celibate'. Virginity is not only sex and gender oriented; it has got a colour, too. Lightness reflects purity and sacredness, dark colours, on the other hand, reflect sin and corruption. Virginity goes as far as being a symbol of civility, of what means to be Christian, European, white.

High appreciation of the hymen would certainly be justified, were it exclusively a part of the human body, but it is not. Thus there are virgin lamas, hamsters, moles, rats, elephants, chimpanzees, lemurs, whales, and so on. Appreciation of virginity, however, makes a lot of sense. A Neolithic ancestor thinking about his offspring had to be careful when choosing his wife; a virgin was thus a guarantee that he was not going to bring up somebody else's children. Jesus, on the other hand, did not dwell on the subject of virginity (at least not that we know of; he was interested in eunuchs of all kinds, though), but soon after his death, for the next 500 years, the idea of a Christian approach to the subject was developed. With the development of monotheism, including various misogynist and erotophobic treatments - using guerrilla celibacy tactics - virginity gradually transformed into the highest moral virtue.

HYMENOLOGY

As vaginal cord matures, it hollows out. This process is called canalisation, and it is exactly what it sounds like: the process in which a solid cord turns into a canal or tube. The last step of canalisation is when the canal forms an opening, right through the body wall, giving the vagina its outlet. This is what creates the hymen. This tissue is the same stuff that forms the inner layer of the rest of the vagina. It is a thin, flexible, smooth, hairless, mucous membrane. Just like the inside of the mouth or nose or the side of the eyelid that touches the eyeball, it is moist and very soft. Unlike the rest of vagina, however, the hymen has no muscular tissue underneath that thin, smooth upper layer, because that thin upper layer is all what is. It possesses few nerves or none at all. Hymens offer a wide and colourful variety of configuration and shape. A hymen might be fragile and barely there, or resilient and rubbery, it might be so scanty as to be overlooked, or appear in plentiful, tender, flowerlike folds that double over themselves. The hymen is a part and parcel of the vagina, no more separate from its surroundings than the nostrils are separate from the nose. Like the top of the instep of the foot. It is more a landmark than it is an entirely separate entity. Just imagine: a hymen covers entirely the vaginal opening with an unbroken expanse of skin, like paper covers the hoop through which the circus lion tamer makes his chargers leap. There are hymens like this too. Virginity reflects no known biological imperative and grants no demonstrable evolutionary advantage, nor has being able to recognize it in others been shown to increase anyone's chances of reproduction or survival.

Virginity is as distinctively human a notion as philanthropy. The only thing truly noteworthy about human hymens is the significance we have attached to them.

And yet the whole of human history is permeated with the idea of virginity. Virgin Culture. Virginity and hymenology, long before 1544, when it was established what the hymen is and where it is located in the human body.

INNOCENCES

This year's festival offers a thematic focus playing with the theme of virginity, featuring virgin superstars: Sponsa Christi, Virgin Mary, Daughters of Jerusalem, Sacred Virgins, Queen Elizabeth I., Unicorn Virgin, Rand Abdel-Qader Hussein, women with long hair and others.

Karmina Šilec



8 January 2012 at 6.10pm and 6.30pm, Balcony Front Hall, Union

Women's Delights, premiere performance
costume landscape

Set and costume design: **Belinda Radulović**

Original idea: **Karmina Šilec**

Performing:
Ensemble ČKebataola!
Carmina Slovenica
Simona Raffanelli Krajnc, soprano

Video design: **Rudi Uran**

Music: **Karin Rehnquist, Daryl Runswick, Georges Aperghis, Hildegard of Bingen, Nataša Matjašec**

ABOUT MUSIC:

"It is difficult to deny things that taste of an apple." (Hildegard of Bingen)
A great deal of medieval culture was necessarily preoccupied with the task of negotiating and maintaining the perpetually uneasy balance between the mandates of heaven and those of the earth. Sacred virgins and pagan womenhoods are central to this struggle. The repertory of Women's Delights therefore includes contemporary secular and medieval church music. The style and structure of the music included in the programme vary, despite the differences, however, a general aim can be traced. As if in response to the silent forces of supernatural moments, when paths of humanity and divinity cross, the composers marked their work and then shaped it into a unique artistic response to the powerful women stories, each separately and in their own way. Restless spirits, women with long hair, miraculous, peculiar and eccentric female characters without comparison. And singing which awakens passionate longing that cannot be resisted. Neither can one resist the component that attaches the culture of the eye to the radiation of the music. Nor the feeling that a costume landscape inspired by music incites. A costumed body is exposed by giving messages, and it can at the same time be a message itself. Within the project Women's Delights the real dialogue begins - a dialogue between Karmina's sound and Belinda's costume space.

