

The logo for the 65th Ljubljana Festival, featuring a stylized figure with a spiral head next to the text '65.LF'.

LJUBLJANAFESTIVAL.SI



LJUBLJANA FESTIVAL - CULTURAL HUB

# SREDIŠČE VAŠIH DOŽIVETIJ

## AT THE HEART OF YOUR EXPERIENCE

Ljubljana, 27. 6. – 31. 8. 2017

Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana. / *The Ljubljana Festival was founded by the City of Ljubljana.*



Mestna občina  
Ljubljana



LJUBLJANA  
MUNICIPALITY  
OF Ljubljana

Organizacija Zbiratelj  
narodov za izboljšanje  
znanja in kulturne  
Uresničeno  
– ustanovno mesto  
– od 2015



I FEEL  
SLOVENIA

Častni pokrovitelj Ljubljana Festivala 2017 je župan Mestne občine Ljubljana Zoran Jankovič. / *The honorary patron of the Ljubljana Festival 2017 is the Mayor of Ljubljana Zoran Jankovič.*



**LJUBLJANA FESTIVAL – CULTURAL HUB**



## Ljubljana v pričakovanju kulturnega poletja!

Poletja v Ljubljani si ne moremo predstavljati brez živahnega kulturnega utripa, v središču katerega je zagotovo Ljubljana Festival, ki tudi letos prinaša vrhunska domača in svetovna umetniška imena, izvrstne predstave in raznovrstne kulturne užitke.

Ljubljana Festival, ki sodi med najpomembnejše poletne festivale v Evropi, vsako leto znova postavlja izjemno visoke standarde in prepričan sem, da nas bo tudi letošnja, že 65. izvedba navdušila. Ekipe Festivala Ljubljana, ki ga že jubilejno 25. leto vodi direktor in umetniški vodja Darko Brlek, je vnovič pripravila program, ki bo zagotovo navdušil tudi najbolj zahtevne ljubitelje uprizoritvenih umetnosti.

Uvodno prizorišče festivala bo tudi letos Kongresni trg, ki bo pričaral čudovito kuliso Carmini Burani v izvedbi katalonske La Fura Dels Baus, ki pripravlja pravi otvoritveni spektakel. Sledili bodo nastopi številnih zvezd z največjih svetovnih odrov, še posebno pa sem vesel, da Festival Ljubljana podpira tudi ustvarjalnost domačih umetnikov, in tako si bomo letos na odru Križank med drugim lahko premierno ogledali novi muzikal Vesna.

Spoštovane obiskovalke, spoštovani obiskovalci,

ekipa Festivala Ljubljana je tudi letos poskrbela za vrhunski in raznovrsten program, v katerem boste zagotovo uživali prav vsi, tudi najbolj zahtevni ljubitelji umetnosti. Preverite program in si privoščite kulturna doživetja za svojo dušo.

Dobrodošli torej v zame najlepšem mestu na svetu, naši Ljubljani, ki je na vsakem koraku prepredena s kulturnim dogajanjem. V mestu, v katerem vsi živimo skupaj, hkrati pa spoštujemo različnost, saj se zavedamo, da le s solidarnostjo, tovarištvom in medsebojnim spoštovanjem lahko stopimo v lepo prihodnost. In umetniki, ki se predstavljajo na Ljubljana Festivalu, nam sporočajo prav to.

**Zoran Janković**

župan Mestne občine Ljubljana

## A summer of culture awaits Ljubljana!

*It is impossible to imagine summer in Ljubljana without a vibrant cultural scene, at the centre of which there is, of course, the Ljubljana Festival, which once again this year brings top artists from Slovenia and around the world and promises an abundance of outstanding performances and a variety of cultural pleasures.*

*The Ljubljana Festival is one of the most important summer festivals in Europe. Year after year it sets extremely high standards and I am sure that this year's 65th edition of the festival will be no exception. The Ljubljana Festival team, now in its 25th year under general and artistic director Darko Brlek, has once again prepared a programme that is sure to satisfy even the most demanding lovers of the performing arts.*

*The opening venue of this year's festival will once again be Congress Square (Kongresni trg), which will form a wonderful backdrop for the Catalan theatre company La Fura dels Baus's production of Carmina Burana – a truly spectacular opening event. This will be followed by performances by many major names from around the world. I am especially pleased that the Ljubljana Festival also supports the creativity of home-grown artists. This year, among other things, we will be able to enjoy the premiere of a new Slovene musical, Vesna, on the Križanke stage.*

*Dear visitors,*

*Once again this year the Ljubljana Festival team has come up with a diverse programme of the very highest level, which is sure to please everyone, even the most demanding lovers of the arts. Browse the programme and treat your soul to an unforgettable cultural experience.*

*Allow me to welcome you to what is, for me, the most beautiful city in the world, our Ljubljana, with cultural events taking place everywhere you turn. A city where we all live together but at the same time respect diversity, because we are aware that only through solidarity, comradeship and mutual respect can we march towards a bright future. And this is the message sent to us by the artists appearing at this year's Ljubljana Festival.*

**Zoran Janković**

Mayor of the City of Ljubljana



Foto / Photo: Milha Fres

## Ljubljana Festival – središče vaših doživetij že 65 let Praznujmo skupaj!

Dragi prijatelji Ljubljana Festivala,

začetki Ljubljanskega poletnega festivala segajo v leto 1952, ko je Turistično društvo Ljubljana priredilo prvi Turistični teden. Naslednje leto je bil Ljubljanski festival organiziran prvokrat in obiskovalcem ponudil nabor kulturnih dogodkov, leto pozneje pa so v okviru mesta ustanovili zavod Festival Ljubljana. Med letoma 1952 in 1956, ko sta Ljubljani županovala dr. Heli Modic in Marijan Dermastija, so mestne oblasti naprosile enega najboljših arhitektov, izjemnega Jožeta Plečnika, naj preoblikuje Križanke v prostor za prireditve Ljubljanskega festivala. Plečnik se je na povabilo odzval in ustvaril enega od biserov evropske kulturne dediščine. Letos se ga še posebno spominjamo; praznujemo namreč 145. obletnico rojstva in 60. obletnico smrti umetnika, ki ni zaznamoval le Ljubljane, kot jo poznamo danes, ampak tudi Dunaj in Prago. To me navdaja s ponosom, saj ravno naš zavod domuje v prostorih, ki tako očitno nosijo arhitektov umetniški pečat. Pečat umetnika, ki je Križanke spremenil v edinstveno prizorišče v Evropi. Ta izjemni kompleks nekdanjega

samostana križniškega reda, h kateremu sodi tudi znamenita Križevniška cerkev, je bil razglašen za kulturni spomenik kar dvakrat; leta 1986 na lokalni ravni, leta 2016 pa na državni. Križevniška cerkev je za delovanje našega zavoda izredno pomembna, saj letno na tem posebnem prizorišču izvedemo več kot sto prireditev, ki so vsebinsko primerne le za ta prostor. Prizadevamo si, da jo bomo obdržali in ohranili kompleks v celoti, nedotaknjen in enovit.

Ljubljana je ena najbolj živahnih evropskih prestolnic in še pred prihodom poletja, ko ulice oživijo, se z Ljubljana Festivalom začne življenje na prav poseben način. Postal je stalnica življenja v mestu, kultura pa del našega vsakdana, ki nas druži in povezuje. Ljubljana Festival se je z leti razvijal, širil in spreminjal, na naših odrih se je tako v mnogo poletjih zvrstilo veliko imen svetovnega slovesa. Preživel je vzpone in padce, a zaradi požrtvovalnosti mnogih je danes s svojim vrhunskim programom postavljen na piedestal kulturnega dogajanja v Ljubljani in tako prepoznaven tudi zunaj naših meja. Skrbno izbran festivalski program je pomemben pri spodbujanju in ustvarjanju umetnosti ter kulturnega turizma, ki dviguje zavest o ohranjanju zgodovinskih objektov, vpliva pozitivno na kulturno identiteto domačinov, si prizadeva za kulturno izmenjavo, ne nazadnje pa ima tudi močne ekonomske učinke v celotni regiji. V Ljubljani se vsako leto povečuje število turistov, zlasti tistih, ki naše glavno mesto obiščejo zaradi kulturne ponudbe, Ljubljana Festival pa je v svoji 65-letni zgodovini postal njen nepogrešljivi del. Tako turizem in kultura igrata bistveno vlogo pri boljšem razumevanju bogate raznovrstnosti regionalnih kultur v Evropi in zavedanju skupne evropske dediščine. Naše glavno vodilo je dober program, kulturni turizem naj bo njegov rezultat in dodana vrednost.

Letos zaznamujemo festivalski jubilej, zato smo uverturo v poletni festival priredili že v februarju, z odličnim koncertom slovitega Londonskega kraljevega filharmoničnega orkestra. Izvedba najstarejšega, najpomembnejšega ter enega največjih poletnih festivalov ne le v Sloveniji, ampak širši regiji, je svojevrsten izziv.

V 65. izvedbi bo v več kot dveh mesecih na svojih odrih gostil uveljavljene domače in tuje umetnike z vseh področij umetnosti, poklonili pa se bomo tudi lani prekmalu preminulemu Tomažu Pandurju, mojstru režije in snovalcu velikih idej, z dramsko predstavo Brezmadežna. Ni naključje, da bomo ponovno uprizorili Pandurjevo delo, saj je bila pred leti, prav na 63. festivalu, uprizorjena premiera njegovega Fausta. Pandur je menil, da režiserji vse življenje režirajo eno predstavo, in upravičeno bi lahko rekli, da je bil Faust Pandurjevo osrednje delo, saj ga je na oder postavil kar trikrat. Z veseljem napovedujem ponovitev Fausta v prihodnjem letu, ko bo naše poletno gledališče že imelo novo streho.

Zahvalil bi se rad naši ustanoviteljici, Mestni občini Ljubljana, in županu, gospodu Zoranu Jankoviću, mestnemu svetu ter vsem našim zvestim sponzorjem in podpornikom. Posebno vlogo imajo seveda tudi obiskovalci naših prireditev, ki zvesto, že 65 let, prepoznavajo vrednost Ljubljana Festivala.

Kultura je nenadomestljiva, prepustite se ji. Dovolite, da vam z opojnimi zvoki in nepozabnimi doživetji seže v srce.

**Darko Brlek**

Direktor in umetniški vodja Festivala Ljubljana

**Ljubljana Festival – at the  
heart of your experience  
for 65 years  
Let's celebrate together!**

*Dear friends of the Ljubljana Festival,*

*The origins of Ljubljana's summer festival date back to 1952, when the Tourist Society of Ljubljana organised the first Tourist Week. The following year saw the first edition of the Ljubljana Festival, featuring a wide selection of cultural events. A year later the City of*

Ljubljana created the Festival Ljubljana organisation. Between 1952 and 1956, a period in which Heli Modic was succeeded by Marijan Dermastia as mayor of Ljubljana, the city authorities asked the great architect Jože Plečnik to transform the Križanke complex into a venue for the events of the Ljubljana Festival. Plečnik accepted the invitation and created one of the pearls of European cultural heritage. We remember him in particular this year, as we celebrate the 145th anniversary of the birth and the 60th anniversary of the death of an artist who left his mark not only on Ljubljana as we know it today, but also on Vienna and Prague. That our organisation should have its home in a place that bears the architect's stamp so clearly – the stamp of the artist who transformed Križanke into a venue unique in Europe – is something that fills me with pride. The remarkable complex of the former monastery of the Knights of the Teutonic Order, which includes the Baroque church dedicated to Mary, Help of Christians, commonly referred to simply as Križanke Church or Križevniška Church, has been proclaimed a cultural monument on two separate occasions: at the local level in 1986 and at the national level in 2016. Križanke Church is an important part of our activities, since every year it serves as a very special venue for more than 100 events that by their nature are particularly suited to such a space. We are making every effort to keep it and in this way maintain the complex as an intact, single entity.

Ljubljana is one of the liveliest European capital cities. Even before summer arrives and the streets fill with people, the Ljubljana Festival brings life to the city in a very special way. It has become a constant of life in the city. Culture is part of our everyday lives, something that unites and connects us. The Ljubljana Festival has developed, expanded and transformed over the years. A succession of world-famous artists have appeared on our stages over the course of many summers. The festival has experienced ups and downs, but thanks to the sacrifice and hard work of many, it stands today at the pinnacle of cultural events in Ljubljana, with a programme of the highest quality, and its reputation has spread beyond our borders. The carefully chosen festival programme

is important in the promotion and creation of art and of cultural tourism, which raises awareness of the conservation of historic buildings, has a positive influence on the cultural identity of the city's inhabitants, and encourages cultural exchange. Last but not least, it has significant economic effects throughout the region. The number of tourists visiting Ljubljana is growing every year, with a particular increase in those who visit our capital city for its cultural attractions, of which the Ljubljana Festival has become an essential part over the course of its 65-year history. Both tourism and culture play a significant role in improving understanding of the rich diversity of regional cultures in Europe and awareness of our common cultural heritage. Our guiding principle is a good programme. Cultural tourism should be the result of this, and an added value.

This year represents a jubilee edition of the Ljubljana Festival, so we have decided to organise an »overture« for the events of the summer in the form of a February concert by the world-famous Royal Philharmonic Orchestra. Putting on the Ljubljana Festival – the oldest and most important summer festival not only in Slovenia but in the wider region, and also one of the largest – is a special challenge. For the 65th edition, established artists from every field of the arts and from all over the world will take to the stage over a period of more than two months. We will also pay homage to a masterly director and creator of great ideas, Tomaž Pandur, who died last year, with a presentation of his drama *Immaculata*. It is no coincidence that we are again staging one of Pandur's works. Two years ago, at the 63rd Festival, we premiered his *Faust*. Pandur believed that directors spend their entire life directing the same play. In this sense *Faust* may justifiably be described as Pandur's central work, since he staged it three times. I am very happy to announce the return of *Faust* next year, by which time our summer theatre will have its new roof.

I would like to thank our founding institution, the City of Ljubljana, Ljubljana's mayor Mr Zoran Jankovič, the city council and all our loyal sponsors and supporters. An essential role is, of course, also played by all those who attend our events and whose recognition of the value of the Ljubljana Festival has remained constant for 65 years.

Culture is irreplaceable – surrender to it. Let a world of entrancing sounds and unforgettable experiences into your heart.

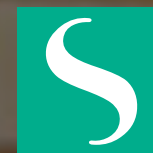
**Darko Brlek**

Director and Artistic Director of the  
Ljubljana Festival

**BLIZU SVA SI,  
KER SI DELIVA SKRBI.**

**Z DOBRO  
ZAVAROVALNICO  
JE ENAKO.**

NIKOLI SAMI



**SAVA**  
ZAVAROVALNICA

# KOLENDAR PRIREDITEV

7. 6. **VESNA**  
Križanke muzikal

8. – 10. 6.  
Križanke ponovitve

18. 6. **MAMMA MIA!**  
Križanke muzikal

21. 6. **POLETNA NOČ – Koncert**  
Kongresni trg ob 80. obletnici rojstva  
Jožeta Privška

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## Otvoritev 65. Ljubljana Festivala

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27. 6. C. Orff: **CARMINA BURANA**  
Kongresni trg **LA FURA DELS BAUS**

29. 6. **ELIŃA GARANĀA**, mezzosopran  
Cankarjev dom

30. 6. – 3. 7. **LJUBLJANA FESTIVAL NA**  
**LJUBLJANICI**

30. 6. **TOMAŽ DOMICELJ**  
Peklensko dvorišĉe

3. 7. **ORKESTER**  
Cankarjev dom **SANKTPETERBURŠKE**  
**FILHARMONIJE**

4. 7. E. Kálmán:  
SNG Opera in **KNEGINJA ĀARDAŠA**,  
balet Ljubljana opereta

10. 7. **MARTHA ARGERICH**, klavir  
Cankarjev dom

11. 7. **ORKESTER SLOVENSKE**  
Slovenska **FILHARMONIJE**  
filharmonija

12. – 14. 7. E. Kálmán:  
SNG Opera in **KNEGINJA ĀARDAŠA**,  
balet Ljubljana opereta

16. – 21. 7. **XX. MEDNARODNA LIKOVNA**  
Križanke **KOLONIJA**

17. 7. **AKADEMIJA BRANIMIR**  
Grand Hotel **SLOKAR**  
Union

18. 7. **HOMMAGE Á TOMAŽ**  
SNG Opera in **PANDUR -**  
balet Ljubljana **BREZMADEŽNA /**  
**IMMACULATA**

19. 7. **ROBY LAKATOS**, violina  
Križanke

20. 7. **JOHN MALKOVICH**  
Unionska **dvorana, Grand**  
Hotel Union

22. 7. **AKADEMIJA BRANIMIR**  
Grand Hotel **SLOKAR**  
Union

23. 7. **AKADEMIJA BRANIMIR**  
Grand Hotel **SLOKAR**  
Union

27. 7. **GODALNI KVARTET**  
Križevniška **BEOGRAJSKE FILHARMONIJE**  
cerkev

30. 7. **AKADEMIJA BRANIMIR**  
Grand Hotel **SLOKAR**  
Union

31. 7. **GODALNI KVARTET ULIKSES**  
Križevniška **cerkev**

1. 8. **AKADEMIJA BRANIMIR**  
Grand Hotel **SLOKAR**  
Union

1. 8. **RICHARD GALLIANO**,  
Križevniška harmonika  
cerkev

2. 8. **Michael Martin Kofler**, flavta  
Križevniška **Martin Beliĉ**, flavta  
cerkev **Stephan Kiefer**, klavir

3. 8. **NIKA GORIĀ**, sopran  
Križevniška **cerkev**

7. 8. **DIMITRIJ SITKOVECKI**, violina  
Križevniška **cerkev**

8. 8. **GIAN MARIA BONINO**, klavir  
Križevniška **cerkev**

8. 8. **GIAN MARIA BONINO**, klavir  
Križevniška **Trio Astra**  
cerkev

9. 8. **DIMITRIJ SITKOVECKI**, violina  
Križevniška **Boris Bizjak**, flavta  
cerkev

10. 8. **MARKO HATLAK &**  
Križanke **FUNTANGO**  
**IZTOK MLAKAR**, posebni gost

16., 17. 8. **VESNA**, muzikal  
Križanke

21. 8. **VRHUNCI MUZIKALOV IZ**  
Križanke **WEST ENDA IN BROADWAYA**

22. 8. Ana Sokoloviĉ: **SVATBA**  
SNG Opera in **balet Ljubljana**

23., 24. 8. G. Puccini: **MADAMA**  
Cankarjev dom **BUTTERFLY**

25. 8. **VLADO KRESLIN** z gosti  
Križanke

28. 8. **ANSAMBEL ZA SODOBNO**  
Viteška **GLASBO MD7 - Koncert**  
Križanke **ob 15. obletnici prvega**  
**koncerta**

29. 8. **I REMEMBER ELVIS**  
Križanke

29. 8. R. Wagner: **SIEGFRIED**  
Cankarjev dom

30. 8. R. Wagner: **SOMRAK BOGOV**  
Cankarjev dom

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## Zakljuĉek 65. Ljubljana Festivala

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31. 8. **ORKESTER MARIINSKEGA**  
Cankarjev dom **GLEDALIŠĀA IZ SANKT**  
**PETERBURGA**



# CALENDAR OF EVENTS

7. 6. **VESNA**  
Križanke musical  
8. – 10. 6. repeat performances  
Križanke

18. 6. **MAMMA MIA!**  
Križanke musical

21. 6. **SUMMER NIGHT – Jože**  
Congress Privšek 80<sup>th</sup> Anniversary  
Square Concert

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## Opening of the 65<sup>th</sup> Ljubljana Festival

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27. 6. C. Orff: **CARMINA BURANA**  
Congress LA FURA DELS BAUS  
Square

29. 6. **ELĀNA GARANČA**,  
Cankarjev dom mezzo-soprano

30. 6. – 3. 7. **LJUBLJANA FESTIVAL ON THE**  
LJUBLJANIČA

30. 6. **TOMAŽ DOMICELJ**  
Devil's Courtyard

3. 7. **ST PETERSBURG**  
Cankarjev dom **PHILHARMONIC**  
**ORCHESTRA**

4. 7. E. Kálmán:  
SNG Opera & Ballet Ljubljana **THE GYPSY PRINCESS**  
operetta

10. 7. **MARTHA ARGERICH**, piano  
Cankarjev dom

11. 7. **SLOVENIAN PHILHARMONIC**  
Slovenian **ORCHESTRA**  
Philharmonic

12. – 14. 7. E. Kálmán:  
SNG Opera & Ballet Ljubljana **THE GYPSY PRINCESS**  
operetta

16. – 21. 7. **20<sup>TH</sup> INTERNATIONAL FINE**  
Križanke **ARTS COLONY**

17. 7. **BRANIMIR SLOKAR**  
Grand Hotel **ACADEMY**  
Union

18. 7. **HOMMAGE Á TOMAŽ**  
SNG Opera & Ballet Ljubljana **PANDUR – THE**  
**IMMACULATE / IMACULATA**

19. 7. **ROBY LAKATOS**, violin  
Križanke

20. 7. **JOHN MALKOVICH**  
Union Hall, Grand Hotel  
Union

22. 7. **BRANIMIR SLOKAR**  
Grand Hotel **ACADEMY**  
Union

23. 7. **BRANIMIR SLOKAR**  
Grand Hotel **ACADEMY**  
Union

27. 7. **BELGRADE PHILHARMONIC**  
Križevniška **STRING QUARTET**  
Church

30. 7. **BRANIMIR SLOKAR**  
Grand Hotel **ACADEMY**  
Union

31. 7. **ULYSSES STRING QUARTET**  
Križevniška  
Church

1. 8. **BRANIMIR SLOKAR**  
Grand Hotel **ACADEMY**  
Union

1. 8. **RICHARD GALLIANO**,  
Križevniška accordion  
Church

2. 8. **Michael Martin Kofler**, flute  
Križevniška **Martin Belič**, flute  
Church **Stephan Kiefer**, piano

3. 8. **NIKA GORIČ**, soprano  
Križevniška  
Church

7. 8. **DMITRY SITKOVETSKY**, violin  
Križevniška  
Church

8. 8. **GIAN MARIA BONINO**, piano  
Križevniška  
Church

8. 8. **GIAN MARIA BONINO**, piano  
Križevniška **Trio Astra**  
Church

9. 8. **DMITRY SITKOVETSKY**, violin  
Križevniška **Boris Bizjak**, flute  
Church

10. 8. **MARKO HATLAK &**  
Križanke **FUNTANGO**  
**IZTOK MLAKAR**, special  
guest

16., 17. 8. **VESNA**, musical  
Križanke

21. 8. **HIGHLIGHTS FROM WEST**  
Križanke **END AND BROADWAY**  
**MUSICALS**

22. 8. Ana Sokolović:  
SNG Opera & Ballet Ljubljana **SVADBA (THE WEDDING)**

23., 24. 8. G. Puccini: **MADAMA**  
Cankarjev dom **BUTTERFLY**

25. 8. **VLADO KRESLIN** and guests  
Križanke

28. 8. **MD7 CONTEMPORARY**  
Knight's Hall, **MUSIC ENSEMBLE – Concert**  
Križanke **to mark 15<sup>th</sup> anniversary of**  
**the first performance**

29. 8. **I REMEMBER ELVIS**  
Križanke

29. 8. R. Wagner: **SIEGFRIED**  
Cankarjev dom

30. 8. R. Wagner:  
Cankarjev dom **TWILIGHT OF THE GODS**

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## Closing of the 65<sup>th</sup> Ljubljana Festival

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31. 8. **MARIINSKY ORCHESTRA**  
Cankarjev dom

## Lokacije / Locations

- 1 Cankarjev dom  
*Cankarjev dom*
- 2 Kongresni trg  
*Congress Square*
- 3 Slovenska filharmonija  
*Slovenian Philharmonic*
- 4 Križanke  
*Križanke*
- 5 Breg
- 6 Gallusovo nabrežje  
*Gallus Embankment*
- 7 Dvorni trg
- 8 Ribji trg
- 9 SNG Opera in balet Ljubljana  
*SNG Opera & Ballet Ljubljana*
- 10 Grand Hotel Union  
*Grand Hotel Union*



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<b>VESNA</b> muzikal / <i>musical</i>		
<b>MAMMA MIA!</b> Muzikal / <i>Musical</i>		
<b>POLETNA NOČ / SUMMER NIGHT</b>		
<b>C. Orff: CARMINA BURANA LA FURA DELS BAUS</b>		
<b>ELĀNA GARANČA</b> , mezzosopran / <i>mezzo-soprano</i>		
<b>LJUBLJANA FESTIVAL NA LJUBLJANICI / LJUBLJANA FESTIVAL ON THE LJUBLJANICA</b>		
<b>TOMAŽ DOMICELJ</b>		
<b>ORKESTER SANKTPETERBURŠKE FILHARMONIJE / ST PETERSBURG PHILHARMONIC ORCHESTRA</b>		
<b>E. Kálmán: KNEGINJA ČARDAŠA / THE GYPSY PRINCESS</b> opereta / <i>operetta</i>		
<b>MARTHA ARGERICH</b> , klavir / <i>piano</i>		
<b>NIE JIAPENG</b> , violončelo / <i>cello</i>		
<b>E. Kálmán: KNEGINJA ČARDAŠA / THE GYPSY PRINCESS</b> opereta / <i>operetta</i>		
<b>XX. MEDNARODNA LIKOVNA KOLONIJA / XX. INTERNATIONAL FINE ARTS COLONY</b>		
<b>AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY</b>		
<b>BREZMADEŽNA / IMMACULATA – HOMMAGE Á TOMAŽ PANDUR</b>		
<b>ROBY LAKATOS</b> , violina / <i>violin</i>		
<b>JOHN MALKOVICH</b>		
<b>AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY</b>		
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# INTERVJUJI INTERVIEWS



**GORAZD SLAK**, producent muzikala Vesna / *producer of the musical Vesna*

**1. Muzikal je mlad žanr – svetlih in temnejših tonov. Slovenske zgodbe so povečini tragične, vendar se zadeve spreminjajo. Menite, da je lahko muzikal vedrejših vsebin prav tako spektakel? / The musical is still a young genre – full of light and darker tones. Slovene stories are usually tragic, but things are changing. Do you believe that a musical on a more cheerful subject can also make a good spectacle?**

Projekti, ki smo se jih lotili, nastajajo po izvornih slovenskih zgodbah. Če bi pogledali nazaj v slovensko literaturo, bi ugotovili, da je večino zgodb, vljudno rečeno, nesrečnih. Vendar vsakič, ko razviješ nihi teh zgodb, v njih najdeš upanje in željo po uspehu, željo po ljubezni, željo po življenju. Seveda so lahko spektakli tudi muzikali vedrejših vsebin (ni potrebno, da vsi umrejo, kot v *Les Misérables*) in to bomo dokazovali letos, ko bomo predstavili muzikal Vesna.

