

# ANTOLOGIJA SLOVENSKE VIOLINSKE GLASBE

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**TOMAŽ LORENZ**  
violina

**ALENKA ŠČEK-LORENZ**  
klavir


Milan Stibilj je med skladatelji nove glasbe nedvomno najbolj dosledno, toda tudi smiselno organiziral svoja dela, ki so že v zasnovi kar najstrožje zamišljena in v kompozicijski izvedbi tudi tako zgrajena. V tej svoji Asimilaciji predpisuje 4 osminski takt, a le tako, da ga postavi v oklepaj, torej kot nekakšno pomoč za izvedbo. Nenavadna in izredno močna zvočna učinkovitost, pri čemer mislimo na notranjo moč, je rezultat sproščene muzične ideje in njenega preiščenega, toda spontano zvečnega poteka, značilna pa je tudi za polno in celovito zajemanje "prečustvovane vsebine", kakor je skladatelj svoje ustvarjanje nekje sam označil. Asimilacija, kar pomeni prilagojevanje, je petdelna skladba, v kateri se deli po odločitvi izvajalca v vrstnem redu lahko zamenjajo. V nocojšnji izvedbi si sledijo tretji, drugi, prvi, četrti in peti del. Da je to mogoče, mora biti glasba kljub celoviti ideji toliko različna, da se ohrani temeljna izhodiščna misel, ki pa jo je mogoče sproti prilagoditi dovolj različni naravi posameznih delov. Vsekakor je to značilna, v naši literaturi edinstvena skladba, ki odseva ostro postavljena skladateljeva načela, obenem pa tudi njegov glasbeni credo, ki ne zadeva le dovršenega oblikovanja, pač pa v tem tudi razsežnosti skladateljevega duhovnega sveta.

**MARIJAN LIPOVŠEK**

**torek, 14. marca 1989 ob 19.30 MD**

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**CANKARJEV DOM  
RTV LJUBLJANA  
DRUŠTVO SLOVENSКИH SKLADATELJEV  
SLOVENSKI GLASBENI DNEVI**



Among the composers of recent music, Milan Stibilj is without doubt the one who has most consistently, and thus also rationally, organized his works; right from the basis, they are already most strictly conceived, and this rigour is also built into the realisation of the composition.

In his work Assimilation, he prescribes a 4/8 measure, but only as it were to place it in brackets, i.e. as a means of aid for performance. The unusual and exceptionally powerful sound effect - by which we have in mind its inner power - is the outcome of liberated musical idea and its calculated, yet still spontaneous sound-flow, and is also characteristic of the full and complete conception of the "sensory re-experience" - as the composer himself has at one place noted of the work ...

... This is certainly a markworthy, and in our musical literature unique composition, a work which illuminates the composer's clearly defined principles, and at the same time his musical credo, which involves not only the finished form but also, within it, the full scope of Stibilj's mental and spiritual world.

**Marijan Lipovsek:**  
Introductory note to the concert programme  
Ljubljana 1989