Karmina Šilec

ABOUT COSTUME LANDSCAPE:

A monster is crawling around the world – the monster of women's delights embodied in the shape of cosmetic surgery, brand names, hyper-consumerism and careerism.

This monster is stealing away our maternity, love, life, changing us into contemporary Dorian Grays. With sexual metaphors of modern culture, we call civilisation, it feeds neoliberal spiritual aggregates, destroying primal female (life) values on the way. Using devilish methods, it does not allow us to see our own life situation, but transforms us into modern slaves, being constantly fed from the source of insatiability that never runs dry.

I dwell – therefore I live? I hear – therefore I comprehend?

What am I – if anything – to first satisfy my own world of images, seen and uttered a thousand times, and only then (unfortunately) I have to translate them into something comprehensible that will die the same moment it was born?

Belinda Radulović

12 January 2012 at 6.30pm, Balcony Front Hall, Union
13 January 2012 at 7.30pm, Balcony Front Hall, Union



8 January 2012 at 7.00pm, Union Hall

Oriana, premiere performance
scenic concert

Musica Cubicularis:

Theresa Dlouhy, soprano

Joel Frederiksen, bass and renaissance lute

Domen Marinčič, viola da gamba

Tomaž Sevšek, harpsichord (orig. virginal)

Video:

Anja Jerčič, concept and material

www.solaprosticas.com, realization

Music: **John Dowland, William Byrd, John Bull, Thomas Campion, Tobias Hume, Anonymous**

England was rejuvenated during the reign of Elizabeth I. (1533-1603). Many of England's greatest playwrights were active at the time, including Marlowe, Jonson and Shakespeare. Sir Francis Drake sailed around the globe, Francis Bacon laid out his philosophical and political views, discoveries in the New World fired men's imagination and England's pride in her growing power of self-expression. The never-ending religious controversies acted as a leaven in men's minds. Music's growth in social importance and the artistic excellence it attained in the Elizabethan era closely paralleled that of literature. Elizabeth herself was a good musician and played the lute and the virginal. Secular vocal music and instrumental virtuosity were developing rapidly in this period. Only one collection of madrigals had been printed in England prior to the appearance of Byrd's first set in 1588, then no less than twenty were published by the end of the century. The first English ayres, by Dowland, appeared in 1597 and the genre quickly became one of the most popular music forms. Melancholy is typical of most of Elizabethan music but the four members of the ensemble combine period instruments with contemporary video projections and thus create their own vision of the period with a varied programme of songs of war and love, traditional renaissance ballads, instrumental variations and dances.



9 January 2012 at 7.00pm, Union Hall

Who'd Have Thought That Snow Falls, premiere performance
performative installation with voice by Jovana Popić

Music by Morton Feldman: **Three Voices, Only**

Ensemble ¡Kebataola!: Ula Šegula, Zvezdana Novaković, Mojca Potrč

Artistic director: Karmina Šilec

Singers: **Carmina Slovenica, the group Prime:** Sergeja Pavalec, Nina Hanžič, Staša Gostenčnik
(Mentor: Tadeja Vulc)

Animation: Nurgül Oruc

Costume design: Tijana Pavlov

Technical support: Zoran Terzić

Who'd have thought that snow falls introduces works by one of the most prominent composers of the previous century – Morton Feldman.

With his work Karmina Šilec continues an ongoing project of installing the music Three Voices in different inscenations or artistic contexts with various performers and artists. Thus Who'd have thought that snow falls (directed by Jovana Popić, 2012) follows Vertical Thoughts (directed by Jaka Ivanc, 2010) and CS Light (directed by Karmina Šilec, 2006).

As composer Feldman developed unique, entirely intuitive compositions. He never used any formal systems but instead developed music from one instance to another, from one sound to another. He worked with a circle of creative geniuses, including the composers Earle Brown and Christian Wolff, painters Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg, as well as the pianist David Tudor. Due to the influence of these painters in particular Feldman started to look for his own expression in the world of music. An expression that is more immediate and more physical than any other he had explored before. He developed a graphic record of music which, however, largely depended on improvisation of the performer. All through his career his works remained characteristically long, open, and quite indeterminate.

Karmina Šilec



Reflecting on the festival theme “Like a Virgin” the artist is especially drawn to the implications of the word “like” and the issue of identity with regard to two of the title’s reference points — Madonna and Morton Feldman. What does identity mean today and how is it established and manipulated through contemporary tools and cultural tendencies?