*The projects we have tackled are based on original Slovene stories. If you look back at Slovene literature, you will find that the majority of stories are, putting it politely, unhappy. But every time you unpick the threads of these stories, you find in them hope and desire for success, a desire for love, a desire for life. Of course musicals with more cheerful subjects can also make great spectacles (there's no need for everyone to die, like in *Les Misérables*), and we're going to prove it this year when we present Vesna.*

**2. Muzikal Vesna je narejen po motivih istoimenskega slovenskega filma. Je bilo izziv delati s predelovanjem slovenskega filma? / The musical Vesna is based on the Slovene film of the same name. How much of a challenge was it to adapt this film?**

Občutki so bili podobni, kot pri pripravi muzikala Cvetje v jesni. Čutili smo veliko spoštovanje do predloge in še večjo odgovornost. Sicer smo se pri Cvetju v jeseni veliko bolj naslanjali na literarno, kot na filmsko predlogo, ampak postopki so enaki: temeljita analiza scenarija, postavitve likov, nato pa najprej upesnitve celotnega teksta (da vidimo, kje nastanejo problemi) in priprava glasbe. Vse skupaj se mora zliiti v celoto, ki jo nato koreograf in režiser oblikujeta v predstavo.

*It was a similar feeling to when we were preparing the musical Blossoms in Autumn. We felt great respect for the original, and even more responsibility. Although with Blossoms in Autumn we based ourselves much more on the original book than on the film version, the process is the same: a thorough analysis of the script, working up the characters, and then putting the entire text into song form (to see where the problems are) and preparing the music. Everything has to come together to form a whole, after which it is the job of the choreographer and the director to shape it into a show.*

**3. Bili ste programski direktor na slovenskih komercialnih televizijah. Kaj vas je zaneslo v gledališke vode? Izziv in želja po nečem novem? / You used to be the head of programming at a**

**commercial television station. What was it that attracted you to the world of the theatre? A challenge and the desire for something new?**

Vsako jutro programski direktor televizije prejme rezultate gledanosti prejšnjega dne. A to so le številke. Ni močnejšega čustvenega dražljaja, kot opazovati polno dvorano gledalcev, ki ob zaključku predstave nastopajoče nagradijo s stoječimi ovacijami. Ta občutek, da si ljudem polepšal dan, da se jih je zgodba dotaknila, morda kdaj kakšna solza, morda kdaj kakšen nasmeh, je izredno močan. In lep.

*Every morning the head of programming of a TV station looks at the previous day's viewing figures. But these are just numbers. There is no stronger emotional stimulus than to see a packed theatre reward the performers with a standing ovation at the end of a show. The feeling that you have brightened people's day, that the story has touched them, perhaps made them cry or smile, is incredibly powerful. And beautiful.*

**4. Od kje ideja ravno za predelavo filma Vesna? / Where did the idea to adapt Vesna come from?**

Vesna je bila prva slovenska romantična komedija, ki so jo prikazovali v kinematografih. Film si je ogledalo več kot milijon gledalcev, (Vesna je še dandanes eden najbolj gledanih slovenskih filmov, ko je na sporedu televiziji). Zgodba je zelo slovenska, tudi zelo verjetna (no, Republiški izpitni center bi najverjetneje drugače odreagirjal, kot je profesor Kosinus), predvsem pa zelo prijetna.

*Vesna was the first Slovene romantic comedy to be shown in cinemas. It was seen by more than a million people (even today Vesna attracts a big audience whenever it is shown on TV). The story is a very Slovene one, and also very believable (except that in real life the National Examination Centre would probably not have reacted the same way as Professor Cosine). Above all, though, it's a very nice story.*

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## **CARLUS PADRISSA**, režiser Carmine Burane / *director of Carmina Burana*

### **1. Kako deluje gledališka skupina La Fura dels Baus? / How does La Fura dels Baus operate?**

Smo skupina šestih režiserjev, ki bodisi sodelujemo pri delu bodisi delamo samostojno. Ustvarjamo različne umetniške projekte, na primer na področju glasbe, fizičnega gledališča, velikih predstav, izobraževanja, opere in tudi filma.

*We are a group of six directors who work either together or independently. We work on different kinds of artistic projects: music, physical theatre, large-scale shows, training courses, operas and even cinema.*

**2. Zdi se, da poskušate najčistejše oblike združiti z modernimi, skoraj avantgardnimi. Gre za nekakšno modernizacijo opere. Kaj želite sporočiti občinstvu s prepletanjem različnih oblik? / It seems as though you are trying to combine the purest forms of opera with modern, almost avant-garde forms. A sort of modernisation of opera. What message are you aiming to send to your audience by mixing these different forms?**

Tudi po vseh teh letih furanskega dela še vedno sprejemamo nove izzive. Zame je izziv v svetu opere ustvarjati predstave, ki občinstvo potegnejo vase. Prizadevamo si ustvarjati predstave, ki prodirajo

v vse čute občinstva, dokler jih ne pripravimo do celostnega doživljanja.

*After all these years working as La Fura dels Baus, we still have the desire to take on new challenges. My challenge is to create immersive shows within the context of opera. To create shows that penetrate the audience via all their senses, until we get them to live a global experience.*

**3. Ste eden najbolj priznanih režiserjev na svetu. Zakaj po vašem mnenju vaše »opere« pritegnejo toliko gledalcev, ki niso operni navdušenci? / You are among the most acclaimed directors in the world. What is it about your »operas« that manages to attract audiences who don't usually like opera?**

Kot sem rekel, trudimo se ustvarjati opere, ki popolnoma prevzamejo občinstvo in jim omogočijo celostno doživetje. V svet opere smo vstopili pripravljeni na sprejemanje novih izzivov. Opero dojemam kot mešanico glasbe, poezije, gledališča, plastičnih umetnosti in svetlobe. Gre za uvajanje novega, preseganje ustaljenega in uporabo novih tehnologij. To je ključ za doseganje novih občinstev.

*As I was saying, we try to create immersive operas and a global experience. We got into opera with a willingness to assume new challenges. I like the fact that operas are a mixture of music, poetry, theatre, plastic arts and light. To innovate, to transgress and to use new technologies. This is the key to reaching new audiences.*

**4. Kaj menite o številnih posnemovalcih dela vaše gledališke skupine? / What do you think of all your various imitators?**

Živimo v močno globaliziranem svetu, tako da je ustvarjalni prenos zelo živ. Vplivi se širijo po zraku in jih je treba izkoristiti.

*We live in such a globalised world that creative friction is an inevitable part of it. Influences circulate through the air and they are there to be used.*

**5. Carmina Burana je glasbena oda življenju. Ali poleg osupljive postavitve ravno to pritegne ljudi k tej predstavi? Kaj mislite? / Carmina Burana is a musical ode to life. Is that what attracts people to this show, along with its striking staging?**

Carl Orff je to scensko kantato s sekularnimi besedili zložil, da bi se pela ob spremljavi glasbil in čarobnih podob. Z mojo ekipo – ki jo sestavljajo Chu Uroz, David Cid, Jaume Grau, la Zamira Pasceri, Melanie Schroeder in Josep Vicent – smo si prizadevali ustvariti takšne podobe tako, da izvajalci nastopajo bodisi potopljeni v vodo bodisi letijo skozi zrak ob svetleči scenografiji.

*Carl Orff subtitled his scenic cantata »Secular songs for singers and choruses to be sung together with instruments and magic images«. That is why my team – Chu Uroz, David Cid, Jaume Grau, Zamira Pasceri, Melanie Schroeder and Josep Vicent – and I have sought to create those images, either submerging the performers in water or flying through the air in scenographies of light.*

.....



## **ELĪNA GARANČA,** mezzosopran / mezzo-soprano

**1. Vaš mož je mojster dirigentske paličice. Je to za vas prednost? / Your husband is a master of the baton. Would you say that is an advantage for you or not?**

Vsekakor. Najbolje pozna moj glas in sodelovala sva že na številnih koncertih, zato se čutiva, poznavata in si slepo zaupava.

*Absolutely. There is nobody else who knows my voice as good as he does and we have done so many concerts together already so that we feel each other, we know each other, we trust each other blind.*

**2. Kako se pripravljate na različne glasbene vloge? / How do you prepare for different musical roles?**

Po navadi poslušam posnetek orkestra in zbora, da dobim občutek opere kot celote, če je nisem že videla ali slišala. Nato vse preberem in začnem peti arije. Vlogo začnem oblikovati najmanj leto dni pred dejansko produkcijo. Imam učitelja petja in učitelja govora. Z njima sodelujem, še preden se lotim produkcije.

*Usually I start by listening to a recording, to get a feeling for the opera as a whole, if I haven't already seen or heard it. Then I read it all through and start singing the arias. I start preparing the role at least a year in advance of the actual production. I have*

*my voice teacher and language coach. I work with them even before I start work on a production.*

**3. Ste si od nekdaj želeli postati mezzosopranistka? / Did you ever aspire to become something other than a mezzo-soprano?**

Da! Ne maram pritiska soprana na odru in vsakodnevne pozornosti. Soprane rada spravljam ob živce, ko zvečer pojemo v duetu.

*No! I wouldn't want the pressure that a soprano is under on stage, and all the attention on a daily basis. I like to make the soprano nervous when we sing duets!*

**4. Ste mati in operna diva. Izdajte nam skrivnost usklajevanja uspešne kariere in družinskega življenja. / You are a mother and an opera diva – what is your secret for having both a successful career and a family?**

Trudim se, vendar je precej zahtevno. Pogosto mi spodleti na eni ali drugi strani. Vedno zamujam in vedno mi nekaj manjka – poklicno kot pevki ter zasebno kot materi, ženi in ženski. Zavedam pa se, da ne bi mogla biti samo eno ali drugo. Potrebujem različne svetove, da lahko lovim ravnotežje. Dovolj prostora imam za eno in drugo stvar.

*I try hard but it isn't easy, and I often fail in one or the other. I'm always late and something is always missing – professionally as a singer and privately as a mother, a wife and a woman. But I know I couldn't just be one or the other. I need these different worlds in order to be able to find a balance. I have enough space to be both things.*

**5. Kaj vas v življenju poleg družine in klasične glasbe še navdušuje? / Next to your family and classical music, what are your greatest pleasures in life?**

Rada vrtnarim. Pozimi komaj čakam, da napoči pomlad in lahko končno posadim rože ter posejem semena. Poleti jemo izključno zelenjavo, ki zraste na našem vrtu. Ker vodim dve gospodinjstvi – v

Španiji in Latviji – vrtnarim na dveh koncih. Zanimivo je spremljati, kako sonce, toplota in dež različno vplivajo na rastline v Španiji in Latviji. Paradižnik v Španiji je božanski, jagode pa so precej okusnejše v Latviji.

*I love gardening! In winter I can't wait for spring to arrive so I can start planting my flowers and seeds. In summer we only eat vegetables from our garden. And since I run two households – one in Spain and the other in Latvia – I do it all twice. It's interesting to see how sun, warmth and rain affect plants differently in Spain and Latvia. The tomatoes in Spain are amazing, but strawberries are much better in Latvia.*

**6. Prejeli ste že številne nagrade. Bili ste tudi najmlajša prejemnica avstrijske nagrade za komorno pevko. To je velika čast. Kaj vam pomenijo te nagrade? / You have received numerous awards and you are also the youngest ever recipient of the Austrian honorific title of Kammersängerin, which is a huge honour. What do all these awards mean to you?**

Da se staram ... (Smeh.) Očitno dobro opravljam svoje delo in za to sem nagrajena. Počasi se bom morala umakniti mlajšim kolegicam, da se bodo lahko uveljavile. Sem realna: kot pevka imam pred seboj še od deset do petnajst aktivnih let, zato se moram izkazati.

*It means I'm getting older and older... hahaha! I realise that I must have done things right in my professional career up to now, and for this I am rewarded. I also realise that eventually I will have make way for younger colleagues. I'm a realist: I probably have between 10 and 15 active years left as a singer, so I have to do my best.*

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## **IVAN LEO LEMO**, režiser operete Kneginja Čardaša / *director of operetta The Gypsy Princess*

**1. Znani ste kot režiser predstav, v katerih nastopajo močni in zanimivi ženski liki. Zakaj vas ženski liki tako navdihujejo? / You are known as a director of plays featuring strong and interesting female characters. Why do female characters inspire you so much?**

Od moje prve profesionalne predstave je minilo natanko 20 let. Od takrat sem režiral več kot 70 predstav vseh žanrov, od otroških prek dramskih in avtorskih predstav do oper. In prav te dni sem razmišljal, kaj je njihov skupni imenovalec. Kaj pravzaprav poskušam deliti z občinstvom? Kaj je v jedru vsega tega? Skozi večino mojih predstav se vlečejo trije motivi ali teme. Zanimanje mi vzbuja in me navdihuje prežemanje tako imenovanega Zahoda s tako imenovanim Vzhodom. Drugi motiv, ki zaznamuje moje delo, je intimni in družbeni boj med snovnim in duhovnim načelom. Tretja tema, ki jo obravnavam v predstavah, je sodobna patriarhalna bolezen, katere simptomi še naprej onesrečujejo mnogo ljudi, predvsem ženske. V predstavah jim želim dati glas, pokazati njihovo materinsko požrtvovalnost in empatično vlogo. Ženske so varuhinje starodavnih znanj. Ženske boljše slišijo intuicijo. Čustveno so manj zavrte od moških, teatralne so. Ženska lepota ali lepota ženskega načela je simbol umetnosti same. Režiral sem tudi biografske predstave veličastnih žensk, kot so

Marlene Dietrich, Sarah Bernhardt, Vesna Parun. Prav te dni imam vaje v Hrvaškem narodnem gledališču v Splitu, kjer postavljam koreodramo o Clari Schumann s koreografom Leom Mujićem, baletnim ansablom in narodno prvakinjo Ksenijo Prohasko v naslovni vlogi. Že leta sodelujem z istimi igralkami. Vse mlajše in modrejše so, vse lepše in vse bolj razigrane. Kreativno so nezadržne.

*Exactly 20 years have passed since my first professional production. Since then, I have directed more than 70 productions of various genres, from children's plays to dramatic works, original pieces and operas. And just recently I was thinking about their common denominator. What am I actually trying to share with the audience? What lies at the heart of all this? Three motifs or themes can be traced through the majority of my plays. First, I am interested and inspired by the way the so-called West is permeated by the so-called East. The second motif that characterises my work is the intimate and social struggle between material and spiritual principles. The third theme that I deal with is the modern patriarchal disease, the symptoms of which continue to make many people unhappy, especially women. In my work I want to give them a voice, show their maternal self-sacrifice and their empathetic role. Women are the guardians of ancient knowledge. Women pay more heed to their intuition. They are less emotionally repressed than men, they are theatrical. Female beauty or the beauty of the female principle is a symbol of art itself. I have also directed biographical representations of magnificent women such as Marlene Dietrich, Sarah Bernhardt and Vesna Parun. Right now I am in the middle of rehearsals at the Croatian National Theatre in Split, where I am staging a choreodrama about Clara Schumann with choreographer Leo Mujić, a ballet company and the first lady of Croatian theatre, Ksenija Prohaska, in the title role. I've been working with the same actresses for years. They keep getting younger and younger and wiser and wiser – ever more beautiful and more exuberant. Creatively, they're unstoppable.*

**2. Obožujete Indijo in vedsko filozofijo. Ali so kakšne vzporednice med tem in vašo adaptacijo Kneginje Čardaša? / You love India and Vedic philosophy. Are there any parallels between this and your adaptation of The Gypsy Princess?**

Da, Vede, ta starodavni indijski korpus besedil, so mi vedno najširši okvir, v katerega filozofsko vpnem zgodbo. Vedna filozofija je zame orodje za razumevanje človeške narave in njenih zakonitosti v konstelaciji telesa, uma, lažnega ega in duha tako dramskih likov kakor samih igralcev. Navsezadnje naslovna junakinja te Kalmanove operete, Ciganka ter kabaretna pevka in plesalka Sylva Varescu, v svojem habitusu in svojem pojmovanju ljubezni in svobode deduje indijski neovirani duh.

*Yes, the Vedas, that ancient body of Indian texts, are always the broadest framework into which I philosophically fix a story. Vedic philosophy is, for me, a tool for understanding human nature and its laws in the constellation of the body, mind, false ego and spirit both of dramatic characters and of the actors themselves. The title character of Kálmán's operetta, the gypsy and cabaret singer and dancer Sylva Varescu, inherits the unimpeded Indian spirit in her habitus and her conception of love and freedom.*

**3. Osrednja tema Kneginje Čardaša je čedalje večji prepad med bogatimi in revnimi. Kaj je glavno sporočilo, ki ste ga hoteli posredovati s svojo adaptacijo? / The central theme of The Gypsy Princess is the ever-widening gulf between rich and poor. What is the main message you wanted to give with your adaptation?**

Tako kot avtor libreta sem se trudil pokazati absurdnost in nepravilnost razrednih razlik. Namreč, dunajski aristokrat je zaljubljen v plesalko in pevko Silvijo, vendar je ta ljubezen za njegove starše nesprejemljiva. Po nizu zapletov ljubezen zmaga. Sporočilo je, seveda, da nihče in nič ne more zaustaviti prave ljubezni in da je usoda vselej na strani ljubezni. V tej dobi narcizma je vprašanje, koliko smo pripravljeni žrtvovati za ljubezen ter kako plemeniti in načelni smo v ljubezni.

*Like the author of the libretto, I tried to show the absurdity and injustice of class differences. A Viennese aristocrat falls in love with Sylva, a dancer and singer, but this love is unacceptable to his parents. After a series of complications, love is victorious. The message is, of course, that no one and nothing can stop true love, and that destiny is always on the side of love. The question, in this era of narcissism, is how much we are willing to sacrifice for love and how noble and principled we are in love.*

**4. Ob neki priložnosti ste rekli, da ste to čudovito opereto režirali na svoj, »kmečki« način. Kaj ste pravzaprav mislili s tem? / You said somewhere that you had directed this wonderful operetta in your own »peasant« style. What did you actually mean by this?**

Večina v tem prostoru je potomcev kmetov. Toda še vedno smo podpalubje Titanika. V svoji adaptaciji sem malo »zaostril« odpor proti tej krivici. Tudi danes se v Evropi na nekatere ljudi in narode gleda z veliko predsodki, kot na drugorazredne državljanke. S številnimi gegi na to temo kritično komentiram snobizem in elitizem.

*Most of us in this region are descended from peasant stock. But we're still the steerage passengers on the Titanic. In my adaptation I have slightly »sharpened« the resistance to this injustice. Even today some peoples and nations in Europe are viewed with a lot of prejudices, as though they were second-class citizens. Through numerous gags on this subject, we are offering a kind of critical commentary on snobbishness and elitism.*



## **LIVIJA PANDUR, dramatizacija in priredba gledališke predstave Brezmadežna – Immaculata / dramatisation and adaptation of the play Immaculata**

Če je oltar tam, kjer pokleknejo, je oltar zame gledališki oder. Prostor, kjer sem s Tomažem preživela vse svoje gledališko življenje, tesno prepleteno z njegovo intimno vizijo sveta, z njegovimi svetlimi in temnimi sanjami, ki jih je v ustvarjalnem zagonu strastno živel v udejanjanju svoje Poezije in Resnice. Brezmadežna je predstava, ki sva jo po romanu Colma Tóibína za mariborsko Dramo pred letom dni začela oblikovati v štirinajst miselnih pokrajini Marijine poti, v oltar ljubezni, izgube, samote, iskanja smisla v ranah, ki jih ne more nič zaceliti. Ob njegovem odhodu je moja rana tako globoka, da jo lahko prenese le gledališki oder. Brezmadežno posvečam Njemu, ki je trdil, da se vse, kar vstopi v prostor gledališča, spremeni. Tomažu. Moje tišine so tvoje tišine.

*If the altar is the place where we kneel, then my altar is the stage. The place where I have spent, with Tomaž, my whole life in theatre, closely entwined with his intimate vision of the world, with his light and dark dreams, which he, in his creative drive, lived passionately while enacting his Poetry and Truth. Immaculata, based on Colm Tóibín's novel The Testament of Mary, is the play that Tomaž and I began shaping just over a year ago, for the Slovene*

*National Theatre in Maribor, into fourteen mental landscapes from Mary's journey, into an altar of love, of loss, of solitude, of the search for meaning in wounds that nothing can heal. With his passing, my wound is so deep that it can only be borne by the stage. I dedicate Immaculata to Him, who believed that everything that enters the space of the theatre is transformed by it. To Tomaž. My silences are your silences.*

### **SLEDOVI SPOMINA / TRACES OF MEMORY**

V tem »tesnem svetu« (Nietzsche) je od nekdanj malo prostora za velike ljudi, za velike ume, še manj ga je za velike ženske, ki so s svojim bivanjem in delom zaznamovale obdobja, v katerem so živele. Obstajajo velike zgodovine narodov in držav. Toda nenapisana zgodovina posameznikov, potnikov in pregnancev je večja od vseh skupaj. Predvsem pa zgodovina njih, ki so od nekdanj bile »drugi spol« (Simone de Beauvoir), ki so se s pogumom in strastjo borile za svoj obstoj in za svojo resnico. Ves hrup zgodovine je sestavljen iz njihovih tišin. V tej tišini, danes, se Marija v svojem izgnanstvu poskuša spomniti nekaterih besed, obrazov in delov zgodbe. Marija, ki je drzno izzvala vse svete in velike ideje. Tako jih je obdržala. Ker ideje umrejo, če jim nihče ne nasprotuje. Za nas, ki mislimo, da o tej zgodbi vemo vse, so njene tišine naša nova zgodba. Zgodba o izgubi. O materi in sinu. O vseh izgubah v življenju. Nikoli ni rekla »moje« ali »tvoje«, on pa se ni mogel ustaviti, na svoji poti je zbiral sopotnike, in ni opazil, da je na tej poti izgubil njo. »Gledališče moje smrti se je odprlo, ko sem stala sredi planin (...)  
Čutila sem SVOJO kri, kako teče iz MOJIH ven in MOJE telo se je spremenilo v pokrajino MOJE smrti.«  
(Heiner Müller, Pokrajina z argonavti)

*In this "narrow world" (Nietzsche), space for great people, great minds has always been limited. Even more so for great women whose lives and work have marked the eras in which they lived. Great histories exist of states and nations. But the unwritten history of individuals, travellers and exiles is greater than all of them combined. Especially the history of those*



who have always been considered "the second sex" (Simone de Beauvoir) and who have fought with passion and courage for their existence and their truth. All the clamour of history is made up of their silences. In this silence, today, Mary in her exile tries to remember some of the words, faces and parts of the story. Mary, who boldly challenged all great and sacred ideas. And thus kept them alive. Because ideas die, if no one opposes them. For us, who think that we know all about her story, her silences are a new story. A story of loss. Of a mother and her son. Of all losses in life. She never said "mine" or "yours", and he was unable to stop. Collecting fellow travellers as he journeyed on, he never noticed that he had lost her along the way. "The theatre of my death was opening as I stood in between the mountains (...)

I felt MY blood flow out of MY veins  
and MY body metamorphose into the landscape of MY death"  
(Heiner Müller, Landscape with Argonauts)

IN ČE ŽE IŠČETE PRIČO, POTEM SEM TO JAZ / IF YOU WANT WITNESSES THEN I AM ONE

»Zdaj se obdajam s stvarmi, ki so mi blizu, ki imajo ostre in natančne obrise in priokus grenkih fantazij. In ne morem povedati več, kot lahko povem. Tako kot svet zadržuje spomin, jaz zadržujem dih. Zakleta senca tega, kar se je zgodilo, ne bo nikoli izginila. Nekateri trenutke v življenju bi morali zamrzniti za večno, jih obvarovati pred časom,« je rekla. Sem rekla. »Svet se je zrahljal kot ženska, ki si pred spanjem razpusti lase.«

»I move now between the things of this world that are precise, sharp and close by, and some bitter imaginings. I cannot say more than I can say. As the world holds its breath, I keep memory in. The cursed shadow of what had happened would never lift. Some moments in life should be frozen forever, preserved from time,« she said. I said. "The world has loosened, like a woman preparing for bed who lets her hair flow free."



## JOHN MALKOVICH

**1. Znani ste predvsem kot filmski igralec. Kateri medij, film ali gledališče, je po vašem primernejši za približanje književnih del občinstvu? / You are primarily known as a film actor. Which medium, film or theatre, is better suited for bringing works of literature closer to the audiences, in your opinion?**

Predvsem kot filmski igralec sem znan tistim, ki hodijo v kino. Vendar sem svojo kariero začel v gledališču in v gledališču nastopam redno že vsaj zadnjih trideset let. No, na splošno ne gre za stvari, ki bi jih počel z glasbo ali brez nje, da bi recitiral njihova dejanska dela, ki so narejena z glasbo. Iz vaših besed se zdi, kot da gre samo za branje, medtem ko zraven igra glasba, vendar je bolj zapleteno.

*Primarily known as a film actor, yeah for people that go to the movies. But I started my career in the theatre and have continued to do it constantly for the last thirty or so years. Well, it's not generally the things I would do in music or not, reciting their actual pieces that are made with the music. You kind of make it sound like it's just a reading with some music on, slightly more complex.*

**2. Kako in kdaj ste odkrili dela Ernesta Sabata? / How and when exactly did you discover the work of Ernesto Sabato?**

Pred kakimi dvajsetimi leti sem prebral knjigo o Sabatu, ki mi jo je poslal neki profesor.

*I first read a book on Sabato about twenty years ago. I guess it was sent to me by a professor.*

**3. Sabatova dela se zlahka kosajo z deli književnih velikánov, kot je Márquez, vendar so na žalost manj znana od del drugih izjemnih književnikov. Kaj mislite, zakaj je tako? / Sabato's work could easily hold its own against the work of literary giants such as Márquez, but unfortunately his novels are less famous than those of other greats. Why do you think that is?**

Ne vem, zakaj so Sabatova dela manj znana od Márquezovih. Tudi Márquez mi je zelo všeč, vendar sta precej različna. Res ne bi mogel reči, zakaj, morda je Sabato zahtevnejši. Meni se ne zdi posebno zahteven, vendar bi lahko to bil razlog.

