

Vinko Globokar

As a composer Vinko Globokar seems to have come from nowhere. His youthful work *Voie*, which the thirty-two year old trombonist composed in 1966, has all the hallmarks of a masterpiece. The diverse, resonant connotations of the French word 'voie' have remained characteristic of Globokar's compositions to this day. Way, piste, track: he has always tried to make a way for himself far from fashionable streets. The voice: he has demonstrated with great originality – fusing different modes of performance, speaking voice and singing voice – that music is a language. The sonority of the shout of terror is, together with other poetic qualities, the foundation of the majority of his pieces.

His complete mastery of the instrument and of styles, which Globokar has learned to perfection, has made him utterly distrustful of all conventions. His inimitable contribution to new music consists above all in the ingenious transformation of classical instruments and non-musical objects. Right from his first years in Paris, Globokar understood that collective interpretation is an extremely complex exercise in social and mental communication. This is another point that is central to his inspiration.

All this is of course not produced in the protected universe of a glass menagerie. Globokar's music absorbs the world in order to transform it. His keyword is function, and is applied as much to means as to ends. Beyond all sensual experiences, the basic themes such as power, emigration and resistance must all possess this quality which was once attributed to Enlightenment philosophy. The condition for the success of this exercise is the withdrawal of the ego. Only those who truly have something to say can manage it. The greatness of Globokar's work is deservedly due to this lack of vanity, babble and gossip.

Werner Klippelholz
(Translation by Nigel Jamieson)