Drawing on the idea that many identities within one personality exist simultaneously, Popić shows that they are connected, yet one cannot always see the connections between those multiple identities of any given individual. In today’s ever-changing and increasingly demanding world we are forced to define ourselves anew. Also, we are constantly trying to better define ourselves, to find the source or essence as we attempt to realize who we really are and what we are searching for. In contrast to this search for an essence there are many who create an identity to be able to promote their interests in achieving a level of social or economic success. They invent an image of themselves based on socially understandable and accepted symbols that, for example, represent power and control over the others. They all belong to the world in which they are ‘like’ a Virgin but not a real Virgin. This is the world of Madonna, who is nowadays the symbol of a ‘society of constructed images’, while constantly playing with her identities.

Compared to Madonna, Morton Feldman was a genuine artist and a lucid thinker. He tried to live his life being himself, without worrying what other people might think of him. He was a true searcher for his identity in the field of art and within his own personality.

These are two contrasting searches for multiple identities. On the one hand, there are people with constructed, socially conditioned images of themselves, on the other hand, there is someone like Morton Feldman, a genuine artist, an inner searcher for his own hidden identities.

Jovana Popić’s performative installation looks at the question of identity of both groups. On the surface, it is a kind of a funny, burlesque artistic performance. Beneath the surface, the piece reveals multiple identities of both groups and at the same time investigates the relations between the groups of searchers.

Jovana Popić



10 January 2012 at 7.00pm, Union Hall

La licorne de la vierge, premiere performance

music dance event

Author of the project and music guidance: **Izidor Leitinger**

Choreography: **Natalie Pubellier**

Performing:

Izidor Leitinger, wind instruments and composition

Nathalie Pubellier, dancer

Sibille Planques, dancer

Marion Rampal, voice and composition

Luka Jamnik, electroacoustic musical instruments and composition

Sašo Vollmaier, electroacoustic musical instruments and composition

Only a young virgin can tame the powerful, restless and uncontrollable unicorn, when it finds her and lays his head into her lap. A somewhat ambiguous relationship between them creates gentleness, calm, desire, passion, sensitivity, but also releases tension, alertness, vigilance and strength, if the virgin is being used by the hunters as bait in order to get hold of the unicorn. The Virgin's Unicorn is a performance focusing on the above mentioned relations through subtle communication between dance, movement, voices and instruments in various interactive combinations, thus creating an atmosphere where the mythological couple can exist. The performance is divided into six uncut scenes inspired by the Flemish medieval tapestry composition "La dame à la licorne" from the late 15th century, composed of six individual tapestries named: 'taste', 'hearing', 'sight', 'smell', 'touch' and 'to my only desire'.

Izidor Leitinger



12 January 2012 at 7.00pm, Union Hall

13 January 2012 at 8.00pm, Union Hall

Placebo or Is There One Who Would Not Weep, premiere performance
stage concert in 14 tableaux based on Stabat Mater

Concept, direction and set design: **Karmina Šilec**

Light design: **Andrej Hajdinjak**

Costume design and styling: **Belinda Radulovič**

Movement: **Kaja Lorenci, Karmina Šilec**

Performers:

Carmina Slovenica

Slovenian Chamber Choir

Sabina Cvilak, soprano

Bernhard Landauer, countertenor

Jožica Avbelj, actress

Olga Kacjan, actress

Musica Cubicularis

Karmen Pečar, cello

Marko Hatlak, accordion

Amina Bašič, singer

Kaja Lorenci, dancer

Music: **G. B. Pergolesi, J. S. Bach, J. Cooper, A. Vivaldi, P. Vasks, G. Bryars, K. Šilec**

Eia Mater, fons amoris! — Hail, Mother, source of love!

Man surmounts death, the unthinkable, by postulating instead — in the stead and place of thought as well as death — maternal love. That love, of which divine love will be no more than a not always convincing derivative; mother love as the primitive shelter that guarantees the survival. The representation of the maternal is established on the site of that tempered anguish known as love.

A meditation inspired by the suffering of Mary, Jesus's mother, during his crucifixion, and by the medieval text 'The sorrowful mother stood'.

21 and 22 January 2012 at 7pm, Cankarjev dom, Ljubljana



CHOREGIE

3. mednarodni festival novoglasbenega gledališča / 3rd International festival of new music theatre

Umetniška voditeljica festivala / artistic director of the festival: Karmina Šilec

Oblikovanje svetlobe / light design: And Music

Oblikovanje zvoka / sound design: Danilo Ženko

Lektorica slovenskih besedil / Slovene text editor: Metka Damjan

Prevod in lektorica angleških besedil / Translation and English text editor: Saša Požek

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Peter Uhan

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NOVOGLASEBNO GLEDALIŠČE MARIBOR

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