*I don't know why Sabato's works are less known than Márquez. I like Márquez very much as well, they are quite different. And I couldn't say why, maybe Sabato is more difficult, perhaps. I mean not particularly to me, but I suppose that could be it.*

**4. Pogosto sodelujete z glasbeniki. Kaj vas pritegne k takim projektom in kako blizu so vam igralsko-glasbeni podvigi? Menite, da so glasbeniki tudi neke vrste igralci? / You often collaborate with musicians. What attracts you to these projects and how closely related are your acting and musical endeavours to you? Do you think musicians are also actors of some sort?**

Z glasbeniki sodelujem, ker imam zelo rad glasbo, in kar me je pritegnilo k temu projektu, kar me navadno pritegne k različnim projektom, je talent. Če so ljudje nadarjeni, mi bodo verjetno zanimivi in bom verjetno skušal najti način, da sodelujem z njimi. Ne mislim pa, da so glasbeniki tudi neke vrste igralci. Resda nastopajo, vendar ne bi rekel, da so kaj bolj igralci kot kdorkoli drug.

*Well I collaborate with musicians because I like music very much and what attracts me to this project, to various projects I do, generally is talent. If people are talented, then I'm likely to find them interesting and*

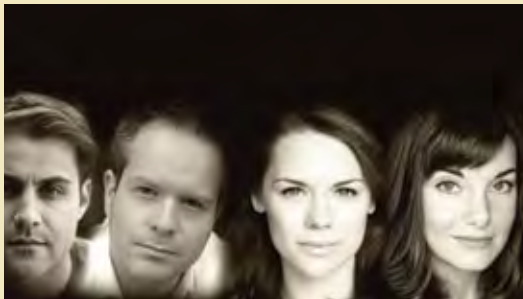
*I'm likely to try and find a way to work with them. If I think musicians are also actors of some sort? Not particularly. Performers maybe, but I don't know if they are actors any more than anybody else is an actor.*

**5. Iz vaše filmografije sklepam, da dobro poznate področje psihoanalize, ki je tudi del te zgodbe. Zakaj vam je tako zanimiva? / Judging from your filmography, I presume you are well acquainted with the field of psychoanalysis, which is also part of this story. What do you find so fascinating about it?**

Sedem let sem hodil na psihoanalizo in zakaj se mi zdi zanimiva? Ljudje, zanimivo je premišljevat o ljudeh, o tem, kako čutijo, kar čutijo, kar rečejo, o razlikah med enim in drugim. Ljudje so zanimivi, zato mi je zanimiva tudi psihoanaliza.

*I had seven years of analysis and what do I find fascinating about it? People, it is interesting to contemplate people, to reflect on how they feel, what they feel, what they say, the difference between... People are interesting so therefore I think psychoanalysis is interesting.*

.....



**ROBERT PURVIS**, dirigent  
Vrhuncev muzikalov iz West  
Enda in Broadwaya / *conductor  
of the Highlights from West End  
and Broadway musicals*

**1. Po kakšnem ključu ste izbrali pesmi za predstavo? Katera je osnovna tematika izbora pesmi? / How did you select the songs for this show? What was the underlying theme behind the song selection?**

Z izborom pesmi sem želel oblikovati podlago velikih muzikalov iz klasičnega obdobja, to je od poznih 40. let do konca 60. let prejšnjega stoletja, ko je glasba ujela sodobne trende in je muzikal doživel premik, klasični model pa je postal preživet. Pri tematiki je tako, da se mora repertoar dobro ujemati z dinamiko orkestra. Zanosne fraze in splošne teme se dobro ujemajo z godali, trobili in lesenimi pihali. Prvotne partiture so bile napisane za najmanj 30-članske orkestre. Orkestracije se torej približajo potrebam orkestra.

*I chose the songs to form a basis of the great musicals of the classic period, from the late 1940s to the end of the 1960s, when the music caught up with current popular trends and the musical made a shift, and the classic model became dated. The theme is the fact that the repertoire sits well with concert orchestra forces; sweeping phrases and universal themes marry with strings, brass and woodwind. The original*

*scores featured pit orchestras of 30 or more, so the orchestrations are close to the orchestra's needs.*

**2. Zdi se, da muzikal postaja vse bolj priljubljen žanr, kar je mogoče opaziti tudi v vse večjem številu filmskih muzikalov, denimo muzikal Dežela La La je požel veliko uspeha. Kaj je čar muzikalov? / It seems that musical is becoming a more and more popular form of entertainment, which can also be seen in the growing number of film musicals (La La Land was a huge hit recently). What is it that people find so appealing in the musicals, in your opinion?**

V zadnjih letih se muzikali ustvarjajo okoli nabora pesmi glasbenih skupin, zlasti Mamma Mia in We Will Rock You. To razumem kot protitež obdobju, ko se je melodija v predstavah umaknila v ozadje, v ospredje pa so prišle besede in zgodba. Muzikali iz klasičnega obdobja so ohranjali tradicijo močne melodije in preoblikovanih besedil, ki gredo hitro v uho.

*Recently, many musicals have been designed around a catalogue of songs by groups, in particular Mamma Mia and We Will Rock You. I see these as an antidote to a period shows became less about the melody and focused more on the words and story.*

**3. Kako so potekale vaje za koncert solistov muzikala iz West Enda in Broadwaya? / How did the rehearsals go for the concert of the Soloists from West End and Broadway?**

Za ta koncert še nismo vadili. Vaje se bodo začele junija, koncert pa bo avgusta. S solisti koncerta sem že sodeloval, zato poznam njihove igralske in pevske sposobnosti.

*Rehearsals for this concert have not happened yet. They will commence sometime in July in preparation for the concert in August. However I have worked with the soloists for the concert previously and know their capabilities as actors and singers.*

#### **4. Broadway in West End sta najuglednejši gledališčni četrti na svetu. Katera vam je ljubša? / Broadway and West End are the most prestigious theatre district in the world. Which one of the two do you prefer?**

Nisem še delal na Broadwayu, sem pa v 70. letih prejšnjega stoletja delal za Martho Graham v New Yorku. Večinoma sem dirigiral na londonskem West Endu in seveda na mednarodnih turnejah. Rad obiskujem broadwayske predstave, ki kar kipijo od energije in žanr muzikala jim je v krvi.

*I have not worked on Broadway, although I did work for Martha Graham in New York in the 70's. Most of my conducting has been in London in the West End, and of course some International touring. I enjoy visiting the shows on Broadway; the energy is more cranked up, and the genre is in the blood there.*



### **ANA SOKOLOVIĆ**, skladateljica opere SVATBA / composer of the opera SVADBA (WEDDING)

#### **1. Kaj vas je pritegnilo h glasbi? / What attracted you to music?**

Imela sem to srečo, da sem odrasčala v okolju, v katerem sem bila že zelo zgodaj izpostavljena vsem umetnostnim zvrstem. Ukvarjanje z glasbo in gledališčem je v meni vzbudilo ljubezen do odra in tako do opere.

*I was lucky to be born in an environment where I was exposed to all arts from an early age. Actively doing music and theatre, it determined my love for the stage, and thus for opera.*

#### **2. Kako ste dobili idejo za Svadbo, kaj je bil predmet vašega proučevanja? / How did you get the idea for SVADBA, what was the subject of your research?**

Naj razložim, kako se je vse začelo. Svadba je bila četrto naročilo za glasbeno gledališče Queen of Puddings. Prvo je bilo Sirene, desetminutno delo za šest pevk a cappella. Gledališču je ugajal moj način skladanja za glas, ki ga je pri tem delu navdihnil pretežno balkanski tradicionalni način petja. Čez deset let so me prosili, da napišem celovečerno opero z enako razporeditvijo za šest glasov a cappella. Ko sem iskala temo za navdih s šestimi ženskimi liki, sem ugotovila, da je priprava na poroko univerzalna ter čustveno zelo bogata in globoka tema. Podrobno sem proučila Svadbo Stravinskega in zgradba njegove mojstrovine se mi je zdela sijajna. Tako sem si sposodila njegovo idejo ter vzela izvirna besedila srbskih in balkanskih ljudskih pesmi, ki jih pejejo ob pripravi neveste pred poroko. Ker ni moških glasov, sem se pri zgodbi osredotočila na pripravljanje neveste, in ne na sam zakon. Devetdeset odstotkov besedil, ki sem jih uporabila, je izvirnih (desetino sem napisala sama) ter so v različnih narečjih, iz različnih pokrajin in različnih obdobij (nekatera so prav arhaična).

*Let me explain how it started. My Svadba was the fourth commission from the Queen of Puddings Music Theatre. The first was Sirens, a 10-minute work for six female singers a cappella. The company liked how I wrote for voices, which in this was piece largely inspired by the traditional Balkan way of singing. Ten years later, they asked me to write a full-length opera with an identical distribution for six voices a cappella. After looking for an inspiring subject with six female characters, I found that preparations for a wedding are a universal and very emotionally rich and deep theme. I looked closely at Stravinsky's masterpiece Les Noces and I found his structure amazing. So I*

*borrowed his idea and took original texts from the Serbian and Balkan folk songs that are sung when preparing a bride for her wedding. Without male voices, I concentrated my story on the preparation of the bride and not on the wedding itself. The texts I used are ninety per cent original (ten per cent I wrote myself), written in different dialects, from different regions and from different eras (some of them are quite archaic).*

#### **3. Opera bo uprizorjena v srbskem jeziku, čeprav je produkcija kanadska. Zakaj? Kako Kanada sprejema glasbo vaše identitete, Balkana in Srbije? / The opera is performed in Serbian despite being a Canadian production. Why? How does Canada accept the music of your identity, the Balkans and Serbia?**

V tem projektu je bil jezik pomemben kot glasbeni element. Te opere ni mogoče prevesti v noben drug jezik, ker je zgradba ritma in zlogov tesno povezana z besedami. Pogosto izstopim iz semantičnega polja in uporabim jezik kot glasbeno snov, kar mi omogoča, da brišem, krajšam ali premetavam črke ter se tako onomatopejsko igram z besedami in njihovo zvočnostjo.

*In this project the language was important as a musical element. This opera cannot be translated into any other language because the structure of the rhythm and the syllables are closely connected to the words. At several points I leave the semantic field behind and use the language as a musical material, cutting or shortening words and reversing letters, playing with the words and their sonorities in an onomatopoeic way.*

**4. Zanimivo je tudi, da opera nima instrumentalne spremljave. Spremljavo ustvarjajo samo ženski glasovi. Zakaj? / It is also interesting that the opera has no instrumental accompaniment. All the accompaniment comes from female voices. Why is that?**

Takšna je bila zamisel gledališča, ki je naročilo delo.

*The idea came from the theatre company that commissioned the piece.*

**5. Kaj je za vas kot skladateljico glavni izziv? / What was the main challenge for you as a composer?**

Prav pisanje opere a cappella! Pevke so sama svoja spremljava in samo šest jih je. Poleg tega je še veliko drugih izzivov, na primer zbiranje tematsko ustreznih besedil.

*Writing an a cappella opera! The singers are their own accompaniment, and there are only six of them. There were also many other challenges, for example collecting together all the texts that suited the theme.*

**6. Vaša glasba pogosto vsebuje elemente folklore. Kaj vas navdihuje? / Your music often contains elements of folk tradition. What is it that inspires you about folk music?**

Prav kanadsko okolje me je spodbudilo, da raziščem folklorno ozadje svoje glasbe. Preden sem živela v Kanadi, si nisem nikoli mislila, da so mi umetniško blizu kakršnikoli ljudski elementi. Kot si lahko mislite, sem zaradi groznega neofolka, ki je bil v moji mladosti v nekdanji Jugoslaviji povsod navzoč, čutila globok odpor do vsakršnega vpliva ljudske glasbe. Izobražena sem bila v zahodni tradiciji, ki temelji na klasični in rokovski kulturi. Toda ko sem v Kanadi ustvarjala svoje prve študentske skladbe, sem dobila veliko pohval glede „lepote slovanske duše“, ki jo je občinstvo zaznalo v teh delih. Sprva mi primerjava ni bila všeč, sčasoma pa sem spoznala, da je moje kulturno ozadje neverjeten zaklad, vreden odkrivanja. Včasih moramo biti daleč stran od svoje domovine, da bi razumeli njeno lepoto.

*It was actually in the Canadian context that I was encouraged to explore the folk elements of my musical background. Before living in Canada I had never felt any artistic affinity for folk music. You can probably imagine, with the terrible neo-folk music that was omnipresent when I was growing up in what was then Yugoslavia, I had a profound aversion to any folk influences. I was educated in the Western tradition, based on classical and rock culture. But once in Canada, after I had created my first student composition, I received a lot of compliments about the "beauty of the Slavic soul" that listeners seemed to find in my work. I didn't like the comparison to start with, but little by little I understood how my cultural background was an incredible treasure to explore. Sometimes you have to be far away from your country to understand the beauty of it.*

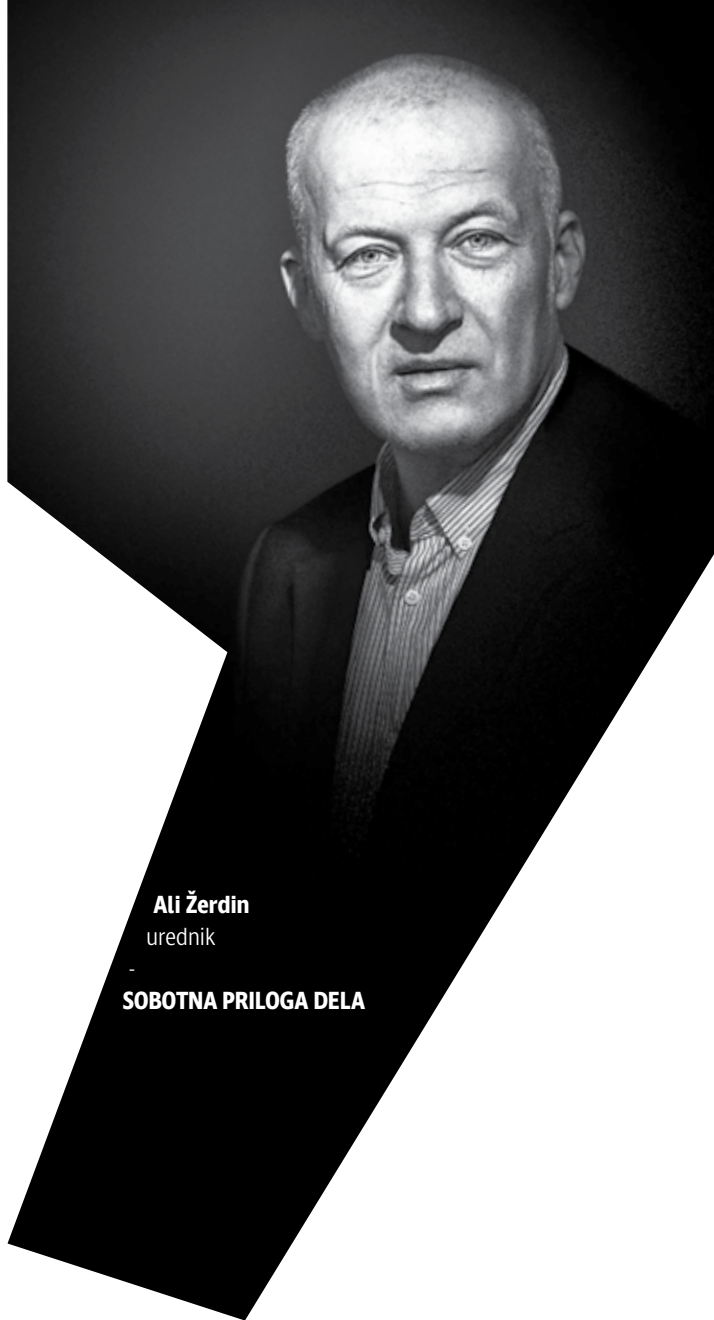


Foto: Jože Suhadolnik, Delo

**Ali Žerdin**  
urednik

**SOBOTNA PRILOGA DELA**

# STOJIMO ZA SVOJIMI BESEDAMI.

*Zato nam zaupa več kot 1,2 milijona bralcev.*

Namesto računalniških algoritmov ima naša medijska hiša urednike in novinarje. To smo ljudje z obrazi, z imeni in priimki. Ne bežimo pred odgovornostjo do svojih bralcev niti do oseb, o katerih pišemo. Skrbimo, da so objavljene zgodbe zanimive, vendar tudi resnične.

# DELO

medijska  
hiša

Novi muzikal  
po zgodbi iz istoimenskega filma

# Vesna

## VESNA, muzikal / musical

Po zgodbi Mateja Bora iz  
filma »Vesna« / *Based on  
a story by Matej Bor from  
the movie »Vesna«*

Izvirna zgodba / *Original story:* **Matej Bor**  
Glasba / *Music:* **Matjaž Vlašič**  
Režiser / *Director:* **Vojko Anzeljc**  
Libreto / *Libretto:* **Janez Usenik**  
Koreografija / *Choreography:* **Miha Krušič**  
Orkestracije / *Orchestration:* **Boštjan Grabnar**

V glavnih vlogah / *Main Cast:*

Vesna: **Flora Ema Lotrič / Saša Lešnjek**  
Samo: **Robert Korošec / Dominik Vodopivec**  
Sandi: **Klemen Bunderla / Boštjan Korošec**  
Krištof: **Srđan Milovanović / Matevž Derenda**  
Kosinus / *Cosine:* **Marjan Bunič / Igor Ribič**  
Teta Ana / *Aunt Anna:* **Nuša Derenda /  
Nuška Drašček**  
Mama: **Alenka Kozolc Gregurič / Nuška Drašček**  
Trpin: **Kondrad Pižon - Kondi / Gregor Čušin**  
Hiperbola / *Hyperbola:* **Tanita Rose,  
Antea Mramor, Mariša Jagodic Fili**  
Špela / *Poštariča / Postwoman:* **Maša Tiselj /  
Klara Koprivec**  
Barbi: **Laura Ivančič**  
Tina: **Laura Beška Kranjc / Saša Lešnjek**  
Luka: **Alen Kofol / Matevž Mali**  
Miha: **Žan Kos / Matevž Derenda**

Le kateri genij je dal maturo glih na pomlad!  
Na pomlad, ko sončni žarki postanejo nagajivi, ko se narava odene v zapeljive barve in zadiši po ljubezni, morajo maturanti vtakniti nosove med knjižne platnice, se gulliti za veliki preizkus znanja in zrelosti ter pozabiti na vse lepote, ki se bohotijo zunaj. A naši trije junaki so prepričani, da do uspeha vodi lažja pot. Omisljijo si bližnjico, po kateri jih bo popeljala Hiperbola, hčerka strogega profesorja matematike Kosinusa. Osvojiti Hiperbolino srce in pridobiti pole za veliki preizkus se glasi formula, ki jo sestavijo, a kaj ko brihtne glave vanjo vstavijo napačno neznanko. Dekle, ki se pojavi na zmenku, namreč ni tista, za katero so mislili, da je profesorjeva hči. In to, kar sledi sladki zmoti, je nit, iz katere se je stkala zgodba prve slovenske filmske romantične komedije, po kateri je prirejen muzikal Vesna. Muzikal je ustvarila izkušena kreativna ekipa, ki je pred tremi leti na slovenske odre postavila veliko uspešnico Cvetje v jeseni.

Kreativna ekipa / Creative team:

Mentorica petja / Vocal coach: **Željka Predojević**  
Scenografija / Set design: **Greta Godnič**  
Kostumografija / Costume design: **Vesna Mirtelj**  
Pomočnik režiserja / Assistant director: **Sara Lucu**  
Oblikovanje luči / Lighting design: **David Andrej Francky**  
Asistent oblikovalca luči / Assistant lighting design: **Mario Čurkovič, Dani Žorž**  
Oblikovanje zvoka / Sound design: **Damir Rapič, Marko Turel**  
Scenska mojstra / Grips: **Klemen Kuhar, Slaviša Jovič**  
Maska / Hair and makeup design: **Nataša Castaldi**  
Vodja predstave / Company director: **Karmen Sluga Lukec**  
Pomočnik vodje predstave / Assistant to company director: **Dunja Zlotrg**  
Celostna podoba / Graphics design: **Gašper Vovk**  
Urednica digitalnih medijev / Social media editor: **Antea Mramor**  
Producent / Producer: **Gorazd Slak**

*What genius decided to have exams in the springtime?*

*In spring, when the sunshine starts to sparkle, all nature is dressing itself in seductive colours and love is in the air, the poor school-leavers are forced to bury their heads in their books and cram for the great test of knowledge and maturity... and forget about all the beauty outside. But our three heroes are sure there is an easier way to succeed in the exam, and the short cut to success involves Hyperbola, the daughter of their strict maths teacher, Professor Cosine. If they can only win her heart, they'll be able to get their hands on the exam papers – this is the formula they come up with, but what happens if our three bright sparks put the wrong unknown into their equation? The girl who turns up for the date isn't the girl they thought was the teacher's daughter. The consequences of this sweet error are the thread from which the story of Vesna – adapted from Slovene cinema's first romantic comedy – is woven. The new musical is the work of the proven creative team that brought the hit musical Blossom in Autumn to the stage three years ago: composer Matjaž Vlašič, director Vojko Anzeljc, librettist Janez Usenik, choreographer Miha Krušič and producer Gorazd Slak.*

Intervju z Gorazdom Slakom, stran 12. /  
Interview with Gorazd Slak, page 12.

Vstopnice / Tickets: 32, 27 €

Popust za študente pri tej predstavi ne velja. /  
Discount for students for this performance does not apply.

Sponzorji muzikla / Sponsors of musical:



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# MAMMA MIA!

## Muzikal / Musical

Režiser / Director: **Jug Radivojević**

Besedilo / Text: **Catherine Johnson**

Glasba in besedila / Music and lyrics:  
**Benny Andersson, Björn Ulvaeus**

Originalna zamisel / Original idea: **Judy Craymer**

Dodatne pesmi / Additional songs: **Stig Anderson**

Dodatni materiali in aranžmaji / Additional  
material and arrangements: **Martin Koch**

Založnik / Publisher: **Universal Music Publishing  
Group**

Prevod in priredba pesmi / Lyrics translation and  
adaptation: **Tomaž Domicelj**

Prevod besedila / Text translation: **Živa Čebulj**

Glasbeni vodja / Musical executive: **Patrik Greblo**

Koreografija / Choreography: **Mojca Horvat**

Scenografija / Set design: **Aleksandar Denić**

Kostumografija / Costume design:  
**Bojana Nikitović**

Producent / Producer: **Jurij Franko**

Zborovodja / Choirmaster: **Tomaž Pirnat**

Kreativni sodelavec / Creative assistant:  
**Branko Đurić - Đuro**

Tonski mojster / Sound engineer: **Damir Rapić,  
Marko Turel**

Lučni mojster / Lighting engineer: **Gregor Smrdelj,  
Event Lightning**

Oblikovanje zvoka / Sound: **Jernej Černalogar,  
Damir Rapić**

Oblikovanje luči / Lights: **Gregor Smrdelj,  
Event Lightning**

Tehnična produkcija / Technical production:  
**Demo produkcija**

V naslovnih vlogah / Main cast:

**Simona Vodopivec Franko, Alenka Godec,  
Damjana Golavšek, Gojmir Lešnjak, Uroš  
Smolej / Jure Sešek, Marjan Bunič, Lina Rahne /  
Veronika Kozamernik, Matjaž Kumelj**



MAMMA MIA! je muzikal, ki je navdušil svet in slovensko občinstvo po vsej deželi. Vnovič bo postavljen v ljubljanske Križanke, ki se bodo prelevile v grški otok in predstavile to romantično komedijo o nasprotujočih si prizadevanjih in sanjah enega dekleta iz 70. in drugega iz 90. let. S čarobno pripovedovalno močjo glasbe in pesmi skupine ABBA spoznamo Donno, neodvisno mater samohranilko, ki za izpolnjeno življenje ne potrebuje moškega, ter njeno dvajsetletno hčer Sophie, ki si želi romanco, otroke in veliko pravljичno poroko. Kako se konča romantična zgodba, polna optimizma in življenjske energije? Čarobno ljubezensko zgodbo s pridihom romantične Grčije in njenih sanjskih otokov si je doslej v več kot 40 državah in 170 mestih po vsem svetu po premieri v Gledališču Princa Edwarda v Londonu leta 1999 ogledalo že več kot 54 milijonov navdušenih obiskovalcev in ljubiteljev muzikalov. Abbine večne glasbene uspešnice bodo ob izjemnih koreografijah Mojce Horvat ter pod dirigentsko taktirko maestra Patrika Grebla zaživele v slovenskem jeziku, za kar je z odličnimi prevodi poskrbel glasbenik in kantavtor Tomaž Domicelj.

*MAMMA MIA! is a musical that has thrilled the world – and delighted audiences across Slovenia. It now returns to Ljubljana’s Križanke, transformed for the occasion into a Greek island, the better to present this romantic comedy about the contrasting aspirations and dreams of two women of different generations: one a former wild child of the 1970s, the other a modern young woman of the 1990s. Through the evocative music and songs of Swedish superstars ABBA, we get to know Donna, an independent-minded single mother who doesn’t need a man to feel fulfilled, and her 20-year-old daughter Sophie, who dreams of romance, babies and a fairy-tale wedding. How will it end, this romantic story full of optimism and vital energy? Over 54 million theatre goers and music lovers in more than 40 countries and 170 cities across the world have thrilled to this magical love story, which incorporates romantic touches of Greece and its dream-like islands, since its premiere at London’s Prince Edward Theatre in 1999. Abba’s timeless hits, excellently choreographed by Mojca Horvat and conducted by Patrik Greblo, will be sung in Slovene, brilliantly translated by the musician, singer and songwriter, Tomaž Domicelj.*

.....  
Vstopnice / Tickets: 35, 29 €

Koprodukcija / Co-production:

**PROSPOT**  
d.o.o. Radovljica



Muzikal Mamma Mia! so v originalu v Londonu za Little Star in v sodelovanju z Universalom producirali Judy Craymer, Richard East in Björn Ulvaeus. / *The musical Mamma Mia! was originally produced for Little Star in London by Judy Craymer, Richard East, and Björn Ulvaeus, in collaboration with Universal.*

Muzikal Mamma Mia! uprizarjamo na podlagi pogodbe z Music Theatre International (MTI), 421 West 54th Street, New York, New York 10019 – tel.: (212) 541-4684, [www.mtishows.com](http://www.mtishows.com) / *Mamma Mia! is presented through special arrangement with Music Theatre International (MTI), 421 West 54th Street, New York, New York 10019 – tel.: (212) 541-4684, www.mtishows.com.*

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Sponzorji muzikala / Sponsors of musical:

Generalni sponzor / General Sponsor:



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Foto / Photo: Anže Vrđel

# POLETNA NOČ / SUMMER NIGHT

**Koncert ob 80. obletnici  
rojstva Jožeta Privška /  
Jože Privšek 80<sup>th</sup>  
Anniversary Concert**

**Simfonični orkester in Big Band RTV Slovenija /  
RTV Slovenia Symphony Orchestra and Big  
Band**

*z mnogimi izjemnimi pevskimi solisti / with many  
amazing singing soloists*

**Patrik Greblo, Lojze Krajncan, dirigenta /  
conductors**

*Ne prižigaj luči v temi, Zlati prah imaš v očeh, Nad mestom se dani, Mini maks, Mati, bodiva prijatelj, Samo nasmeh je bolj grenak, Tam, kjer sem doma, Zato sem noro te ljubila, Kako sva si različna, Prva ljubezen, Silvestrski poljub, Zimzelen, Vozi me vlak v daljave* je le nekaj naslovov priljubljenih slovenskih popevk, ki nosijo glasbeni podpis Jožeta Privška (1937–1998). Pianist, dirigent in skladatelj je spisal pomembna poglavja slovenske zabavne glasbe in jaza, trideset let kot dirigent Big Banda RTV Slovenija (sprva imenovan PORK – Plesni orkester Radia Ljubljana, nato Big Band RTV Ljubljana). Ponesel ga je na vrhunsko raven in zanj napisal več tisoč jazzovskih aranžmajev. Je tudi avtor številnih izvirnih jazzovskih kompozicij in pesmi, pisal je glasbo za film, televizijo in gledališče. Za ustvarjanje je prejel stanovsko Kozinovo nagrado, nagrado Prešernovega sklada in viktorja. Devetnajstega marca bi dopolnil 80 let, zaradi česar mu je prav letos posvečena Poletna noč.

*Ne prižigaj luči v temi, Zlati prah imaš v očeh, Nad mestom se dani, Mini maks, Mati, bodiva prijatelj, Samo nasmeh je bolj grenak, Tam, kjer sem doma, Zato sem noro te ljubila, Kako sva si različna, Prva ljubezen, Silvestrski poljub, Zimzelen, Vozi me vlak v daljave – just a few of the many popular Slovene songs to bear the musical signature of Jože Privšek (1937–1998). A pianist, conductor and composer, Privšek wrote important chapters in the history of Slovene popular music and jazz and was for thirty years the conductor of the RTV Slovenia Big Band (originally known as the Radio Ljubljana Dance Orchestra and then as the RTV Ljubljana Big Band). Privšek brought the ensemble to a very high level and wrote several thousand jazz arrangements for it. He was the author of a large number of jazz compositions and numerous songs, and also composed music for films, television and the theatre. His compositions earned him the Kozina Prize of the Society of Slovene Composers, a Prešeren Fund Prize and a Viktor. He would have turned 80 on 19 March this year, which is why this year's Summer Night is dedicated to him*

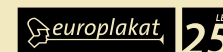
Vstopnice / Tickets: 39, 29, 19, 9 €

Koprodukcija / Co-production:



SIMFONIČNI ORKESTER  
RTV SLOVENIJA

Medijski sponzor / Media Sponsor:



Otvoritev 65. Ljubljana Festivala / Opening of the 65<sup>th</sup> Ljubljana Festival



# C. Orff: CARMINA BURANA LA FURA DELS BAUS

**Carlus Padrissa**, režija / *director*  
**Josep Vicent**, dirigent / *conductor*

Solisti / *Soloists*:

**Luca Espinosa**, igralka / *actress*

**Amparo Navarro**, sopran / *soprano*

**Jordi Domènech**, kontratenor / *countertenor*

**Carlos Daza**, bariton / *baritone*

**Zbor Slovenske filharmonije / Slovenian Philharmonic Choir**

**Zbor glasbene šole Vinka Vodopivca Ajdovščina / Vinko Vodopivec**

**Music School Choir**

**Komorni zbor Ave / Ave Chamber Choir**

**Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra**

**LA FURA DELS BAUS:**

Režiser / *Stage direction*: **Carlus Padrissa**

Asistentka režije / *Direction assistant*: **Zamira Pasceri**

Videotehnik / *Video*: **David Cid**

Kostumograf in avtor maske / *Costume and make-up design*: **Chu Uroz**

Oblikovalka luči / *Lighting*: **Melanie Schroeder**

Lučkar / *Lighting technician*: **Matías Sánchez**

Krojač / *Tailoring*: **Aitzber Sanz**

Tehnični mojster / *Technician*: **Julio Cámara**

Tehnični direktor / *Technical director*: **Jaume Grau**

Inšpicientka / *Stage manager*: **Zamira Pasceri**

Izvršna produkcija / *Executive production*: **Agencia Camera**

La Fura dels Baus produkcija / *production*: **Nacha Delpiano**

Znameniti vzklik vladarici sveta »O, Fortuna!« bo letos doneče odprl 65. izdajo Ljubljana festivala, ki na otvoritvenem večeru postavlja na oder veličastno scensko kantato za simfonični orkester, zbor in pevske soliste Carmina Burana v spektaklu slavne gledališke skupine La Fura dels Baus iz Barcelone ter mogočnega vokalno-inštrumentalnega korpusa iz vse Slovenije. Skupina La Fura dels Baus je pripravila vznemirljivo Carmino Burano, ki gledalca s pretresljivimi scenami, posebnimi učinki in celo pomladnimi dišavami povleče v močno in globoko čustveno glasbo Carla Orffa. Orkester na odru obdaja valj s premerom deset metrov in na njegov obod se projicirajo slike, ki ponazarjajo predstavo: ogromna luna, slapovi, cvetlična ekstaza, trgatav, vino, voda in ogenj. Že več kot 100.000 gledalcev po vsem svetu je uživalo v reinterpretaciji Carmine Burane ansambla La Fura dels Baus, ki svojo turnejo nadaljuje v Ljubljani.

*The famous cry to the Empress of the World – “O, Fortuna!” – resoundingly opens this year’s 65th edition of the Ljubljana Festival, which for its inaugural evening presents the magnificent staged cantata for symphony orchestra, choir and soloists, Carmina Burana, in a remarkable reinterpretation by the famed Barcelona theatrical group La Fura dels Baus and featuring a huge cast of singers and musicians from all over Slovenia. La Fura dels Baus has designed an exciting Carmina Burana, where through shocking scenes, special effects and even spring fragrances, the viewer is plunged into the strong and visceral music of Carl Orff. A cylinder ten metres in diameter surrounds the orchestra on stage while images, projected on it, illustrate the work. A giant moon, waterfalls, floral ecstasy, a live harvest, wine, water and fire. More than 100,000 spectators have enjoyed this show by La Fura dels Baus all around the world. The reinterpretation of Carmina Burana by La Fura dels Baus continues its tour to Ljubljana.*

Intervju s Carlusom Padrisso, stran 13. /  
Interview with Carlus Padrissa, page 13.

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Vstopnice / Tickets: 49, 29, 19, 9 €

Sponzor / Sponsor:



Glavni medijski sponzor / General media sponsor:

**DELO**

Medijski sponzor / Media sponsor:





# ELĪNA GARANČA,

mezzosopran / *mezzo-soprano*  
KONCERT OPERNIH ARIJ / *CONCERT OF OPERA ARIAS*

**Ion Marin**, dirigent / *conductor*  
**Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra**

Program / *Programme:*

P. I. Čajkovski: Poloneza iz opere Jevgenij Onjegin / *Polonaise from Eugene Onegin*

P. I. Čajkovski: »Prostitute vy, cholmy, polja rodnye«, arija Ivane iz opere Devica Orleanska / *Joan's Aria from The Maid of Orleans*

G. Bizet: Intermezzo in Farandola iz Suite Arležanka št. 2 / *Intermezzo and Farandole from Arlesienne Suite no. 2*

C. Saint-Saëns: »Mon coeur s'ouvre à ta voix«, arija Dalile iz opere Samson in Dalila / *Dalila's Aria from Samson et Dalila*

G. Verdi: Uvertura opere Nabucco / *Overture to Nabucco*

G. Verdi: »O don fatal, et détesté«, arija princese Eboli iz opere Don Carlos / *Eboli's Aria from Don Carlos*

F. Cilea: »Ecco, respiro appena, lo son l'umile ancella«, arija Adriane iz opere Adriana Lecouvreur / *Adriana's Aria from Adriana Lecouvreur*

P. Mascagni: Intermezzo iz opere Cavalleria rusticana / *Intermezzo from Cavalleria rusticana*

P. Mascagni: »Voi lo sapete, o Mamma«, arija Santuzze iz opere Cavalleria Rusticana / *Santuzza's Aria from Cavalleria Rusticana*

G. Rossini: Uvertura opere Tatinska sraka / *Overture to La gazza Ladra*

S. Gastaldon: Musica proibita

P. Tosti: Non t'amo più

P. Tosti: Marechiare

V Ljubljano se vrača svetovna diva Elina Garanča. Triumfirala je leta 2003 na Salzburškem festivalu pod taktirko slovičega Nikolausa Harnoncourta, leta 2005 že začela ekskluzivno snemati za ugledno založbo Deutsche Grammophon, prejela je prestižno nagrado Echo Klassik umetnica leta 2007, leta 2013 ji je Dunajska državna opera podelila častni naziv »Komorna pevka« (»Kammersängerin«). To je le nekaj zvenečih dosežkov mezzosopranistke latvijskega rodu, ki navdušuje občinstvo na najvidnejših opernih odrih in festivalih po svetu s svojim izvrstnim glasom in prepričljivim odrskim nastopom. Leta 2014 je popolnoma prevzela in razgrela občinstvo Ljubljana Festivala prav s Simfoničnim orkestrom RTV Slovenija. Letos se vnovič obeta izjemen glasbeni večer z izborom ruskega, francoskega in italijanskega repertoarja ter napolitanskimi pesmimi, in sicer pod taktirko maestra romunskega rodu Iona Marina z bogato operno in simfonično dirigentsko kariero ter bogato diskografijo pri najprestižnejših založbah.

*Internationally acclaimed diva Elina Garanča returns to Ljubljana. Following her triumphant Salzburg Festival debut in 2003 in La clemenza di Tito with Nikolaus Harnoncourt, she signed an exclusive recording contract with Deutsche Grammophon in 2005. She won the prestigious Echo Klassik Award for Singer of the Year in 2007 and in 2013 the Vienna State Opera bestowed on her the honorific title of Kammersängerin. These are just a few of the outstanding achievements of this Latvian mezzo-soprano, whose peerless voice and commanding stage presence thrill audiences in leading opera houses and at important festivals around the world. In 2014 she utterly entranced the Ljubljana Festival audience when she appeared with the RTV Slovenia Symphony Orchestra. This year we can look forward to another remarkable evening of music, with selections from the Russian, French and Italian opera repertoire and Neapolitan songs, all conducted by the Romanian-born maestro Ion Marin, a noted operatic and symphonic conductor with an extensive discography on the most prestigious labels.*

Intervju z Elino Garančo, stran 14. /  
Interview with Elina Garanča, page 14.

.....

Vstopnice / Tickets: 59, 49, 39, 29 €



# LJUBLJANA FESTIVAL NA LJUBLJANICI / LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Pestremu naboru privlačnih prizorišč se bo ponovno pridružila tudi Ljubljana, reka, ki teče skozi staro mestno jedro slovenske prestolnice. Ljubljana Festival bo namreč potekal tudi na turističnih ladjicah, ki med plovbo omogočajo edinstven ogled mesta. Na reki bodo nastopali študenti Akademije za glasbo ter Konservatorija za glasbo in balet Ljubljana.

*This year the already wide range of attractive festival venues will be joined for the second time by the Ljubljana, the river that flows through the middle of Slovenia's capital city. Part of the Ljubljana Festival will in fact take place aboard pleasure boats on the river, offering a unique view of the city. Waterborne performances will be given by students from the Academy of Music and the Conservatory of Music and Ballet, Ljubljana.*

Vstopnice / Tickets: Koncerti na ladjicah so brezplačni. Cena 1 urne plovbe v času trajanja festivala pa je enotna za vse barčice in znaša 8€ za odrasle ter 4€ za otroke (3-12 let) / Concerts aboard the boats are free of charge. For the duration of the Festival, the cost of a one-hour boat trip will be the same for all boats: 8€ for adults and 4€ for children (ages 3–12)

Sponzor / Sponsor:

**PETROL**



Mestna občina  
Ljubljana





Petek, 30. junija 2017 / Friday, 30 June 2017

### 12:00, Breg

Otvoritev Ljubljana Festivala na Ljubljani / *Opening of the Ljubljana Festival on the Ljubljana*

### 12:00-14:00, Ljubljana (Breg)

**Ištvan Tadin**, trobenta / *trumpet*  
**Matjaž Kafol**, pozavna / *trombone*  
**Žiga Cesar**, rog / *horn*

F. Poulenc: Triosonata  
V. Nelhybel: Trio za trobila / *for Brass*  
W. A. Mozart: Trio za trobila / *for Brass*  
W. A. Mozart: Turški marš / *Turkish March*  
N. Rimski-Korsakov: Ples šaljivcev / *Dance of the Tumblers*  
D. Vignon: Trobilni trio št. 2 / *Brass Trio No 2*

### 14:00-16:00, Mala Zala (Gallusovo nabrežje / Gallus Embankment)

**Urška Kočar**, kitara / *guitar*  
**Maja Vrbnjak**, klarinet / *clarinet*

A. Piazzolla: Zgodovina tanga / *Histoire du Tango*  
A. Piazzolla: Libertango  
A. Piazzolla: Adiós Nonino  
A. Piazzolla: Revirado  
J. Ibert: Entr'acte  
W. A. Mozart: Spring song  
W. A. Mozart: Divertimento št. 2 / *No 2*  
G. Bizet: Chanson de Fleur  
G. Gershwin: Rapsodija v modrem / *Rhapsody in Blue*  
F. Caspar: 12 skladb / *12 Pieces*  
A. Dvořák: Sonatina v G-duru / *Sonatine in G major*  
G. Donizetti: Trois Melodies

### 16:00-18:00, Barjanka (Dvorni trg)

**Roko Bunčič**, kitara / *guitar*

J. S. Bach: Suita za violončelo št. 2 / *Cello Suite No 2*  
J. Turina: Sonata op. 61  
F. Sor: Les Adieux  
A. Barrios Mangoré: Choro da saudade  
A. Barrios Mangoré: Valček št. 3 / *Vals No 3*  
A. Barrios Mangoré: Danza braziliëra

### 18:00-20:00, Ljubljana 1 (Gallusovo nabrežje / Gallus Embankment)

**Kvartet saksofonov Patetiko / Patetiko Saxophone Quartet**

(Ita Nagode, Nika Deželak, Vida Vatovec, Tim Jerman)

L. Delibes: Cvetlični duet / *Flower Duet*  
L. Bernstein: West Side Story  
G. Gershwin: Three Preludes  
A. Piazzolla: Primavera Porteña  
P. Iitturalde: Pequena Czarda  
L. Florenzo: Sud-America

### 20:00-22:00, Lana Šulc (Gallusovo nabrežje / Gallus Embankment)

**Kitarski kvartet Muliers / Muliers Guitar Quartet**  
(Sandra Štern, Maja Vrbnjak, Martina Jerinič, Valna Ožbolt)

W. A. Mozart: Mala nočna glasba / *Eine kleine Nachtmusik*  
A. Ramirez: Alfonsia y el Mar (prir. / *arr. R. Dyens*)  
I. Albeniz: Cadiz  
A. Piazzolla: Verano Porteño (prir. / *arr. R. Charlton*)  
A. Piazzolla: Fuga y misterio (prir. / *arr. A. Čagalj*)  
A. Piazzolla: Summit (prir. / *arr. A. Čagalj*)  
A. Piazzolla: Tristango (prir. / *arr. A. Čagalj*)  
A. Piazzolla: Inverno Porteño (prir. / *arr. T. Salomon*)  
A. Piazzolla: Libertango (prir. / *arr. N. Hirakura*)  
M. Penella: El gato montés  
C. Machado: Cuban dances  
Tradicionalna: Sailor's Hornpipe (prir. / *arr. SJ Nixon*)

S. Joplin: The Entertainer  
M. Houghton: Cafe suite  
P. Desmond: Take five (prir. / *arr. E. Qrejuela*)  
A. Barrios Mangore: Danza Paraguaya  
T. Stepišnik, Š. Džopa: Fantazija na makedonsko temo / *Fantaisie on a Macedonian Theme*  
V. Vešligaj: Queen mix

Sobota, 1. julija 2017 / Saturday, 1st July 2017

### 12:00-14:00, Barjanka (Dvorni trg)

**Gaja Tanko, Tim Jurkovič**, kitarski duo / *guitar duo*

D. Scarlatti: Sonata v E-duru / *in E major*  
M. Giuliani: Variazioni concertanti op. 130  
A. York: Večerni ples / *Evening dance*  
M. de Falla: La Vida breve  
M. Corette: Suita v a-molu / *in A minor*

### 14:00-16:00, Ljubljana (Breg)

**Katarina Zupan**, violina / *violin*  
**Ana Votoupal**, flauta / *flute*

L. Delibes: Cvetlični duet / *Flower Duet*  
J. Bodin de Boismortier: Sonata št. 2, op. 51 / *Sonate No 2, Op. 51*  
F. A. Hoffmeister: Duet  
W. A. Mozart: Duet  
A. Piazzolla: Oblivion

### 16:00-18:00, Mala Zala (Gallusovo nabrežje / Gallus Embankment)

**Ana Mezgec, Katarina Zupan**, duo violin / *violin duo*

C. A. de Beriot: Duo concertante št. 3, op. 57 / *No 3, Op. 57*  
C. A. de Beriot: Duo concertante št. 2, op. 57 / *No 2, Op. 57*  
L. Boccherini: Duo št. 1, op. 5 / *No 1, Op. 5: Allegro*

**18:00-20:00, Lana Šulc (Gallusovo nabrežje / Gallus Embankment)**

**Marko Smiljanič, Grega Povše**, kitarski duo / *guitar duo*

M. de Falla: La vida breve

A. Piazzolla: Verano Porteño

F. Sor: Les Deux Amis

C. Debussy: Clair de Lune

J. Brahms: Tema in variacije / *Thema and Variations*

**20:00-22:00, Ljubljana 1 (Ribji trg)**

**Duo Recherche** (Ana Mezgec, violina / *violin*, Zala Javornik, kitara / *guitar*)

N. Paganini: Sonata v a-molu št. 1, op. 64 / *Sonata in A minor No 1, Op. 64*

M. Giuliani: Gran Duo Concertante, Op. 52

L. Arlatti: Il Bacio (prir. / arr. F. Castelli)

E. Granados: Španski ples št. 5, op. 37 /

Spanish Dance No 5, Op. 37 "Andaluza" (prir. / arr.

F. Kreisler)

**Nedelja, 2. julija 2017 / Sunday, 2<sup>nd</sup> July 2017**

**12:00-14:00, Lana Šulc (Gallusovo nabrežje / Gallus Embankment)**

**Tara Pajestka, Matic Košir**, duo kitar / *guitar duo*

**14:00-16:00, Ljubljana 1 (Ribji trg)**

**Duo Amabile** (Metka Udovč, violina / *violin*, Anja Šoštarič, violina / *violin*)

C. A. de Bériot: Dueti za dve violini op. 57 / *Duets for two Violins op. 57*

I. Pleyel: Dueti za dve violini op. 48 / *Duets for two Violins op. 48*

A. Rozman: Tango za dve violini / *for two Violins*

**16:00-18:00, Ljubljana (Breg)**

**Samanta Škorja, Jaka Horvat**, duo klarinetov / *clarinet duo*

F. Kroepsch: Pet duov / *Five Duos*

H. Lazarus: 3 Grand Concert Duets

W. A. Mozart: Duet št. 4, 5 in 6, op. 70 / *Duet No 4, 5, and 6, Op. 70*

Poljska ljudska / *Polish traditional*: Klarinet polka

**18:00-20:00, Barjanka (Dvorni trg)**

**Trio Agitato** (Petra Herič, violina / *violin*, Matej Lackovič, kitara / *guitar*, Daniel Šimek, harmonika / *accordion*)

Č. Sojar Voglar: Tango za violino, kitaro in harmoniko / *for violin, guitar and accordion*

V. Trojan: Cesarjev slavček / *The Emperor's Nightingale* (prir. / arr. Trio Agitato)

V. Monti: Čardaš / *Czardas* (prir. / arr. Trio Agitato)

J. Brahms: Madžarski ples št. 5 / *Hungarian Dance No 5* (prir. / arr. Trio Agitato)

**20:00-22:00, Maša Zala (Gallusovo nabrežje / Gallus Embankment)**

**Meta Pirc**, flavta / *flute*

**Bemjamin Barbarič**, kitara / *guitar*

F. Molino: Nocturno op. 72

J. Ibert: Entr'acte

A. Piazzolla: Zgodovina tanga / *Histoire du Tango*: Bordello 1900, Nightclub 1960

J. S. Bach: Sonata št. 4 v C-duru za flavto in basso continuo / *Sonata No 4 for Flute and BC*

A. Strajnar: Suita za flavto in kitaro / *Suite for Flute and Guitar*

**Ponedeljek, 3. julija 2017 / Monday, 3<sup>rd</sup> July 2017**

**12:00-14:00, Maša Zala (Gallusovo nabrežje / Gallus Embankment)**

**Aljaž Gyurica**, kitara / *guitar*

**Naša Županc**, flavta / *flute*

A. Piazzolla: Zgodovina tanga / *Histoire du Tango*: Cafe 1930, Bordello 1900, Nightclub 1960

B. Bartók: Romunski ljudski plesi / *Romanian Folk Dances*

**14:00-16:00, Lana Šulc (Gallusovo nabrežje / Gallus Embankment)**

**Kvintet harmonik KGBL / KGBL Accordion Quintet** (Mark Ahčin, Florjan Kozmus, Marijan Novak, Žiga Svetlin, Žiga Vehovec)

L. Boellmann: Gotska suita / *Gothic Suite*

D. Malando: Óle guapa

J. S. Bach: Arija / *Air*

J. S. Bach: Contrapunctus II iz Umetnosti fuge / *from Die Kunst der Fuge*

**16:00-18:00, Ljubljana 1 (Ribji trg)**

**Duo Leskovar-Grm** (Katarina Leskovar, violončelo / *cello*, Nejc Grm, harmonika / *accordion*)

G. F. Händel-J. Halvorsen: Passacaglia

J. S. Bach: Sonata v g-molu / *Sonata in G minor, BWV 1029*

G. Fauré: Après un rêve

A. Piazzolla: Le Grand Tango

M. de Falla: Siete canciones populares españolas

**18:00-20:00, Ljubljana (Breg)**

**Ana Gorjanc, Tinkara Majcen**, duo kitar / *guitar duo*

**20:00-22:00, Barjanka (Dvorni trg)**

**Denis Fortunat, Gaja Benko, Andraž Jagodic, Luka Gantar**, kvartet klarinetov / *clarinet quartet*

W. A. Mozart: Rondo

C. Grundman: Bagatelle

L. Bernstein: America (West Side Story)

G. Lewin: La copa

S. Joplin: Portrait

H. Mancini: The Pink Panther

G. Gershwin: Oh, Lady be good

T. Kozlevčar: Čudna noč / *Strange Night*

L. Pollack: That's a plenty

J. Fucik: Entry of the gladiators



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# TOMAŽ DOMICELJ

## ČISTA AKUSTIKA III / PURE ACOUSTICS III

**Tomaž Domicelj**, kitara, orglice, vokal / guitar, harmonica, vocal

**Toñín Corujo**, timple / timple

**Yarel Hernández**, kitara, kontrabas / guitar, double bass

Koncert Čista akustika III bo v marsičem še pestrejši kot sta bila prejšnja v letih 2015 in 2016. Poleg svežih kompozicij bodo nekatere stare, znane in manj znane pesmi zazvene v novih priredbah (reggae, samba, bachata, cumbia), saj se bosta Tomažu Domicelju na odru pridružila prijatelja s Kanarskih otokov Toñín Corujo in Yarel Hernández, po rodu Kubanec. Skupaj peto leto navdušujeta v kvartetu, v triu z Domiceljem pa se prvič predstavljata v Sloveniji. »Tomaž deluje kot dobro ohranjena alpska parna lokomotiva, Yarelovi kitarski vložki so kot sveži piščarjski metulj, Toñín pa je čvrst, preudaren, takorekoč umirjen, a vseeno nepredvidljiv, kot kakšen kanarski vulkan ...« je trio opisal Hans-Georg Flack. Domicelj pa dodaja: »Naš trio sem ne povsem resno poimenoval HEAVY MADERA, kajti muzika, ki jo igramo, je tako udarna, kot da bi bili »heavymetalci«, izvajamo pa jo na akustične oziroma lesene instrumente. Madera po špansko pomeni les.«

*In many ways Pure Acoustics III will be even more varied than the two previous Pure Acoustics concerts in 2015 and 2016. Alongside new compositions the programme will include new arrangements (reggae, samba, bachata, cumbia) of old songs – some famous, some less well known – because this time Tomaž Domicelj will be joined on stage by two of his friends from the Canary Islands: Toñín Corujo and Yarel Hernández (the latter originally from Cuba). The two have played together in a quartet for five years but this is the first time they perform as a trio with Domicelj in Slovenia. "Tomaž is like a well-preserved Alpine steam locomotive, Yarel's runs on the guitar are like the fresh breeze from the wings of a Caribbean butterfly, and Toñín is solid, deliberate and calm... yet unpredictable, like a volcano in the Canaries..." – to quote Hans-Georg Flack's description of the trio. Domicelj himself adds: "I call our trio – not entirely seriously – HEAVY MADERA, because the music we play is as hard-hitting as any heavy metal band but we play it on acoustic or wooden instruments. Madera is the Spanish word for wood."*

Vstopnice / Tickets: 14 €



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## ORKESTER SANKTPETERBURŠKE FILHARMONIJE / ST PETERSBURG PHILHARMONIC ORCHESTRA

**Yuri Temirkanov**, dirigent / conductor

Program / Programme:

N. Rimski- Korsakov: Suita Legenda o nevidnem mestu Kitežu in devici Fevroniji /  
*The Legend of the Invisible City of Kitezh and the Maiden Fevroniya Suite*

P. I. Čajkovski: Francesca da Rimini, op. 32

S. Rahmaninov: Simfonični plesi, op. 45 /  
*Symphonic Dances, Op. 45*

Sloviti Orkester Sanktpeterburške filharmonije je najstarejši simfonični orkester v ruski deželi. Njegove korenine segajo v leto 1882 na dvor carja Aleksandra III, skozi svojo zgodovino pa se je večkrat preimenoval. Orkester je močno zaznamovalo 50-letno obdobje pod vodstvom znamenitega dirigenta Jevgenija Mravinskega od leta 1938, ki je z orkestrom od 1946 dalje gostoval tudi na mednarodnih odrih in dosegel mednarodni ugled. Leta 1988 ga je nasledil Yuri Temirkanov, ki ima naziv šefa dirigenta in umetniškega vodje orkestra. S številnimi nagradami ovenčani dirigent nadaljuje uspešno zgodbo orkestra s slovesom izjemnega interpretata domačega ruskega repertoarja, ki ga vselej predstavlja na turnejah. Ljubljanski koncert je v celoti v znamenju velikih ruskih mojstrov. Uvodna skladba je orkestralna suita po istoimenski operni mojstrovini Nikolaja Rimskega Korsakova, ki v zgodbo vplete srednjeveški ruski legendi; Petra Iljiča Čajkovskega je k pisanju simfonične fantazije Francesca da Rimini navdihnila zgodba iz Dantejeve Božanske komedije; Simfonični plesi so poslednje delo Sergeja Rahmaninova.

*The celebrated St Petersburg Philharmonic Orchestra is the oldest symphony orchestra in Russia. Its roots date back to 1882 and the court of Tsar Alexander III, although it has changed names several times over the course of its history. The orchestra's development was profoundly shaped by the 50-year period under principal conductor Yevgeny Mravinsky beginning in 1938. From 1946 onwards Mravinsky also performed with the orchestra on international concert platforms, establishing its international reputation. He was succeeded in 1988 by Yuri Temirkanov, the orchestra's current principal conductor and artistic director. A multiple award winning conductor, Temirkanov is continuing the success story of an orchestra that is particularly famed for its interpretations of the Russian repertoire, always present in its tour concert programmes. The orchestra's Ljubljana concert is entirely dedicated to the great Russian masters. The concert begins with the orchestral suite based on Rimsky-Korsakov's operatic masterpiece The Legend of the Invisible City of Kitezh and the Maiden Fevroniya, a combination of two medieval Russian legends; Tchaikovsky was inspired to compose his symphonic fantasia Francesca da Rimini by a story from Dante's Divine Comedy; the Symphonic Dances are Rachmaninov's last work.*

Ob sočasnem nakupu vstopnic za koncert Orkestra Sanktpeterburške filharmonije in koncerta Marthe Argerich pripada 50 % popust. Popust lahko uveljavite na Blagajni Križank. / *Simultaneous purchases of tickets for the concerts by the St Petersburg Philharmonic Orchestra and Martha Argerich entitle you to a 50% discount on tickets for the latter. The discount may be claimed at the Križanke Box Office.*

Vstopnice / Tickets: 49, 39, 29, 19 €

Sponzor / Sponsor:



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CANALI

Častni pokrovitelj je veleposlanik Ruske federacije Nj. eksc. gospod Doku Zavgajev. / *The patron of honour of the event is His Excellency Doku Zavgayev, Ambassador of the Russian Federation.*

Prireditev je del dogodka Dnevi Sankt Peterburga v Ljubljani. / *The event is part of the St Petersburg Days in Ljubljana.*

# E. Kálmán: KNEGINJA ČARDAŠA / THE GYPSY PRINCESS

Opereta / Operetta

SNG Opera in balet Ljubljana / SNG Opera & Ballet Ljubljana  
Zagrebško mestno gledališče Komedija / Komedija Theatre, Zagreb

Libreto / Libretto: **Leo Stein, Béla Jenbach**  
Dirigent / Conductor: **Veseljko Barešić**  
Režiser / Director: **Ivan Leo Lemo**  
Koreografija / Coreography: **Leo Mujić**  
Scenografija / Set design: **Vesna Režić**  
Kostumografija / Costume design:  
**Marko Marosiuk**

V glavnih vlogah / Main cast:

Silvija Varescu: **Sandra Bagarić, Zorica Antonić**  
Leopold Maria, knez Lippert Weylershein /  
Leopold Maria, Prince Lippert Weylershein:  
**Nedim Prohić**  
Anhilita, njegova žena / Anhilita, his wife:  
**Dubravka Ostojić**  
Edvin Ronald, njun sin / Edwin Ronald, their son:  
**Đani Štipaničev / Damir Klačar**

Grof Boni Kancsianu / Count Boni Kancsianu:  
**Dražen Bratulić / Goran Malus**  
Kontesa Stazi, knezova nečakinja / Countess Stasi,  
Prince's niece:  
**Vlatka Burić Dujmović / Josipa Lončar**  
Feri pl. Kerekes / Feri von Kerekes:  
**Adalbert Turner / Ervin Baučić**

Baletni ansambel Gledališča Komedija /  
Ballet Ensemble Komedija Theatre, Zagreb

Zbor Gledališča Komedija / Choir Komedija  
Theatre, Zagreb

Orkester SNG Opera in balet Ljubljana /  
SNG Opera & Ballet Ljubljana Orchestra





Z opereto Kneginja čardaša se je madžarski skladatelj Emmerich Kálmán zapisal med vodilne skladatelje tega žanra. Premieri na Dunaju leta 1915 je sledilo kar 500 ponovitev. Osrednja tema zgodbe, ki se dogaja v Budimpešti in na Dunaju na začetku 20. stoletja, je prepovedana ljubezen med slavno kabaretno pevko Silvijo in Edvinom, ki je plemiške krvi in so mu starši namenili konteso Stazi. Goreča ljubezen mladih zaljubljenecv ima vse več podpornikov in na koncu zmaga ter preseže omejujoče razlike v družbenem statusu. Strastne vznemirljive melodije priljubljenih arij in ansamblov, začinjene s čardašem, so se prikupile občinstvu vsega sveta ne samo na odskih deskah, pač pa tudi v filmih. Tokrat bodo zazvene pod vodstvom dirigenta Veseljka Barešiča in režiserja Ivana Lea Lema s Hrvaške v združenih močeh ljubljanskega opernega ansambla in zagrebškega Gledališča Komedija.

*With his operetta The Gypsy Princess, the Hungarian composer Emmerich Kálmán earned himself a permanent place among the leading composers of this genre. The premiere in Vienna in 1915 was followed by a further 500 performances. The central theme of the story, set in the Budapest and Vienna of the early twentieth century, is the forbidden love between a famous cabaret singer called Sylva and the young Prince Edwin, whose parents have arranged a match with Countess Stasi. The young sweethearts' burning passion gains an increasing number of supporters and in the end love triumphs over differences of rank. The passionate melodies of the popular arias and ensembles, spiced up with some authentic Hungarian csárdás, have enchanted audiences the world over, not only in theatres but also on the cinema screen. This time they will ring out under the guidance of conductor Veseljko Barešič and director Ivan Leo Lemo from Croatia, performed by the combined strength of the Ljubljana Opera ensemble and Zagreb's Komedija Theatre.*

Predstava traja 3 ure in ima dva odmora. /  
*The duration of the performance is 3 hours, with two intervals.*

Intervju z Ivanom Leom Lemom, stran 15. /  
*Interview with Ivan Leo Lemo, page 15.*

.....

Vstopnice / *Tickets: 39, 35, 29, 23, 16, 10 €*

Parterna Loža / *Ground box with seats L1, D1: 60 €*

Parterna Loža / *Ground box with seats L2, L3, D2, D3: 98 €*

Parterna Loža / *Ground box with seats L4, L5, D4, D5: 108 €*

Lože 1. reda / *First class box L1, D1: 60 €*

Lože 1. reda / *First class box L2, L3, D2, D3: 114 €*

Lože 1. reda / *First class box L4, L5, D4, D5: 124 €*

Lože 1. reda / *First class box L6, L7, D6, D7: 177 €*

Lože 1. reda / *First class box L8, L9, 10, D8, D9: 225 €*

Koprodukcija / *Co-production:*



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Foto / Photo: Adriano Helman

# MARTHA ARGERICH,

klavir / *piano*

**Komorni orkester Franz Liszta / Franz Liszt  
Chamber Orchestra**

**Gábor Tákacs-Nagy**, dirigent / *conductor*  
**László Tóth**, trobenta / *trumpet*  
**Akané Sakai**, klavir / *piano*  
**Annie Dutoit**, recitacija / *narrator*

Program / *Programme*:

R. Wagner: Siegfriedova idila / *Siegfried Idyll*  
C. Saint-Saëns: Živalski karneval / *The Carnival of the Animals* (za dva klavirja / *for two pianos*)  
D. Šostakovič: Koncert za klavir, trobento in godalni orkester v c-molu št. 1, op. 35 / *Concerto for Piano, Trumpet and String Orchestra in C minor No 1, Op. 35*

Legendarna argentinska pianistka Martha Argerich vse od zmage na znamenitem Chopinovem tekmovanju v Varšavi leta 1965 kraljuje na koncertnih odrih, tako solistično kot v sodelovanju z najbolj eminentnimi glasbeniki, orkestri, dirigenti. Posebno cenjene so njene interpretacije repertoarja 19. in prve polovice 20. stoletja. Harmonija igranja v skupini ji daje »občutek moči in miru« kot je zapisala; tokrat se bo predstavila z izvrstnimi madžarskimi glasbeniki. Komorni orkester Franza Lista iz Budimpešte bo v Wagnerjevi Siegfriedovi idili povzel znamenite motive iz Siegfrieda, tretje glasbene drame tetralogije Nibelungov prstan. Najbolj znano delo francoskega romantika Saint-Saënsa, Živalski karneval s portreti živali, bo zazvenelo v klavirskem duu in z recitacijami v interpretaciji filologinje in igralko Annie Dutoit. Šostakovičev Koncert pa bo virtuosno izpostavil tako klavir kot trobento.

*Ever since winning the International Chopin Piano Competition in Warsaw in 1965, legendary Argentine pianist Martha Argerich has been a commanding figure on the concert stage, whether as a soloist or performing with the world's greatest musicians, orchestras and conductors. Her interpretations of the piano repertoire of the 19th century and the first half of the 20th century are particularly highly regarded. The harmony of playing in a group gives her »a strong and peaceful feeling« she says. On this occasion she performs with an outstanding Hungarian ensemble. The Franz Liszt Chamber Orchestra of Budapest will perform Wagner's Siegfried Idyll, incorporating motifs from Siegfried, the third "music drama" from the Ring of the Nibelung tetralogy. The most famous work by the Romantic-era French composer Camille Saint-Saëns, The Carnival of the Animals, is performed here by a piano duo with narration by the philologist and actress Annie Dutoit. Meanwhile, Shostakovich's Concerto places the spotlight on both piano and trumpet.*

Ob sočasnem nakupu vstopnic za koncert Orkestra Sanktpeterburške filharmonije in koncerta Marthe Argerich, vam za vstopnico Marthe Argerich pripada 50% popust. Popust lahko uveljavite na Blagajni Križank. / *Simultaneous purchases of tickets for the concerts by the St Petersburg Philharmonic Orchestra and Martha Argerich entitle you to a 50% discount on tickets for the latter. The discount may be claimed at the Križanke Box Office.*

.....

Vstopnice / Tickets: 39, 29, 24, 19 €



# **NIE JIAPENG,** violončelo / cello

**Orkester Slovenske  
filharmonije / Slovenian  
Philharmonic Orchestra**

**Zhang Guoyong**, dirigent / conductor

Program / Programme:

D. Šostakovič: Koncert za violončelo in orkester  
v Es-duru št. 1, op. 107 / *Cello Concerto in E flat  
major No 1, Op. 107*

D. Šostakovič: Simfonija v d-molu št. 5, op. 47 /  
*Symphony in D minor No 5, Op. 47*

Orkester Slovenske filharmonije z zavidljivo 300-letno tradicijo koncertira na svojih abonmajskih koncertih, matinejah za otroke, priložnostnih koncertih in gostovanjih v evropskih kulturnih središčih, ZDA ter na Japonskem z nastopi na pomembnih mednarodnih festivalih. K sodelovanju je v goste povabil vrsto uglednih glasbenih solistov in dirigentov, kot tudi mlade glasbene upe. Tokrat se bo s slovenskimi filharmoniki predstavil nadobudni 28-letni kitajski violončelist Nie Jiapeng, ki je študij končal na Nacionalni univerzi v Singapurju ter na Visoki šoli za glasbo in gledališče v Hamburgu. Dirigentska palica bo v rokah Zhanga Guoyonga, profesorja in vodje oddelka za dirigiranje na glasbenem konservatoriju v Šanghaju in umetniškega vodje Šanghajske opere. Kitajska glasbenika sta na Ljubljana Festivalu navdušila že leta 2014.

*Boasting an impressive 300-year tradition of music-making, the Slovenian Philharmonic Orchestra performs at its own concert cycles, children's matinees and special concerts and has appeared as a guest at major international festivals in important European cultural centres, the USA and Japan. It has worked with many noted soloists and conductors, as well as with a succession of promising young musicians. On this occasion the members of the Slovenian Philharmonic appear with the 28-year-old Chinese cellist Nie Jiapeng, a graduate of the National University in Singapore and the Hochschule für Musik und Theater in Hamburg. The orchestra will be conducted by Zhang Guoyong, a teacher and head of the conducting department at the Shanghai Conservatory of Music and artistic director of the Shanghai Opera. Both these Chinese musicians performed at the Ljubljana Festival in 2014, to an enthusiastic reception.*

Vstopnice / Tickets: 24, 19 €



Častni pokrovitelj je veleposlanik Ljudske republike Kitajske Nj. eksc. gospod YE Hao. / *The patron of honour of the event is His Excellency YE Hao, Ambassador of People's Republic of China.*



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# E. Kálmán: KNEGINJA ČARDAŠA / THE GYPSY PRINCESS

Opereta / Operetta

SNG Opera in balet Ljubljana / SNG Opera & Ballet Ljubljana  
Zagrebsko mestno gledališče Komedija / Komedija Theatre, Zagreb

Libreto / Libretto: **Leo Stein, Béla Jenbach**

Dirigent / Conductor: **Veseljko Barešić**

Režiser / Director: **Ivan Leo Lemo**

Koreografija / Coreography: **Leo Mujić**

Scenografija / Set design: **Vesna Režić**

Kostumografija / Costume design:

**Marko Marosiuk**

V glavnih vlogah / Main cast:

Silvija Varescu: **Sandra Bagarić, Zorica Antonić**

Leopold Maria, knez Lippert Weylershein /  
Leopold Maria, Prince Lippert Weylershein:

**Nedim Prohić**

Anhilita, njegova žena / Anhilita, his wife:

**Dubravka Ostojić**

Edvin Ronald, njen sin / Edwin Ronald, their son:

**Đani Stipaničev / Damir Klačar**

Grof Boni Kancsianu / Count Boni Kancsianu:

**Dražen Bratulić / Goran Malus**

Kontesa Stazi, knezova nečakinja / Countess Stasi,  
Prince's niece: **Vlatka Burić / Josipa Lončar**

Baletni ansambel Gledališča Komedija /  
Ballet Ensemble Komedija Theatre, Zagreb

Zbor Gledališča Komedija / Choir Komedija  
Theatre, Zagreb

Orkester SNG Opera in balet Ljubljana /  
SNG Opera & Ballet Ljubljana Orchestra



Z opereto Kneginja čardaša se je madžarski skladatelj Emmerich Kálmán zapisal med vodilne skladatelje tega žanra. Premieri na Dunaju leta 1915 je sledilo kar 500 ponovitev. Osrednja tema zgodbe, ki se dogaja v Budimpešti in na Dunaju na začetku 20. stoletja, je prepovedana ljubezen med slavno kabaretno pevko Silvijo in Edvinom, ki je plemiške krvi in so mu starši namenili konteso Stazi. Goreča ljubezen mladih zaljubljenecv ima vse več podpornikov in na koncu zmaga ter preseže omejujoče razlike v družbenem statusu. Strastne vznemirljive melodije priljubljenih arij in ansamblov, začinjene s čardašem, so se prikupile občinstvu vsega sveta ne samo na odrskih deskah, pač pa tudi v filmih. Tokrat bodo zazvene pod vodstvom dirigenta Veseljka Barešiča in režiserja Ivana Lea Lema s Hrvaške v združenih močeh ljubljanskega opernega ansambla in zagrebškega Gledališča Komedija.

*With his operetta The Gypsy Princess, the Hungarian composer Emmerich Kálmán earned himself a permanent place among the leading composers of this genre. The premiere in Vienna in 1915 was followed by a further 500 performances. The central theme of the story, set in the Budapest and Vienna of the early twentieth century, is the forbidden love between a famous cabaret singer called Sylva and the young Prince Edwin, whose parents have arranged a match with Countess Stasi. The young sweethearts' burning passion gains an increasing number of supporters and in the end love triumphs over differences of rank. The passionate melodies of the popular arias and ensembles, spiced up with some authentic Hungarian csárdás, have enchanted audiences the world over, not only in theatres but also on the cinema screen. This time they will ring out under the guidance of conductor Veseljko Barešić and director Ivan Leo Lemo from Croatia, performed by the combined strength of the Ljubljana Opera ensemble and Zagreb's Komedija Theatre.*

Predstava traja 3 ure in ima dva odmora. /  
The duration of the performance is 3 hours,  
with two intervals.

Intervju z Ivanom Leom Lemom, stran 15. /  
Interview with Ivan Leo Lemo, page 15.

Vstopnice / Tickets: 39, 35, 29, 23, 16, 10 €

Parterna Loža / Ground box with seats L1, D1: 60 €

Parterna Loža / Ground box with seats L2, L3, D2,  
D3: 98 €

Parterna Loža / Ground box with seats L4, L5, D4,  
D5: 108 €

Lože 1. reda / First class box L1, D1: 60 €

Lože 1. reda / First class box L2, L3, D2, D3: 114 €

Lože 1. reda / First class box L4, L5, D4, D5: 124 €

Lože 1. reda / First class box L6, L7, D6, D7: 177 €

Lože 1. reda / First class box L8, L9, 10, D8, D9: 225 €

Koprodukcija / Co-production:



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Foto / Photo: Hermina Kovadič

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**Lanzaretti Alberto**, Italija / Italy

**David Hinchliffe**, Avstralija / Australia

**Manfred Mörth**, Avstrija / Austria

**Ulrike Kasper**, Nemčija / Germany

Odprtje razstave / Opening of the exhibition: 21. 7. ob 12.00 / at 12.00 pm, Viteška dvorana Križank / Knight's Hall, Križanke



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## AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY

Umetniško vodstvo / *Artistic direction:*

**Franz Bartolomey**, violončelo / *cello*

**François Benda**, klarinet / *clarinet*

Program / *Programme:*

Bo objavljen naknadno / *To be announced*

Najboljši udeleženci solističnih mojstrskih tečajev Akademije Branimir Slokar / *The best participants of the soloists' master classes at the Branimir Slokar Academy*

Na mojstrskih tečajih Akademije Branimir Slokar udeleženci poglobljajo znanje na področju solistične literature. Na programu koncertov bodo ključna dela literature po izboru izoblikovanem med tečaji. / *Master classes within the Branimir Slokar Academy offer an active participant a perfect insight into music literature with the guidance of excellent musicians. The programme selection will be done as a result of work during the master class.*

François Benda redno nastopa na vseh najpomembnejših prizoriščih kot so: Berlinska filharmonija, Musikverein na Dunaju, Concertgebouw Amsterdam, Wigmore Hall London, Tonhalle Zürich ter igra kot solist z vodilnimi orkestri. Je ugleden gost mednarodnih festivalov in pogosto nastopa kot komorni glasbenik. Svoj široki repertoar pogloblja s sodelovanjem s sodobnimi skladatelji kot so Krzysztof Penderecki, Heinz Holliger, Elliott Carter, Luciano Berio, Georg Friedrich Haas, Wolfgang von Schweinitz in Bernhard Lang. Poleg številnih solističnih nastopov François Benda poučuje in je eden najbolj iskanih profesorjev za klarinet. Predava v Berlinu in Baslu.

Franz Bartolomey je bil solo čelist Dunajskih filharmonikov do leta 2012 in član kar tri generacije. Je mednarodno dejaven solist, komorni glasbenik in pedagog. Odrasel je obkrožen s pristno dunajsko glasbeno tradicijo in prav to izkušnjo o tipičnem zvoku, fraziranju, vibratu, barvah želi podati naprej. Poučuje igranje v različnih stilističnih slogih in interpretacijo od baroka do sodobne glasbe. Ob tem poučuje tudi komorno glasbo in študente pripravlja na orkestrsko literaturo. Od leta 2004 do 2006 je bil prvi čelist slovitega Festivalskega orkestra Luzern pod taktirko Claudia Abbada. Kot solist je sodeloval s številnimi dirigenti, kot so Leonard Bernstein, James Levine, Daniel Barenboim, sir André Previn, Bernhard Haitink, Zubin Mehta, Mariss Jansons in sir Simon Rattle. Tudi med njegovimi partnerji v komorni glasbi so sloveča imena glasbenih velikanov, kot so sir André Previn, sir Simon Rattle, Daniel Barenboim, Boris Pergamenschikow, Barbara Bonney, Jessye Norman in med drugimi Thomas Hampson.

*François Benda regularly appears as a guest artist at music festivals, in chamber concerts and as soloist. His broad repertoire has been enriched in collaboration with contemporary composers Krzysztof Penderecki, Heinz Holliger, Elliott Carter, Luciano Berio, Georg Friedrich Haas, Wolfgang von Schweinitz and Bernhard Lang. In addition to his solo career, François Benda is one of the most highly sought after Professors of Clarinet. He teaches at the University of Arts in Berlin and the Hochschule für Musik der Stadt Basel, Switzerland.*

*Franz Bartolomey was principal cellist of the Vienna Philharmonic Orchestra until 2012 and has been a member of the VPO for three generations. He is internationally active as a soloist, chamber musician and teacher. He grew up surrounded by the most authentic Viennese music tradition and wants to share his great experience of the Viennese manner of playing, known as »Wiener Klangstil«, with its different kinds of phrasing, vibrato and colours. His teaching activities cover a wide range of styles from Baroque and Classical to contemporary music. He also teaches chamber music and prepares students for orchestral works. From 2004 to 2006 he also was principal cellist of the Lucerne Festival Orchestra under Claudio Abbado. He has played as a soloist under Leonard Bernstein, James Levine, Daniel Barenboim, Sir André Previn, Bernard Haitink, Zubin Mehta, Mariss Jansons and Sir Simon Rattle, to name but a few. Among his chamber music partners he lists such renowned artists as Sir André Previn, Sir Simon Rattle, Daniel Barenboim, Boris Pergamenschikow, Barbara Bonney, Jessye Norman and Thomas Hampson, among others.*

Vstopnice / Tickets: Prost vstop / Entrance free

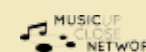
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## **BREZMADEŽNA / IMMACULATA – HOMMAGE Á TOMAŽ PANDUR**

Po romanu Colma Tóibína  
Marijin Testament / *Based  
on Colm Tóibín's novel The  
Testament of Mary*

Dramatizacija in priredba / *Dramatization and  
adaptation*: **Livija Pandur, Tomaž Pandur**

Prevod in dramaturgija / *Translation and  
dramaturgy*: **Livija Pandur**

Scenografija / *Set design*: **Marko Japelj**

Kostumografija / *Costume design*: **Leo Kulaš**

Glasba / *Music*: **Boris Benko, Primož Hladnik  
(Silence)**

Oblikovalka svetlobe / *Light designer*:

**Vesna Kolarec**

Marija / *Maria*: **Nataša Matjašec Rošker**

Ob velikih zgodovinah narodov so tudi zgodbe posameznikov in pomenljive, a mnogokrat nezapisane resnice pogumnih žena. »Ves hrup zgodovine je sestavljen iz njihovih tišin. V tej tišini, danes, se Marija v svojem izgnanstvu poskuša spomniti nekaterih besed, obrazov in delov zgodbe. Marija, ki je drzno izzvala vse svete in velike ideje. Tako jih je obdržala. Ker ideje umrejo, če jim nihče ne nasprotuje,« je zapisala Livija Pandur. S Tomažem Pandurjem je oblikovala predstavo o veliki ženski, o ikoni matere, ki izgubi sina, o osebi, ki končno spregovori. Monodrama v interpretaciji večkrat nagrajene Nataše Matjašec Rošker je oblikovana »v štirinajst miselnih pokrajin Marijine poti, v oltar ljubezni, izgube, samote, iskanja smisla v ranah«. Predstava je posvečena lani nenadno preminulemu režiserju Tomažu Pandurju, ki je s svojim pronicljivim umetniškim credom, s katerim je na oder postavljala »arhetipe rituala«, zaznamoval mnoga gledališča sveta.

*Alongside the great histories of nations there are also individual stories and the significant yet often unwritten truths of courageous women. "All the clamour of history is made up of their silences. In this silence, today, Mary in her exile tries to remember some of the words, faces and parts of the story. Mary, who boldly challenged all great and sacred ideas. And thus kept them alive. Because ideas die, if no one opposes them." So writes Livija Pandur. With Tomaž Pandur she created this piece about a great woman, about the icon of a mother who loses her son, about someone who at last begins to speak. A monodrama interpreted by the award-winning actress Nataša Matjašec Rošker, the work is shaped into "fourteen mental landscapes from Mary's journey, into an altar of love, of loss, of solitude, of the search for meaning in wounds". It is dedicated to the director Tomaž Pandur, who died suddenly last year. His exacting artistic credo, through which he placed on stage the "archetypes of ritual", has left its mark on many theatres around the world.*

Intervju z Livijo Pandur, stran 16. /  
Interview with Livija Pandur, page 16.

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Vstopnice / Tickets: 39, 35, 29, 23, 16, 10 €

Parтерна Loža / Ground box with seats L1, D1: 60 €

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Lože 1. reda / First class box L6, L7, D6, D7: 177 €

Lože 1. reda / First class box L8, L9, 10, D8, D9: 225 €



# ROBY LAKATOS, violina / violin

VEČER ROMSKE GLASBE /  
EVENING OF GYPSY MUSIC

**Lászlo Bóni**, violina / violin  
**Jenő Lisztes**, cimbale / cimbalom  
**Lászlo Balogh**, kitara / guitar  
**Lászlo "Csorosz" Lisztes**, kontrabas / double bass  
**Kálmán Cséki ml.**, klavir / piano

Program / Programme:

R. Lakatos: New Alliance  
A. Piazzolla: Oblivion  
F. Vecsey: Valse Triste  
Ruska romska / Russian Gypsy: Dve kitari / Two guitars  
I. O. Dunayevsky: Stari Waltz  
G. Boulanger: Czardas Lunatique  
Ruska / Russian: Polyushka Polye  
R. Lakatos: SK Paraphrase  
N. Rimski-Korsakov: Čmrljev let za cimbale solo /  
*Flight of the Bumblebee for solo cimbalom*  
A. Piazzolla: Chiquilin de Bachin  
V. Monti: Čardaš / Czardas  
G. Dinicu: Škrjanček / The Lark

S programom tradicionalnih romskih in madžarskih pesmi se bo s svojim ansamblom predstavil Roby Lakatos, ki ni le vihrov virtuoz, temveč tudi glasbenik izjemne slogovne okretnosti. Klasične skladbe izvaja z enako spretnostjo, kot igra džez in madžarsko ljudsko glasbo. Lakatos je tisti redki glasbenik, ki ga ni mogoče opredeliti. Pravijo mu romski violinist, »vražji goslač«, klasični virtuoz, džezovski improvizator, skladatelj in aranžer ter anahronizem iz 19. stoletja – in res je vse to hkrati. Je vsestranski glasbenik, kakršne danes srečamo zelo redko; izvajalec, čigar moč interpretacije izvira iz njegovega improviziranja in skladanja.

*Gypsy violinist Roby Lakatos - not only a scorching virtuoso, but a musician of extraordinary stylistic versatility. Equally comfortable performing classical music as he is playing jazz and his own Hungarian folk idiom, Lakatos is the rare musician who defies definition. He is referred to as a gypsy violinist or »devil's fiddler«, a classical virtuoso, a jazz improviser, a composer and arranger, and a 19th-century throwback, and he is actually all of these things at once. He is the kind of universal musician so rarely encountered in our time – a player whose strength as an interpreter derives from his activities as an improviser and composer.*

Vstopnice / Tickets: 29, 25 €

Časna pokroviteljica je veleposlanica Madžarske Nje, eksc. gospa Edit Szilágyiné Bátorfi.  
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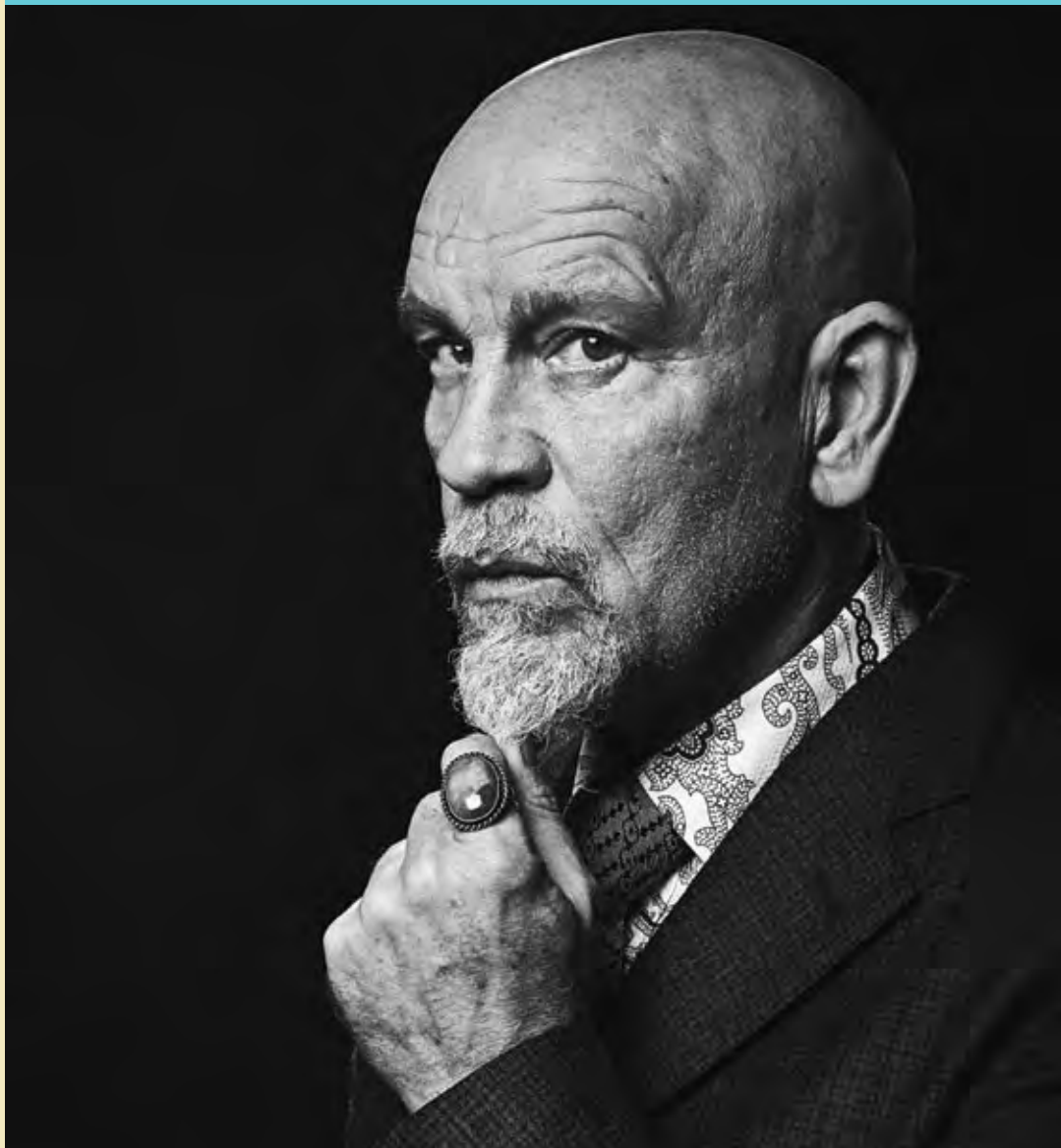
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# JOHN MALKOVICH

## **I Solisti Aquilani**

**Alvise Casellati**, dirigent / conductor

**Lana Trotovssek**, violina / violin

**Anastasya Terenkova**, klavir / piano

## Program / Programme:

J. S. Bach: Koncert za violino, godala in continuo v a-molu / *Violin Concerto in A minor*

D. Šostakovič, ork. / arr. R. Baršaj: Komorna simfonija, op. 110a / *Chamber Symphony, Op. 110a*

»REPORT ON THE BLIND«:

A. Šnitke: Koncert za klavir in godala z besedilom iz romana Grobovi in junaki Ernesta Sabata / *Concerto for Piano and Strings with the text from Ernesto Sabato's novel On Heroes and Tombs*



Ansambel I Solisti Aquilani sodi med najvidnejše italijanske komorne orkestre in bo prihodnje leto slavil 50-letnico delovanja. Poustvaril bo Šostakovičev Godalni kvartet št. 8, ki ga je Rudolf Baršaj orkestriral za godalni orkester in nosi ime Komorna simfonija; v solistični vlogi se bo v Bachovem Violinskem koncertu predstavila slovenska violinistka Lana Trotošek. Zelo poseben bo drugi del večera, ko se bo v Šnitkejevem Koncertu za klavir in godala pridružil anamblu Solisti Aquilani in pianistki Anastasy Terenkovi znani ameriški dramski in filmski igralec ter režiser in producent John Malkovich. Igral je v več kot 70 filmih in si prislužil vrsto nagrad. Malkovich je eden najuglednejših igralcev vlog, v katerih se prepletata zapletena globina in hkrati velik um. V Šnitkejev Koncert bo z natančnim in poglobljenim izborom besedila iz poglavja »Report on the Blind« romana Grobovi in junaki Ernesta Sabata vključil svoj glas kot del glasbe.

*I Solisti Aquilani are among the most prominent Italian chamber ensembles. They celebrate their fiftieth anniversary next year. We will hear them in Rudolf Barshai's arrangement for string orchestra of Shostakovich's String Quartet No 8, known as the Chamber Symphony, after which the Slovene violinist Lana Trotošek will take centre stage as the soloist in the Bach Violin Concerto. For the second part of the evening Solisti Aquilani and pianist Anastasya Terenkova will be joined by the famous American stage and screen actor, director and producer John Malkovich, who has appeared in more than 70 films and won many awards. Malkovich is considered to be one of the most distinguished actors of complex, abysmal yet highly intelligent characters. He will add his voice to the performance of Schnittke's Concerto for Piano and Strings with a careful selection of texts from the chapter »Report on the Blind« from Ernesto Sabato's novel On Heroes and Tombs.*

Intervju z Johnom Malkovichem, stran 17. /  
Interview with John Malkovich, page 17.

Vstopnice / Tickets 29, 25 €

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# AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY

Umetniško vodstvo / *Artistic direction:*

**Mikhail Bezverkhny**, violina / *violin*

Program / *Programme:*

Bo objavljen naknadno / *To be announced*

Najboljši udeleženci solističnih mojstrskih tečajev Akademije Branimir Slokar / *The best participants of the soloists' master classes at the Branimir Slokar Academy*

Na mojstrskih tečajih Akademije Branimir Slokar udeleženci poglobljajo znanje na področju solistične literature. Na programu koncertov bodo ključna dela literature po izboru izoblikovanem med tečajji. / *Master classes within the Branimir Slokar Academy offer an active participant a perfect insight into music literature with the guidance of excellent musicians. The programme selection will be done as a result of work during the master class.*

Mikhail Lvovich Bezverkhny je eden najuglednejših violinistov našega časa. Je prvi zmagovalec tekmovanja kraljice Elizabete v Bruslju in prejemnik najvišjih nagrad v Münchnu, Montrealu, Budimpešti in Beogradu kot solist oziroma komorni glasbenik. Kot član Tria Šostakovič in kot solist je snemal za Deutsche Grammophon in založbo Melodiya, Pavana, La Campanella in druge. Predava v Gentu. Šele po padcu berlinskega zidu je smel zapustiti domovino in se nastaniti v Belgiji, kjer je ustanovil Trio Šostakovič. Z njim je posnel več kot 40 nosilcev zvoka. Vsa leta je aktiven kot solist, komorni glasbenik, skladatelj, režiser in igravec. Med njegovimi učenci izstopa Dmitrij Berlinski, ki je svojega učitelja opisal

kot enega najpomembnejših učiteljev violine. Prav pod njegovim vodstvom je stopal po njegovi poti in zmagoval na tekmovanjih kraljice Elizabete v Bruslju, na mednarodnem tekmovanju v Montrealu in drugih. Mikhail Bezverkhny je tudi slikar, ki je uspešno razstavljal v kar nekaj državah.

*Mikhail Lvovich Bezverkhny is one of the most prominent violinists of our time. He was the first winner of the Queen Elisabeth Competition in Brussels and has won top prizes at the Wieniawski Competition and competitions in Munich, Montreal, Budapest and Belgrade as a soloist and chamber musician. As a member of the Shostakovich Trio and as a soloist he has recorded for Deutsche Grammophon and Melodiya and has been a guest artist on stages around the world. He currently teaches at the Royal Conservatory of Ghent. In 1978 he was barred from leaving the USSR. After the fall of the Berlin Wall he managed to settle in Belgium. Bezverkhny has been a member of the Shostakovich Trio since October 1992. He has made more than 40 recordings for Melodiya, Pavane, La Campanella and Deutsche Grammophon, among other labels. Throughout these years he has been very active as a violinist, violist, composer, director and actor. One of his students at the Royal Conservatory of Ghent, Dmitri Berlinsky, describes him as one of the most important violin teachers of our times, since under his guidance he was able to enter the international scene as the youngest winner in the history of the Paganini International Violin Competition in Genoa, Italy. This*

*victory led to his performance on Niccolò Paganini's own Guarneri del Gesù instrument, a privilege shared by only a handful of artists in history. Subsequent triumphs have included the Montreal International Violin Competition (Grand Prize), the International Tchaikovsky Competition and the Queen Elisabeth Competition in Brussels.*

*Mikhail Bezverkhny is also painter who has had exhibitions in several countries and whose works are part of various private collections.*

Vstopnice / *Tickets:* Prost vstop / *Entrance free*

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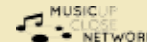
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# AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY

Mednarodni orkester Ljubljana / *Ljubljana International Orchestra*

Živa Ploj Peršuh, dirigentka / *conductor*

Program / *Programme:*

J. BRAHMS: Tragična uvertura / *Tragic Overture*  
 L. V. BEETHOVEN: Simfonija št. 4 v B-duru, op. 60 /  
*Symphony No. 4 in B-flat major, Op. 60*  
 R. WAGNER: Siegfriedova idila / *Siegfried Idyll*  
 G. PUCCINI: Madama Butterfly, odlomki iz opere /  
*Madama Butterfly, Excerpts from the Opera*

Glasbeniki Mednarodnega orkestra Ljubljana iz približno petintridesetih različnih držav strmijo k najvišjim izvajalskim ciljem. Orkester nadarjenim posameznikom omogoča možnost najbolj primerne glasbenega izobraževanja s ciljem, da bi v glasbi dosegli odličnost. Akademija Branimir Slokar podpira orkestru dolgoročni razvoj. Hkrati goji mlado generacijo glasbenikov in se osredotoča na spodbujanje in omogočanje mednarodne mobilnosti ter z glasbo utrjuje medkulturni dialog. Mladim glasbenikom omogoča, da si z igranjem v simfoničnem orkestru pridobijo neprecenljive izkušnje in sodelujejo s priznanimi profesorji, dirigenti in solisti. Orkester je nastopil v Sloveniji, Italiji, Avstriji, na Hrvaškem, v Srbiji, Veliki Britaniji in Španiji. Drugi letošnji program orkestra je izbor treh ključnih del, ki spremljajo in zaznamujejo glasbenike zagotovo skozi vso njihovo pot od začetkov do vrhunca

profesionalne poti. Vsebinsko v njih lahko zasledimo vzpone in padce, ljubezen, hrepenenje, kanček magije ter Fatum - usodo, ki bdi nad nami in nam kroji življenje.

*In the Ljubljana International Orchestra, young musicians from approximately 35 different countries receive an excellent musical education and strive to achieve the highest performance level. The orchestra enables international mobility of musicians in Europe and uses the power of music to encourage international dialogue. The Branimir Slokar Academy supports the orchestra's long-term development, providing outstanding young musicians with the invaluable experience of playing in a symphony orchestra and working with distinguished professors, conductors and soloists. The Ljubljana International Orchestra has performed in Slovenia, Italy, Austria, Croatia, Serbia, the United Kingdom and Spain. Conductors Klaus Arp (Germany) and Živa Ploj Peršuh (Slovenia) have played a significant role in the development of the orchestra that is increasingly gaining recognition among young musicians and professional leading artists across the globe.*

Vstopnice / *Tickets:* 15 €

Sponzorji / *Sponsors:*



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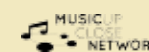
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## **GODALNI KVARTET BEOGRAJSKE FILHARMONIJE / BELGRADE PHILHARMONIC STRING QUARTET**

**Jelena Dragnić**, violina / violin

**Vladan Lončar**, violina / violin

**Boris Brezovac**, viola / viola

**Aleksandar Latković**, violončelo / cello

**Claudi Arimany**, flavta / flute

Program / Programme:

L. Boccherini: Kvintet v G-duru št. 2, G. 438 / *Quintet in G major No 2, G. 438*

L. Boccherini: Kvintet v B-duru št. 6, G. 442 / *Quintet in B flat major No 6, G. 442*

L. van Beethoven: Godalni kvartet št. 11 v f-molu, op. 95 / *String Quartet No.11 in F minor, Op. 95* ("Serioso")

Člani Beograjske filharmonije so se v godalni kvartet združili leta 2011. So zelo dejavna komorna zasedba, ki je že nastopila na številnih srbskih koncertnih odrih, kot tudi v črnogorskih Cetinjah, Parizu, turškem Izmiru, Abu Dhabiju pa vse do kitajskega Tianjina. Leta 2015 je kvartet s klarinetistom Ognjenom Popovićem izdal svojo prvo zgoščenko z deli Beethovna in Brahmsa. Na Ljubljana Festivalu se godalci v prvem delu koncertnega večera predstavljajo s slovitim katalonskim flavtistom Claudiem Arimanyjem, o katerem je znameniti Jean Pierre Rampal nekoč izjavil, da je »eden redkih virtuozov, ki so sposobni postaviti tehniko, zvočnost in barvno fraziranje v službo muzikalnosti in občutljivosti«.

*Members of the Belgrade Philharmonic formed a string quartet in 2011. This highly active formation has already appeared in numerous venues in Serbia and also in Cetinje (Montenegro), Paris, Izmir (Turkey), Abu Dhabi and even Tianjin (China). In 2015 the quartet joined forces with clarinetist Ognjen Popović and released its first album, featuring works by Beethoven and Brahms. At the Ljubljana Festival they are joined for the first part of the evening by the acclaimed Catalan flautist Claudi Arimany, of whom the great flautist Jean-Pierre Rampal once said: "[He] is one of those virtuosi who put technique, sonority and the colours of phrasing at the service of musicality and sensitivity, something not within the grasp of many."*



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Mednarodni orkester Ljubljana / *Ljubljana International Orchestra*

Carlo Rizzari, dirigent / *conductor*

Program / Programme:

G. ROSSINI: Uvertura k operi Semiramide /  
*Semiramide Overture*

H. BERLIOZ: Uvertura Rimski karneval, op. 9 / *Roman  
Carnival Overture, Op. 9*

G. VERDI: Uvertura k operi Sicilijanske večernice /  
*I Vespri Siciliani Overture*

R. SCHUMANN: Simfonija št. 2 v C-duru, op. 61 /  
*Symphony No. 2 in C major, Op. 61*

Carlo Rizzari je dirigiral pomembnim orkestrom kot so Simfonični orkester iz Montreala, Orkestru Romanske Švice, Simfoničnemu orkestru iz Gradca, Orkestru gledališča San Carlo v Neaplju, Orkestru Padova e Veneto, Regionalnemu orkestru Toskane, Orkestru gledališča Bellini in mnogim drugim. Od leta 2006 je glasbeni asistent Antonia Pappana pri Orkestru Državne akademije svete Cecilije v Rimu. Na povabilo Claudia Abbada je dirigiral seriji koncertov Orkestra Mozart v Bologni in Luzernu. Redno dirigira Orkestru Državne akademije svete Cecilije v Rimu na družinskih koncertih in kot dirigent sodeluje s slovitimi solisti med redno koncertno sezono. Kot strokovnjak za belcanto je inavguriral rimski festival belcanta s tenorji Johnom Osbornom, Barryjem Banksom and Celsom Albelo.

*Carlo Rizzari has conducted many important orchestras such as the Montreal Symphony Orchestra, the Suisse Romande Orchestra, Graz Symphony Orchestra, the Orchestra of San Carlo Theatre in Naples, Orchestra di Padova e del Veneto, the Orchestra Regionale Toscan, the Orchestra of Bellini Theatre in Catania, the Italian Swiss Orchestra, Pomeriggi Musical Orchestra in Milan and many others. Since 2006, he is Antonio Pappano's musical assistant at Accademia Nazionale di Santa Cecilia in Rome. He was invited by Claudio Abbado for a concerts series in Bologna and Lucerne with the Orchestra Mozart. He regularly conducts the Accademia di Santa Cecilia Orchestra during the symphonic seasons and for the Family Concerts, working with great soloists. As a belcanto expert he inaugurated the Rome edition of the Belcanto Festival with the Orchestra of the Accademia Nazionale di Santa Cecilia in a successful "Three Tenors of Belcanto Concert" with John Osborn, Barry Banks and Celso Albelo.*

Vstopnice / Tickets: 15 €

Sponzorji / Sponsors:



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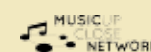
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## GODALNI KVARTET ULIKSES / ULYSSES STRING QUARTET

**Christina Bouey**, violina / violin  
**Rhiannon Banerdt**, violina / violin  
**Colin Brookes**, viola  
**Grace Ho**, violončelo / cello

Solista / Soloists:

**Massimo Mercelli**, flavta / flute  
**Mojca Zlobko Vajgl**, harfa / harp

Program / Programme:

J. Ibert: Dva Interludija za flavto, violino in harfo / *Two Interludes for Flute, Violin and Harp*  
C. Debussy: Sonata za flavto, violino in harfo / *Sonata for Flute, Violin and Harp*  
F. Schubert: Kvartetni stavek / *Quartet Movement, D. 703*  
C. Debussy: Godalni kvartet v g-molu, op. 10 / *String Quartet in G minor, op. 10*



Leta 2015 ustanovljeni Kvartet Ulises, imenovan po Homerjevem junaku Odiseju, sestavljajo glasbeniki iz ZDA, Kanade in Tajvana. Leta 2016 je zmagal veliko nagrado in prejel zlato medaljo na nacionalnem tekmovanju komornih skupin Fischhoff. Trdno verjame v moč glasbe, ki navdihuje in razsvetljuje ter povezuje ljudi. Pripravili so nadvse zanimiv koncertni program, ki ga krojijo različne kombinacije inštrumentalnih komornih zasedb, v sodelovanju z izvrstnima in mednarodno renomiranima umetnikoma. Massimo Marcelli je že pri devetnajstih postal prvi flavtist beneškega opernega gledališča La Fenice. Koncertira in snema z uglednimi glasbeniki, je ustanovitelj in umetniški vodja festivala Emilia Romagna ter podpredsednik EFA. Mojca Zlobko Vajgl je mednarodno priznana slovenska harfistka, ki sodeluje s številnimi uveljavljenimi solisti in sestavi ter poučuje na ljubljanski Akademiji za glasbo.

*Founded in 2015, the Ulysses Quartet (named after Homer's hero Odysseus) draws its members from the USA, Canada and Taiwan. In 2016 the quartet won the Grand Prize and the Gold Medal in the Senior String Division of the Fischhoff National Chamber Music Competition. Its members believe firmly in the power of music to inspire, enlighten and connect people. For this concert they have put together an interesting programme consisting of various combinations of instrumental chamber ensembles and featuring two outstanding and internationally renowned artists. Massimo Marcelli became the first flute of the orchestra of Venice's Teatro La Fenice at the age of just 19. He has performed and recorded with many notable musicians and is the founder and artistic director of the Emilia Romagna Festival and a Vice President of the European Festivals Association (EFA). Mojca Zlobko Vajgl is an internationally renowned Slovene harpist who has worked with many established soloists and ensembles and teaches at the Ljubljana Academy of Music.*

.....  
Vstopnice / Tickets: 14 €



Foto / Photo: Jean Baptiste Millot

# RICHARD GALLIANO, harmonika / *accordion*

**Komorni godalni orkester  
Slovenske filharmonije /  
Slovene Philharmonic  
String Chamber  
Orchestra**

Program / Programme:

R. Galliano: La petite suite française

A. Vivaldi: Koncert v g-molu »Poletje« / *Violin  
Concerto in G minor »Summer«*

J. S. Bach / L. Stokowski: Arija na G struni / *Air on the  
G String*

J. S. Bach: Menuet in Badinerie iz Suite št. 2 v h-molu,  
BWV 1067 / *Minuet and Badinerie from Suite No 2 in B  
minor, BWV 1067*

W. A. Mozart: Turški marš iz Sonate za klavir v A-duru,  
K 331 / *Rondo alla Turca from Piano Sonata in  
A major, K 331*

C. Debussy / K. Hvala: Clair de lune

R. Galliano: Opale concerto

Richard Galliano, virtuoz na harmoniki in bandoneonu ter skladatelj, je francoski glasbenik velikega svetovnega formata. Posnel je več kot 50 plošč, tudi za prestižno založbo Deutsche Grammophon kot edini akordeonist doslej. Že od svojega četrtega leta je predan harmoniki, ki jo predstavlja na vrhunski ravni kot glasbilo številnih zvrsti in slogov. Na pobudo Astorja Piazzole, ki je iznašel »novi tango«, je Galliano ustvaril francoski »novi musette«. Galliano se izraža v raznolikih glasbenih stilih - od klasične do jazz glasbe, kar bo slišati tudi na odru Ljubljana Festivala, ki si ga bo delil z odličnimi godalci iz vrst slovenskih filharmonikov, združenih v Komorni godalni orkester Slovenske filharmonije. Na programu je več najbolj poznanih odlomkov del velikih »klasikov«, kot tudi uspešni skladbi Galliana, v katerih se bo predstavil v dvojni vlogi solista in komponista.

*French musician Richard Galliano is a virtuoso accordionist, bandoneon player and composer and a major figure on the international music scene. He has recorded more than 50 albums, including for the prestigious Deutsche Grammophon label as the only accordionist on their roster to date. Devoted to the accordion since the age of four, he presents it as an instrument of numerous genres and styles, all of which he masters. Following the lead of Astor Piazzolla, who invented the »new tango«, Galliano created the French »new musette«. Galliano expresses himself in diverse musical styles from classical to jazz, as we will also hear on the Ljubljana Festival stage, which he will share with the excellent string players of Slovene Philharmonic String Chamber Orchestra. The programme includes several well-known extracts from the great classics and a pair of works by Galliano himself, in which he takes on the dual role of soloist and composer.*

.....  
Vstopnice / Tickets: 19 €



# AKADEMIJA BRANIMIR SLOKAR / BRANIMIR SLOKAR ACADEMY

Umetniško vodstvo / *Artistic direction:*

**Mikhail Bezverkhny**, violina / *violin*

Program / *Programme:*

Bo objavljen naknadno / *To be announced*

Najboljši udeleženci solističnih mojstrskih tečajev Akademije Branimir Slokar / *The best participants of the soloists' master classes at the Branimir Slokar Academy*

Na mojstrskih tečajih Akademije Branimir Slokar udeleženci poglobljajo znanje na področju solistične literature. Na programu koncertov bodo ključna dela literature po izboru izoblikovanem med tečajji. / *Master classes within the Branimir Slokar Academy offer an active participant a perfect insight into music literature with the guidance of excellent musicians. The programme selection will be done as a result of work during the master class.*

Srbski pianist Aleksandar Madžar je svoj veliki dar razvil pod vodstvom izvrstnih pedagogov v Beogradu (Arbo Valdma) in Moskvi (Eliso Virsaladze) ter pozneje v razredu Daniela Blumenthala na konservatorijih v Strasbourgu in Bruslju. Mednarodne koncertne odre je prevzel po številnih nagradah in priznanjih prestižnih klavirskih tekmovanj v Ženevi, Leedsu in Italiji (Busoni, Umberto Micheli). Po nastopu na tekmovanju v Leedsu so ga razglasili za pianista z najbolj domišljeno invencijo, z vrhunsko igro na tekmovanju pa je takoj osvojil številne

angažmaje pri britanskih orkestrih, kot so npr. Kraljevi filharmonični orkester, Filharmonični orkester BBC, Škotski simfonični orkester BBC. V letu 1990 je pod taktirko svetovno znanega dirigenta Ivána Fischerja prvič igral z Berlinskimi filharmoniki. Uveljavil se je tudi kot odličen komorni glasbenik. Z violinistom Ilyo Gringoltsem je nastopil na prestižnem Festivalu v Verbierju, Beethovnovem festivalu v Bonnu, s sopranistko Juliane Banse je pripravil izjemno uspešno gostovanje na Pirenejskem polotoku.

*Aleksandar Madžar studied piano with Gordana Malinovic, Arbo Valdma and Eliso Virsaladze in Belgrade and Moscow, then with Edouard Mirzoian at the Strasbourg Conservatory and in Brussels with Daniel Blumenthal. After success at the Leeds Piano Competition in 1996, Gerald Larner of The Times described him as "the most imaginative musician among the 1996 finalists". The Leeds competition propelled Madžar onto the UK scene where he also became a sought-after soloist and started collaborations with the Royal and BBC Philharmonics, BBC Scottish Symphony, Scottish Chamber Orchestra and BBC National Orchestra of Wales, as well as throughout Europe and Asia, playing with Paavo Berglund, Ivan Fischer, Paavo Järvi, Carlos Kalmar, John Nelson, Libor Pesek, André Previn, Andris Nelsons and the late Marcello Viotti. He has performed in close musical partnership with*

*violinist Ilya Gringolts – at the 2008 Verbier Festival and, following the world premiere of Sir Peter Maxwell Davies's Violin Sonata, at the St Magnus and Cheltenham Festivals, in Prague and in Bonn. His partnership with soprano Juliane Banse took him on a tour of Spain to Bilbao, Valencia, León and Lisbon's Gulbenkian Foundation.*

Vstopnice / *Tickets:* Prost vstop / *Entrance free*

Sponzorji / *Sponsors:*



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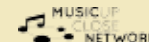
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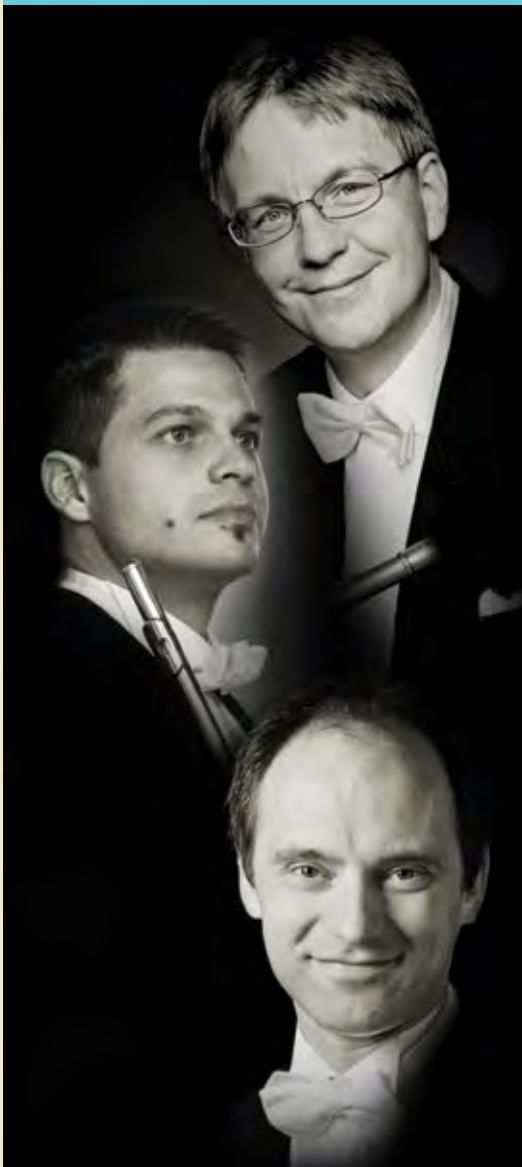
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**Michael Martin Kofler,**  
flavta / *flute*

**Martin Belič,**  
flavta, altovska flavta / *flute, alto flute*

**Stephan Kiefer,**  
klavir / *piano*

Program / *Programme:*

C. Ph. E. Bach: Trionsonata za dve flavti in b. c. v d-molu / *Trio Sonata for Two Flutes and Continuo in D minor*

T. Böhm: Andantino v D-duru »La Serenata« za flavto, altovsko flavto in klavir, op. 39 / *Andantino in D major »La Serenata« for Flute, Alto Flute and Piano, Op. 39*

T. Böhm: Andante grazioso v A-duru »La Pesca« za flavto, altovsko flavto in klavir, op. 38 / *Andante grazioso in A major »La Pesca« for Flute, Alto Flute and Piano, Op. 38*

F. Doppler: Andante in Rondo za dve flavti in klavir, op. 25 / *Andante and Rondo for Two Flutes and Piano, Op. 25*

T. Böhm: Souvenir des Alpes št. 5, op. 31 / *No 5, Op. 31*  
T. Böhm: Andante za flavto in klavir, op. 33 / *Andante for Flute and Piano, Op. 33*

F. Kuhlau: Trio za klavir in dve flavti v G-duru, op. 119 / *Trio for Piano and Two Flutes in G major, Op. 119*

Koncert v znamenju flavte postavlja v središče skladbe avtorja, ki je ključno načrtoval genezo moderne flavte. Theobald Böhm je bil sam flavtist s sijajnim smislom za inovacije. Flavto je najprej predelal v konično piščal, leta 1847 pa v kovinsko cilindrično, kakršna je še danes. Bistveno je prispeval k zvoku in tehniki igranja na flavto, ko je povečal njene luknje in izumil sistem prekrivanja odprtin z mehanizmom zaklopk, kakršnega so

kmalu adaptirali tudi za klarinet in oboe. Flavto bo slišati v rokah uveljavljenega avstrijskega glasbenika Michaela Martina Koflerja in priznanega slovenskega flavtista mlajše generacije Martina Beliča, oba člana Münchenskih filharmonikov. Pri klavirju bo Stephan Kiefer, član Filharmoničnega orkestra Nizozemskega radia.

*This concert of flute music centres around works by a composer who played a key part in the genesis of the modern flute. Theobald Böhm was himself a flautist with a remarkable gift for innovation. Having already developed a conical-bore flute, in 1847 he introduced the cylindrical-bore flute, of the type we are familiar with today. He made significant contributions to the sound and playing technique of the flute, increasing the size of its tone holes and inventing a system to cover the holes by means of a finger plate mechanism that was soon adapted for the clarinet and oboe as well. Playing the flute this evening are the well-known Austrian flautist Michael Martin Kofler and the acclaimed young Slovene flautist Martin Belič. Both are members of the Munich Philharmonic. Accompanying them on the piano will be Stephan Kiefer, a member of the Radio Filharmonisch Orkest from the Netherlands.*

Vstopnice / *Tickets:* 14 €

# Nika Gorič,

## sopran / soprano

### Komorni godalni orkester Slovenske filharmonije / Slovene Philharmonic String Chamber Orchestra

Program / Programme:

A. Vivaldi: Koncert za godala v C-duru, RV 117 /  
Concerto for Strings in C major, RV 117

A. Vivaldi: Nulla in mundo pax sincera, RV 630

A. Vivaldi: In furore iustissimae irae, RV 626

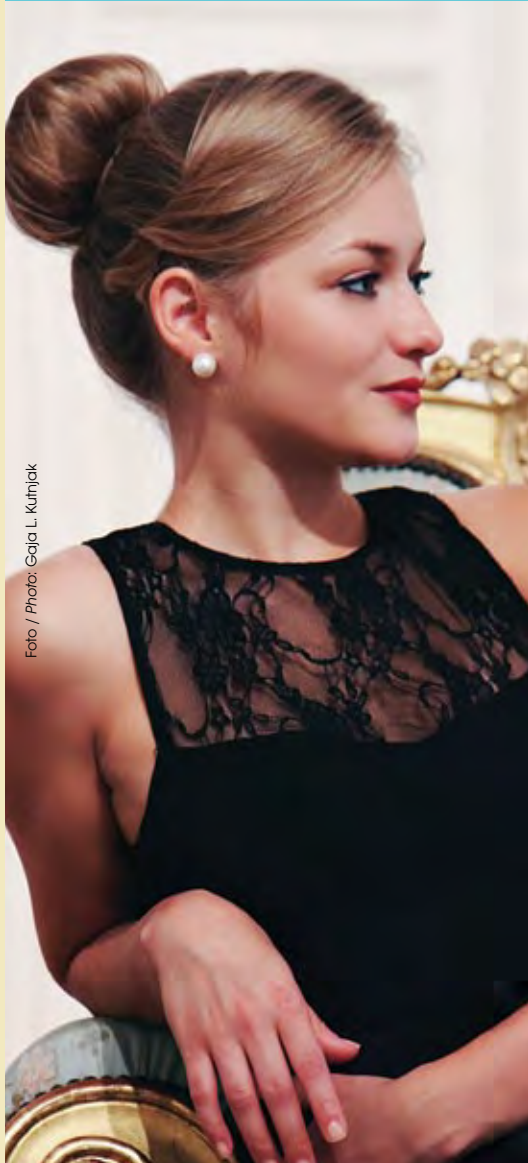
A. Vivaldi: Koncert za godala v g-molu, RV 157 /  
Concerto for Strings in G minor, RV 157

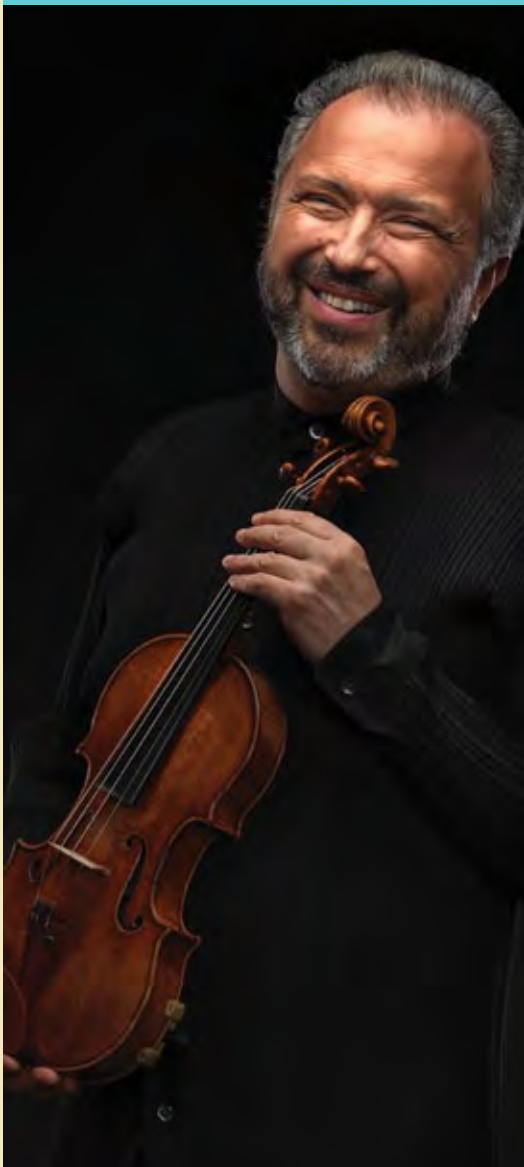
A. Vivaldi: Laudate pueri Dominum, RV 600

Komorni godalni orkester Slovenske filharmonije se tokrat poklanja baročnemu mojstru Antoniu Vivaldiju (1678–1741), violinskemu virtuozu, pedagogu ter skladatelju neverjetno obsežnega opusa. Izreden prispevek je pustil zlasti v instrumentalni glasbi (med drugim je napisal več kot petsto koncertov), ustvaril pa je tudi vrsto del za vokal, zlasti opere in sakralna dela, med katerimi so moteta ter uglasbitev psalma iz koncertnega programa. Ob godalnem korpusu se bo solistično predstavila mednarodno dejavna sopranistka slovenskega rodu Nika Gorič, ki končuje umetniški doktorat na oddelku za opero Kraljeve akademije v Londonu. Gostja uglednih prizorišč je tudi članica prestižnega Academy Song Circle ter redna solistka Bachovih kantat pod pokroviteljstvom uglednega sklada Kohn.

*This concert sees the Slovene Philharmonic String Chamber Orchestra pay homage to the Baroque master Antonio Vivaldi (1678–1741) – violin virtuoso, teacher and composer of an incredible body of works. Best known for his remarkable contribution to instrumental music (among other things he composed more than 500 concertos), he also composed many vocal works, mainly operas and sacred music, including the motets and psalm setting from the concert programme. Appearing alongside the string ensemble is the internationally active Slovene soprano Nika Gorič, who is currently completing a doctorate in the opera department at the Royal Academy of Music in London. She has performed at numerous leading venues and is also a member of the prestigious Academy Song Circle and a regular soloist in the celebrated Royal Academy of Music/Kohn Foundation Bach Cantata Series.*

Vstopnice / Tickets: 14 €





# DIMITRIJ SITKOVECKI,

## violina / violin

### Komorni godalni orkester Slovenske filharmonije / Slovene Philharmonic String Chamber Orchestra

Program / Programme:

P. I. Čajkovski: Andante cantabile iz Godalnega kvarteta št. 1, op. 11 / *Andante cantabile from String Quartet No 1, Op. 11*

P. I. Čajkovski, prir. / arr. A. Lascae: Souvenir d'un lieu cher za violino in godala / *for Violin and Strings*

E. Dohnányi, prir. / arr. D. Sitkovecki: Serenada za godala, op. 10 / *Serenade for Strings, Op. 10*

B. Bartók, prir. / arr. D. Sitkovetski:k: Romunski ljudski plesi za violino in godala / *Romanian Folk Dances for Violin and Strings*

Dimitrij Sitkovecki s svojim renesančnim duhom in karizmatično ustvarjalno silo pušča pečat na prav vseh glasbenih področjih in že več kot štiri desetletja uspešno deluje kot umetnik, ustvarjalec in predavatelj. Njegova kariera violinista je dokumentirana na številnih posnetkih bodisi velikih koncertantnih del bodisi kompozicij komornega repertoarja. Je tudi pedagog, dirigent in glasbeni vodja orkestrrov, umetniški vodja festivalov pa tudi avtor več kot 50 priredb znanih mojstrov, kot so Bach, Haydn, Beethoven, Brahms, Bartók, Čajkovski, Šostakovič, Stravinski in Šnitke. Po zelo uspešnem lanskem koncertu Bachove glasbe se z istim komornim godalnim sestavom vrača na oder Ljubljana Festivala z deli ruskega romantika Čajkovskega in madžarskih mojstrov prve polovice 20. stoletja Dohnányija ter Bartóka.

*A renaissance man and a magnetic creative force, Dmitry Sitkovetsky has made a considerable impact on every aspect of musical life and has been successful as a performer, creator and facilitator for over four decades. His career as a violinist is documented in numerous recordings both of the great concertos and of works from the chamber repertoire. He is also a teacher, conductor and musical director, the artistic director of festivals and the author of more than 50 arrangements of works by Bach, Haydn, Beethoven, Brahms, Bartók, Tchaikovsky, Shostakovich, Stravinsky and Schnittke, among others. Following his very successful Bach concert last year, he returns to the Ljubljana Festival this year with the same chamber ensemble and a programme of works by the great Russian Romantic Tchaikovsky and Hungarian masters from the first half of the 20th century - Ernő Dohnányi and Bela Bartók.*

Vstopnice / Tickets: 19 €





# GIAN MARIA BONINO, fortepiano

Program / Programme:

J. Haydn: Variacije v f-molu / *Variations in F minor*,  
Hob. XVII:6 »Un piccolo divertimento«

J. Haydn: Sonata v Es-duru, Hob. XVI:52 / *Sonata in  
E flat major*, Hob. XVI:52

L. van Beethoven: Sonata v C-duru, op. 2 št. 3 /  
*Sonata in C major*, Op. 2 No. 3

L. van Beethoven: Sonata »Appassionata« v f-molu,  
op. 57 / *Sonata in F minor*, Op. 57 »Appassionata«



S klasicističnim klavirskim repertoarjem se bo predstavil Gian Maria Bonino, priznani italijanski pianist in čembalist, ki je študij končal v Milanu pri Lydiji Arcuri, Luzernu pri Myecziślawu Horszowskem, v Genovi klavičembalo v razredu Alde Bellasich in v Winterthurju. Koncertira z recitali, v komornih zasedbah in kot solist z mnogimi uglednimi ansambli po vsej Evropi. Igral bo na fortepiano modela »Anonimous« Johanna Schanza, enega od petih dunajskih izdelovalcev klavirjev v zgodnjem 19. stoletju. Je 240 centimetrov dolgi šestoktavn klavir s kovinskimi strunami in dunajsko mehaniko. Bil je največji in hkrati nadvse priljubljen model tiste dobe. Tudi avtorja, čigar glasba je na koncertnem programu, sta dokumentirano v pismih izrazila svojo preferenco do Schanzovih inštrumentov.

*Acclaimed Italian pianist and harpsichordist Gian Maria Bonino studied piano at the conservatories of music in Milan and Lucerne with, respectively, Lydia Arcuri and Myecziślaw Horszowski, after which he gained a diploma in harpsichord at the conservatory of music in Genoa (with Alda Bellasich) and a further diploma in piano at the conservatory of music in Winterthur (Switzerland). His concert activities include solo recitals, performances as a member of chamber ensembles and performances as a soloist with a variety of noted ensembles throughout Europe. For this presentation of works from the Classical piano repertoire he will play the »Anonymous, after a Johann schanz model« fortepiano built in 1803, by one of five Viennese piano makers of the early 19th century. This instrument is a six-octave fortepiano with metal strings and what is known as a Viennese action. One of the best models ever built, it was in use in the era of the composers whose music makes up the concert programme and whose fondness for Schanz's instruments is well documented in their letters.*

Vstopnice / Tickets: 14 €



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# TRIO ASTRA

**Anica Dumitrita Vieru**, violina / *violin*

**Giorgia Lenzo**, viola / *viola*

**Milena Punzi**, violončelo / *cello*

**Gian Maria Bonino**, klavir / *piano*

Program / *Programme*:

L. van Beethoven: Godalni trio v c-molu št. 3, op. 9 / *String Trio in C minor No 3, Op. 9*  
R. Schumann: Klavirski kvartet v Es-duru, op. 47 / *Piano Quartet in E flat major, Op. 47*

Anica Dumitrita Vieru iz Moldavije ter italijanski glasbenici Giorgia Lenzo in Milena Punzi so se združile v trio na torinskem glasbenem konservatoriju leta 2013 pod mentorstvom Carla Bertola in Anne Dzialak Savytska. Prebirajo obsežen glasbeni repertoar, pri čemer osnovno zasedbo razširijo tudi do godalnega okteta, v kvintet s klavirjem in klarinetom, ali pa v kvartet s klavirjem, kot za ljubljanski koncert. Priznani italijanski pianist Gian Maria Bonino bo igral na fortepiano iz Schumannovega časa, izdelan leta 1845 v delavnici Johna Broadwooda. Ta koncertni klavir s serijsko številko 16504 ima pomembno mesto v zgodovini, saj je nanj igral Frédéric Chopin, ko je bival v Londonu. Zanj ga je najel general Jablonski, nato ga je kupila Charlotte Stuart Canning, dvorna dama kraljice Viktorije, in pozneje Lindsay Sloper, Chopinova učenka v Londonu.

*Anica Dumitrita Vieru (Moldova), Giorgia Lenzo and Milena Punzi (both Italy) formed their trio in 2013 while students of the Conservatorio Statale di Musica in Turin, where they were mentored by Carlo Bertola and Anna Dzialak Savytska. Their extensive repertoire includes works where the basic trio is expanded to an octet, a quintet with piano and clarinet, or a piano quartet, as for this Ljubljana concert. Acclaimed Italian pianist Gian Maria Bonino will play a fortepiano from Schumann's time – an instrument built by John Broadwood in 1845 n.16504. It is a small piece of history. This piano was rented in November 1845 by the General Jablonski, old friend of Fryderik Chopin, to allow Chopin practicing while he was in London. For that reason then was bought by Charlotte Stuart Canning, dame of company of the Queen Victoria, and then bought by Lindsay Sloper, a pupil of Chopin in London's days.*

Vstopnice / *Tickets*: 14 €



# DIMITRIJ SITKOVECKI, violina / violin

**Boris Bizjak**, flavta / flute

## Komorni godalni orkester Slovenske filharmonije / Slovene Philharmonic String Chamber Orchestra

Program / Programme:

C. Ph. E. Bach: Simfonija št. 6 v E-duru, / *Symphony No 6 in E major*

C. Ph. E. Bach: Koncert za flavto, godala in continuo v d-molu, H.484/1 / *Concerto for Flute, Strings and Continuo in D minor, H.484/1*

D. Šostakovič, prir. / arr. D. Sitkovecki: Godalni kvartet v F-duru št. 3, op. 73 / *String quartet No 3 in F major, Op. 73*

Godalnemu ansamblu slovenskih filharmonikov se bo tokrat kot koncertni mojster vnovič pridružil renomirani violinist in vsestransko glasbeno dejaven umetnik ruskega rodu Dimitrij Sitkovecki. V solistični vlogi pa bo nastopil tudi v Londonu živeči slovenski flavtist Boris Bizjak, ki koncertira po številnih državah sveta kot solist in komorni glasbenik. Pred tremi leti je očaral občinstvo Ljubljana Festivala na recitalu z britanskim pianistom Simonom Laneom. Na programu je šesta od desetih »Hamburških simfonij« Carla Philippa Emanuela Bacha, avtorja razpetega med barokom in klasicizmom, ter njegov Koncert za flavto kot različica Koncerta za čembalo in godala s continuom. V priredbi Sitkoveckega bo zazvenel Šostakovičev Godalni kvartet št. 3, nastal leto po koncu druge svetovne vojne.

The Slovene Philharmonic String Chamber Orchestra is joined once again by the renowned Russian violinist Dmitry Sitkovetsky, who is also active as a conductor, arranger and festival director. Also appearing as a soloist is the London-based Slovene flautist Boris Bizjak, who has performed around the world as a soloist and chamber musician. Three years ago he captivated the Ljubljana Festival audience in a recital with British pianist Simon Lane. The programme consists of the sixth of the ten »Hamburg symphonies« by Carl Philipp Emanuel Bach, a composer who bridges the Baroque and Classical periods, and his Concerto for flute, strings and continuo (originally scored for harpsichord, strings and continuo). The evening ends with Sitkovetsky's arrangement of Shostakovich's String Quartet No 3, written after the end of the Second World War.

Vstopnice / Tickets: 19 €





# MARKO HATLAK & FUNTANGO

**IZTOK  
MLAKAR,**  
posebni gost /  
*special guest*

Program / Programme:

- M. Hatlak: Prelude
- M. Hatlak: Twilight Tango
- U. Rojko: Alien Tango
- A. Vivaldi: »Zima« iz Štirih letnih časov / »Winter« from *The Four Seasons*
- A. Piazzolla: Vuelvo al sur
- R. Garcia Fons: Dernière Route
- A. Piazzolla: Resurrección del Ángel
- M. Hatlak: Tango Dance
- M. Hatlak: Fuego
- A. Piazzolla: Vayamos al Diablo
- A. Piazzolla: Michelangelo 70
- Sting: Tango de Roxanne
- I. Mlakar: Beštija
- I. Mlakar: Avtopromet Gorica
- I. Mlakar: Štefana
- I. Mlakar: Vandima

Uveljavljeni harmonikar Marko Hatlak je skupino FUNtango zasnoval leta 2004 po vzoru zasedbe Astorja Piazzolle. Pionirji izvajanja tango glasbe v slovenskem prostoru z ognjevito in sentimentalno interpretacijo ustvarjajo svojo razpoznavnost. Repertoar iz novega tanga so razširili na svojstvene priredbe velikih klasičnih mojstrov (npr. Vivaldijevi Štirje letni časi), musette francoskega mojstra Richarda Galliana, Hatlakove avtorske skladbe idr. Z vokalistom in harmonikarjem Hatlakom v skupini igrajo violinist Dejan Gregorič, pianist Jan Sever, kitarist Andrej Pekarovič in kontrabasist Jošt Lampret. Posebni gost tango večera bo priljubljeni kantavtor, igralec in pevec Iztok Mlakar, ki je v lanskem letu prvič nastopil s Hatlakom z izbranimi skladbami iz svojega repertoarja pred povsem navdušenim domačim občinstvom. V okviru koncerta na Ljubljana Festivalu bo Marko Hatlak predstavil novo ploščo, ki so jo posneli na Kraljevem konservatoriju za glasbo v Kopenhagenu.

*Accordionist Marko Hatlak founded the group FUNtango in 2004, modelling it on Astor Piazzolla's famous ensemble. Pioneers of tango music in Slovenia, FUNtango have developed their own distinctive style that is both fiery and sentimental. They have expanded the »new tango« repertoire with unique arrangements of great Classical works (e.g. Vivaldi's Four Seasons), the musette of French master accordianist Richard Galliano and Hatlak's original compositions. Singer and accordianist Hatlak is joined in the group by violinist Dejan Gregorič, pianist Jan Sever, guitarist Andrej Pekarovič and double bassist Jošt Lampret. Appearing as a special guest on this evening of tango is the popular songwriter, actor and singer Iztok Mlakar, who last year appeared with Hatlak for the first time with a selection of pieces from his own repertoire, to the delight of a packed audience. During the concert at the Ljubljana Festival, Marko Hatlak will present the new album recorded by the group at the Royal Danish Academy of Music.*

.....  
Vstopnice / Tickets: 29, 25 €

Novi muzikal

po zgodbi iz istoimenskega filma

Vesna

# VESNA, muzikal / musical

Po zgodbi Mateja Bora iz  
filma »Vesna« / Based on  
a story by Matej Bor from  
the movie »Vesna«

Izvirna zgodba / Original story: **Matej Bor**  
Glasba / Music: **Matjaž Vlašič**  
Režiser / Director: **Vojko Anzeljc**  
Libreto / Libretto: **Janez Usenik**  
Koreografija / Choreography: **Miha Krušič**  
Orkestracije / Orchestration: **Boštjan Grabnar**

V glavnih vlogah / Main Cast:

Vesna: **Flora Ema Lotrič / Saša Lešnjek**  
Samo: **Robert Korošec / Dominik Vodopivec**  
Sandi: **Klemen Bunderla / Boštjan Korošec**  
Krištof: **Srdan Milovanović / Matevž Derenda**  
Kosinus / Cosine: **Marjan Bunič / Igor Ribič**  
Teta Ana / Aunt Anna: **Nuša Derenda /  
Nuška Drašček**  
Mama: **Alenka Kozolc Gregurič / Nuška Drašček**  
Trpin: **Kondrad Pižon - Kondi / Gregor Čušin**  
Hiperbola / Hyperbola: **Tanita Rose, Antea  
Mramor, Mariša Jagodic Fili**  
Špela / Poštarica / Postwoman: **Maša Tiselj /  
Klara Koprivec**  
Barbi: **Laura Ivančič**  
Tina: **Laura Beška Kranjc / Saša Lešnjek**  
Luka: **Alen Kofol / Matevž Mali**  
Miha: **Žan Kos / Matevž Derenda**

Le kateri genij je dal maturo gluh na pomlad!  
Na pomlad, ko sončni žarki postanejo nagajivi, ko se narava odene v zapeljive barve in zadiši po ljubezni, morajo maturanti vtakniti nosove med knjižne platnice, se gulliti za veliki preizkus znanja in zrelosti ter pozabiti na vse lepote, ki se bohotijo zunaj. A naši trije junaki so prepričani, da do uspeha vodi lažja pot. Omisljijo si bližnjico, po kateri jih bo popeljala Hiperbola, hčerka strogega profesorja matematike Kosinusa. Osvojiti Hiperbolino srce in pridobiti pole za veliki preizkus se glasi formula, ki jo sestavijo, a kaj ko brihtne glave vanjo vstavijo napačno neznanko. Dekle, ki se pojavi na zmenku, namreč ni tista, za katero so mislili, da je profesorjeva hči. In to, kar sledi sladki zmoti, je nit, iz katere se je stkala zgodba prve slovenske filmske romantične komedije, po kateri je prirejen muzikal Vesna. Muzikal je ustvarila izkušena kreativna ekipa, ki je pred tremi leti na slovenske odre postavila veliko uspešnico Cvetje v jeseni.

Kreativna ekipa / *Creative team:*

Mentorica petja / *Vocal coach:* **Željka Predojević**

Scenografija / *Set design:* **Greta Godnič**

Kostumografija / *Costume design:* **Vesna Mirtelj**

Pomočnik režiserja / *Assistant director:* **Sara Lucu**

Oblikovanje luči / *Lighting design:* **David Andrej Francky**

Asistent oblikovalca luči / *Assistant lighting design:*

**Mario Čurkovič, Dani Žorž**

Oblikovanje zvoka / *Sound design:* **Damir Rapič, Marko Turel**

Scenska mojstra / *Grips:* **Klemen Kuhar,**

**Slaviša Jovič**

Maska / *Hair and makeup design:* **Nataša Castaldi**

Vodja predstave / *Company director:*

**Karmen Sluga Lukec**

Pomočnik vodje predstave / *Assistant to company director:* **Dunja Zlotrg**

Celostna podoba / *Graphics design:* **Gašper Vovk**

Urednica digitalnih medijev / *Social media editor:*

**Antea Mramor**

Producent / *Producer:* **Gorazd Slak**

*What genius decided to have exams in the springtime?*

*In spring, when the sunshine starts to sparkle, all nature is dressing itself in seductive colours and love is in the air, the poor school-leavers are forced to bury their heads in their books and cram for the great test of knowledge and maturity... and forget about all the beauty outside. But our three heroes are sure there is an easier way to succeed in the exam, and the short cut to success involves Hyperbola, the daughter of their strict maths teacher, Professor Cosine. If they can only win her heart, they'll be able to get their hands on the exam papers – this is the formula they come up with, but what happens if our three bright sparks put the wrong unknown into their equation? The girl who turns up for the date isn't the girl they thought was the teacher's daughter. The consequences of this sweet error are the thread from which the story of Vesna – adapted from Slovene cinema's first romantic comedy – is woven.*

*The new musical is the work of the proven creative team that brought the hit musical Blossom in Autumn to the stage three years ago: composer Matjaž Vlašič, director Vojko Anzeljc, librettist Janez Usenik, choreographer Miha Krušič and producer Gorazd Slak.*

Intervju z Gorazdom Slakom, stran 12. /  
*Interview with Gorazd Slak, page 12.*

.....

Vstopnice / *Tickets:* 32, 27 €

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Sponzor / *Sponsor* 17.8.:



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# VRHUNCI MUZIKALOV IZ WEST ENDA IN BROADWAYA / HIGHLIGHTS FROM WEST END AND BROADWAY MUSICALS

**Gina Beck**, sopran / soprano  
**Rebecca Trehearn**, mezzosopran / mezzo-  
soprano

**Damian Humbley**, tenor  
**Adrian der Gregorian**, tenor

**Orkester Slovenske filharmonije / Slovenian  
Philharmonic Orchestra**

**Robert Purvis**, dirigent / conductor

Program / Programme:

L. Bernstein: On the Town  
Overture  
New York, New York  
I Can Cook Too  
Some Other Time

R. Rodgers: Carousel  
If I Loved You

A. Lloyd Webber: Evita  
High Flying, Adored

J. Kander: Kabaret / Cabaret  
Maybe This Time

F. Loesser: Guys and Dolls  
Luck Be a Lady

F. Loewe: My Fair Lady  
On The Street Where You Live  
The Rain in Spain  
I Could Have Danced All Night

R. Rodgers: Moje pesmi moje sanje / *The Sound of  
Music*  
Prelude, *The Sound of Music*  
Something Good  
Climb Every Mountain

C. Porter: High Society  
Who Wants to be a Millionaire  
Well Did You Evah!

A. Lloyd Webber: Fantom iz opere / *The Phantom of  
the Opera*  
*The Phantom of the Opera*  
All I Ask of You

L. Bernstein: Zgodba z zahodne strani / *West Side  
Story*  
A Boy Like That  
Maria  
Tonight





Londonski West End in newyorški Broadway sta svetovni središči muzikala. Vsak s štiridesetimi gledališči komercialnega programa na vrhunski ravni sta izjemni turistični atrakciji in dosežeta skupno skoraj 30 milijonov obiskovalcev letno. Produkcija predstav je neprestano v pogonu, tudi večkrat dnevno, ista predstava pa je na odru gledališča lahko tudi več desetletij. Zelo priljubljen, a izvedbeno kompleksen in zahteven žanr muzikala terja izvrstne pevce-igralce. Štirje izkušeni pevski solisti bodo ob spremljavi Orkestra Slovenske filharmonije zapeli poznane odlomke muzikalov, med katerimi so mnoge legendarne uspešnice. Taktirka bo v rokah Roberta Purvisa, ki ima poleg dolgoletnih izkušenj pri dirigiranju muzikala za seboj tudi vrsto sodelovanj z italijanskimi opernimi ansambli.

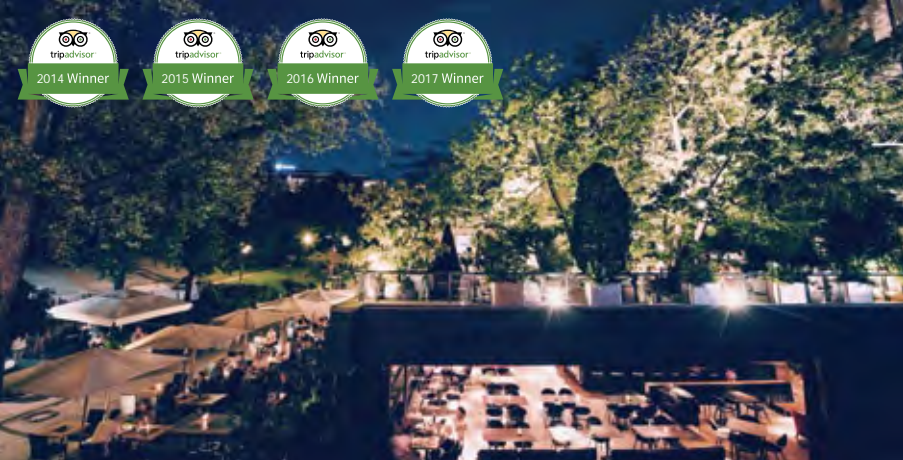
*London's West End and New York's Broadway are the two world capitals of the musical. With forty theatres each, staging commercial productions of the highest level, they are both major tourist attractions and together attract a total of almost 30 million visitors a year. Production is non-stop, with multiple performances each day, and a successful show can remain at the same theatre for decades. Musical is a very popular but complex and demanding genre that demands excellent singers/actors. Accompanied by the Slovenian Philharmonic Orchestra, four experienced soloists will sing a selection of well-known extracts from musicals, including several legendary hits. The orchestra will be conducted by Robert Purvis, who in addition to his many years of experience conducting musicals has also collaborated a number of times with Italian opera companies.*

Intervju z Robertom Purvisom, stran 18. /  
Interview with Robert Purvis, page 18.

.....

Vstopnice / Tickets: 49, 39 €

Sponzor / Sponsor :



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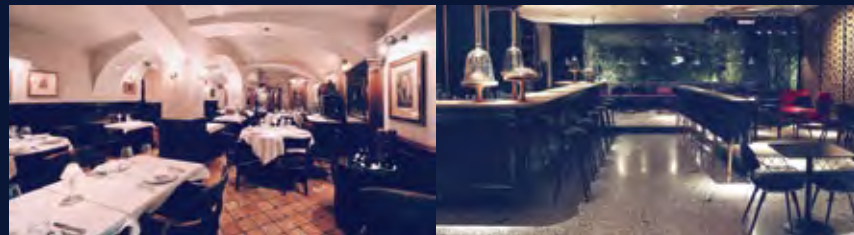




Foto / Photo: Bernard Coutant

## A. Sokolović: SVATBA / SVADBA (WEDDING)

Dirigent / Conductor: **Sébastien Boin**

Režiserja / Stage directors: **Ted Huffman, Zack Winokur**

Scenograf in kostumograf / Set and costume design: **Samal Blak**

Oblikovalec luči / Lighting designer: **Marcus Doshi**

Tolkala / Percussion: **Raphaël Simon**

Zasedba / Cast:

**Florie Valiquette, Liesbeth Devos, Beate Mordal, Pauline Sikirdji, Anna Destraël, Mireille Lebel**

Izvirna produkcija / Original production:

Dáirine Ní Mheadhra & John Hess, Queen of Puddings Music Theatre (Toronto), 2011

Nova produkcija / New production: Académie et Festival d'Aix-en-Provence, 2015

Svatba je komorna opera v srbskem jeziku za šest ženskih glasov a cappella in občasno spremljavo tolkal. Glasbo in libreto podpisuje v Kanadi živeča srbska skladateljica Ana Sokolović. Dogajanje je postavljeno večer pred poroko Millice, mladega dekleta, ki s prijateljicami proslavlja svoj odhod v zakonski stan. Plešejo, prepirajo se, norčujejo se iz fantov, grejo plavat in se nazadnje poslovijo. Med dekliščino tudi prepevajo pesmi, zaznamovane s hreščečo spontanostjo in preprostim čarom ljudskega pesništva, ki pa jih domiselno pisanje Ane Sokolović oplemeniti. Delo je bilo premierno izvedeno leta 2011 v Torontu, od leta 2015 pa v novi odski postavitvi Festivala d'Aix potuje po evropskih festivalih in bo krstno predstavljeno v Sloveniji.

*Svadba-Wedding is a chamber opera in the Serbian language for six female voices a cappella and occasional percussion accompaniment, with music and libretto by the Serbian-born, Montreal-based composer Ana Sokolović. The action is set on the evening before the wedding of Millica, a young woman who is celebrating her impending marriage with her friends. They dance, argue, make fun of boys, take a bath and eventually say farewell. Throughout this hen night, they burst into songs which possess the husky spontaneity and the rough charm of folklore verse but are transfigured by the imaginative writing of Ana Sokolović. The work received its premiere in Toronto in 2011 and since 2015 has been travelling around European festivals in a new staging from the Festival d'Aix. This is its first performance in Slovenia.*

Intervju z Ano Sokolović, stran 19. /  
Interview with Ana Sokolović, page 19.

.....

Vstopnice / Tickets: 39, 35, 29, 23, 16, 10 €

Parterna Loža / Ground box with seats L1, D1: 60 €  
Parterna Loža / Ground box with seats L2, L3, D2, D3: 98 €

Parterna Loža / Ground box with seats L4, L5, D4, D5: 108 €

Lože 1. reda / First class box L1, D1: 60 €

Lože 1. reda / First class box L2, L3, D2, D3: 114 €

Lože 1. reda / First class box L4, L5, D4, D5: 124 €

Lože 1. reda / First class box L6, L7, D6, D7: 177 €

Lože 1. reda / First class box L8, L9, 10, D8, D9: 225 €

Koprodukcija / Co-production:



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## **G. Puccini: MADAMA BUTTERFLY**

**Nacionalna operna hiša iz  
Pekinga / *China National  
Opera House from Beijing***

Libreto / *Libretto*: **Luigi Illica, Giuseppe Giacosa**  
Režiser / *Director*: **Li Dandan**  
Dirigent / *Conductor*: **Yang Yang**

V glavnih vlogah / *Main cast*:

**Yao Hong**, Čo Čo San / *Cio-Cio-San*  
**Li Shuang**, Pinkerton

S priljubljeno opero Giacoma Puccinija bo v Ljubljani vnovič gostoval ansambel Kitajske nacionalne opere iz Pekinga. Združuje izvrstne operne umetnike, ki so se uveljavili z uspehi na tekmovanjih in so dejavni na mednarodnih odrih. Od ustanovitve leta 1952 kitajska nacionalna operna hiša skrbi za najvišjo raven profesionalnosti in vseskozi spodbuja razvoj novih glasbenih talentov. Predstavo bo vodil glasbeni vodja in šef dirigent Kitajske nacionalne opere Yang Yang, eden najbolj dejavnih kitajskih dirigentov mlajše generacije. Leta 2006 je kot prvi Kitajec zmagal na mednarodnem tekmovanju orkestrskega diriganja v Grčiji, redno gostuje po svetu na dirigentskih podjih opernih in simfoničnih dogodkov. Zgodba prevarane japonske gejše Čo Čo San, imenovane Butterfly, čakajoče na poročnika ameriške mornarice Pinkertona, njene velike ljubezni in očeta njenega otroka, se tragično konča. Pinkerton se po treh letih res vrne v Nagasaki s svojo ženo Američanko, namenjen, da s seboj vzame svojega sina. Globoko prizadeta Butterfly se odloči narediti harakiri.

*The China National Opera from Beijing returns to Ljubljana with this popular opera by Giacomo Puccini. The company brings together outstanding performers who have achieved notable successes in competitions and are active internationally. Since its foundation in 1952, the China National Opera has worked hard to ensure the highest level of professionalism and has consistently encouraged the development of new musical talents. In charge of proceedings is the musical director and chief conductor of the China National Opera, Yang Yang, one of the most active young conductors in China. In 2006 he became the first Chinese conductor to win the prestigious Dimitris Mitropoulos International Competition for Orchestral Conducting in Greece. He regularly appears as guest conductor at operatic and symphonic events around the world. The story of the betrayed Japanese geisha Cio-Cio-San, known as Butterfly, waiting for Pinkerton, a lieutenant in the US Navy, her great love and the father of her child, ends tragically. Pinkerton does return to Nagasaki three years later, with his American wife in tow, intending to take his son away with him. The stricken Butterfly decides to kill herself with her father's harakiri knife.*

.....  
Vstopnice / Tickets: 49, 39, 29, 19 €

Častni pokrovitelj je veleposlanik Ljudske republike Kitajske Nj. eksk. gospod YE Hao. / The patron of honour of the event is His Excellency YE Hao, Ambassador of People's Republic of China.

# VLADO KRESLIN

## z gosti / with guests

*»Vlado Kreslin je s svojimi nastopi, besedili in melodijami kot slikarski magični realist; vse je na realni ali realistični osnovi, a sestavljeno in oblikovano v metafore, v katerih se izrisuje tako prekmurski lokalni kolorit kot osebni doživljajsko profilirani ali izbrani trenutki. Sam ne vem, kako nastaja pesemski in melodični izbruh v Kreslinovem ustvarjalnem procesu, a viden je, kot da je zelo spontan v osnovnih obrisih, nato pa nastopajo dodelave z akumulacijo kapitala, to je izkušnje in znanja, prvinskosti glasbenega živca, kot ga naš jubilarit nedvomno ima, sicer ne bi mogel nastopati že toliko let in tako prepričljivo, da prihajajo v Poletno gledališče v Križanke mnogi poslušalci že vrsto let zapored in prepevajo v avditoriju skupaj z njim na odru, ali pa celo sami.«*

Marijan Zlobec o Kreslinovem koncertu na Ljubljana Festivalu v Križankah avgusta 2016

*»Vlado Kreslin is like a magic realist painter in his performances, words and melodies. Everything has a real or realistic basis but is assembled and shaped into metaphors in which we may discern both the local colourings of his native Prekmurje region and personal moments shaped by experience or otherwise selected. I do not know the source of the*

*songs and melodies in Kreslin's creative process, but they give the appearance of being very spontaneous in their basic outlines. Refinements then appear with the accumulation of capital, in other words experience and knowledge, the essential musical fibre that our jubilee celebrant undoubtedly has, or he would not have been able to perform for so many years and in such a convincing manner that many listeners come to the Križanke Summer Theatre year after year to sing along with him on the stage or even on their own.«*

Marijan Zlobec on Kreslin's concert at the Ljubljana Festival, Križanke, August 2016

Vstopnice / Tickets: 29 € (Na dan koncerta / On the day of the concert: 35 €)

Popusti Festivala Ljubljana za koncert Vlada Kreslina ne veljajo. / Ljubljana Festival discounts do not apply to the concert by Vlado Kreslin.





## ANSAMBEL ZA SODOBNO GLASBO MD7 / MD7 CONTEMPORARY MUSIC ENSEMBLE

Koncert ob 15-letnici prvega koncerta /  
*Concert marking the 15<sup>th</sup> anniversary of the first concert*

**Steven Loy**, dirigent / *conductor*  
**Pavel Mihelčič**, umetniški vodja / *artistic director*

Program / *Programme*:

J. Golob: Invokacija / *Invocation*  
T. Vulc: Tlesk vode (solist / *soloist*: Franci Krevh, tolkala / *percussion*)  
N. Šenk: Obrisi in sence II  
S. Lerescu: Jadranje / *Sailing*  
N. Firšt: Violab (solistka / *soloist*: Maja Rome, viola)  
P. Mihelčič: Prameni z odsevi\* (solist / *soloist*: Jože Kotar, klarinet / *clarinet*)

Dodatek ob jubileju / *In addition to the jubilee*:  
L. Lebič: Barvni krog

\*prva izvedba nove različice / *first performance of the new version*

Ansambel MD (Musica Danubiana) je prvič nastopil 7. novembra 2001 na Dunaju. Potem se je prenovil, sestava se je zmanjšala in postala stalna. Ansambel za sodobno glasbo MD7 je že s prvim koncertom v novi zasedbi 20. novembra 2002 uresničil svojo temeljno usmeritev, da izvaja praviloma skladbe, ki dosledno upoštevajo specifični sestav ansambla in, ki so napisane zanj. Nastalo je več kot sto novih skladb, ki so jih ustvarili slovenski in tuji skladatelji. Ansambel so vodili dirigenti Andreja Šolar, Steven Loy, Simon Krečič in Jerica Bukovec Gregorc. Njegov ustanovitelj in umetniški vodja je skladatelj Pavel

Mihelčič, sestavljajo pa ga Matej Zupan (flavte), Jože Kotar (klarineti), Miha Šuler (pozavna), Franci Krevh (tolkala), Luca Ferrini (klavir), Maja Rome (viola) in Igor Mitrovič (violončelo). Jubilejni koncert bo zvenel pod taktirko priznanega ameriškega dirigenta Stevena Loya, ki že vrsto let živi in deluje v Sloveniji.

*The original MD (Musica Danubiana) ensemble first performed on 7 November 2001 in Vienna, after which it promptly reinvented itself, reduced in size and become permanent. With its very first concert on 20 November 2002, the new line-up of MD7, which describes itself as an "ensemble for contemporary music", set out the path it intended to follow: as the interpreter of works that consistently take into account the specific make-up of the ensemble and are written for it. Since then more than 100 new works have been written for MD7 by both Slovene and foreign composers. The ensemble has been led by conductors Andreja Šolar, Steven Loy, Simon Krečič and Jerica Bukovec Gregorc. Its founder and artistic director is the composer Pavel Mihelčič and its members are: Matej Zupan (flute), Jože Kotar (clarinet), Miha Šuler (trombone), Franci Krevh (percussion), Luca Ferrini (piano), Maja Rome (viola) and Igor Mitrovič (cello). MD7's jubilee concert will be directed by the acclaimed American conductor Steven Loy, who has lived and worked in Slovenia for a number of years.*

Vstopnice / *Tickets*: 14 €

# I remember

# ELVIS

Koncert ob 40-letnici smrti kralja rock & rolla

29. avgust 2017

Ljubljana, Križanke 20:30

Sam's  
Fever  
&

Big Band RTV Slovenija  
z godali

Jazzva & Retronom

## I REMEMBER ELVIS

**Sam's Fever**

**Big band RTV Slovenija z godali / RTV Slovenia Big Band with Strings**

**Patrik Greblo**, dirigent / conductor

**Jazzva & Retronom**

Ob 40. obletnici smrti Elvisa Presleyja se bomo spomnili največjih uspešnic kralja rock&rolla, kot so *Love me tender*, *Always on my mind*, *Suspicious minds*, *Are you lonesome tonight*, *It's now or never*, *Heartbreak hotel*, *Blue suede shoes*, *My way*, *I can't stop loving you*, *An american trilogy* idr. Prav zato, da bi v lastnih interpretacijah oživila glasbo velikega Elvisa, je bila leta 2012 ustanovljena slovenska skupina Sam's Fever, ki si je v Nemčiji leta 2015 z zmago na tekmovanju v Bad Nauheimu prislužila naziv najboljšega cover banda Elvisa Presleyja v Evropi. Jazzva je vse bolj uveljavljena slovenska a cappella zasedba, ki prepeva širok nabor skladb najrazličnejših glasbenih vrst. Energični Big band RTV Slovenija bodo požlahtnili zvoki godal, večer pa popestrili še plesalci svinga skupine Retronom.

*As we mark the 40th anniversary of the death of Elvis Presley, we remember the King of Rock 'n' Roll's biggest hits: Love Me Tender, Always On My Mind, Suspicious Minds, Are You Lonesome Tonight, It's Now or Never, Heartbreak Hotel, Blue Suede Shoes, My Way, I Can't Stop Loving You, An American Trilogy, and many others. Founded in 2012 with the stated aim of reviving Elvis's music through their own interpretations, Slovene group Sam's Fever were proclaimed Best Elvis Presley Cover Band in Europe at the 2015 European Elvis Festival in Bad Neuheim, Germany. Jazzva are a Slovene a cappella vocal ensemble with a growing reputation. Their extensive repertoire covers a huge variety of genres. The energetic sounds of the RTV Slovenia Big Band are enhanced for the occasion by a string section, and the evening will be further enlivened by the dancers of the swing group Retronom.*

Vstopnice / Tickets: 25 €

(Na dan koncerta / On the day of the concert: 29 €)

Koprodukcija / Co-production:



RTV  
SLO

BigBAND  
RTV SLOVENIJA







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**Frankfurt** že od **49 €**

**Praga** že od **39 €**

# R. Wagner: SIEGFRIED

## Mariinsko gledališče iz Sankt Peterburga / Mariinsky Theatre

Prvič na Slovenskem bosta na oder postavljeni monumentalni glasbeni drami Siegfried in Somrak bogov nemškega opernega revolucionarja Richarda Wagnerja. Oživil je ideal enotnosti glasbe in drame, povzdignil pomen vizualne podobe odrske uprizoritve in režijo predstav, periodično glasbeno gradnjo je zamenjal z glasbeno prozo, ki raste iz sosledja in mreže vodilnih motivov v večno melodijo. Vrhunec Wagnerjevega opusa predstavlja Nibelungov prstan - cikel štirih glasbenih dram: Rensko zlato, Valkira, Siegfried in Somrak bogov. Wagnerjeva operna dela so celostne umetnine, ki terjajo scensko kompleksnost, zahtevajo izjemne pevske sposobnosti protagonistov in ogromno izvajalsko glasbeno telo, zato je izvedba Wagnerjevih del v domeni vrhunskih opernih ansamblov ter razkošne uprizoritvene kapacitete. Med vodilnimi v svetu je nedvomno ansambel Mariinskega gledališča iz Sankt Peterburga, ki od leta 1988 deluje pod vodstvom slovitnega dirigenta Valerija Gergijeva, svojega glasbenega vodje ter od leta 1996 umetniškega in generalnega direktorja. Ob prizadevanjih maestra Gergijeva so po več letih začeli v Mariinskem gledališču uprizarjati Wagnerjeva dela: leta 1997 Parsifala, leta 1999 Lohengrina, leta 2003 pa so na oder predstavili celotno tetralogijo Nibelungov prstan. Ob

200. obletnici Wagnerjevega rojstva je ansambel Mariinskega gledališča pot vodstvom Gergijeva gostoval na Ljubljana Festivalu s prvima deloma tetralogije; letos se obetata veličastni uprizoritvi tretjega in četrtega dela.

*Two monumental music dramas by German opera revolutionary Richard Wagner – Siegfried and Götterdämmerung (Twilight of the Gods) – receive their first staging in Slovenia. Wagner revived the idea of the unity of music and drama, elevated the importance of the visual impact of staging and direction, and replaced period-based musical structures with a kind of »musical prose« growing from a sequence and network of leitmotifs into »eternal melody«. The summit of Wagner's oeuvre is the Ring of the Nibelung – a cycle of four music dramas: The Rhinegold, The Valkyrie, Siegfried and Twilight of the Gods. Wagner's operatic works are »total works of art« (Gesamtkunstwerk) of great scenic complexity that make enormous demands on the singers in the lead roles and require a vast orchestra. For this reason performances of Wagner's works are the province of top opera companies and the most splendid venues. Among the leading opera ensembles in the world is the orchestra of the Mariinsky Theatre in St Petersburg, led since 1988 by the famed conductor Valery Gergiev, its musical director, who since 1996 has also been the artistic director and general director of the Mariinsky Theatre. It was at Gergiev's instigation that the Mariinsky Theatre once again began staging Wagner's works after an interval of many years: Parsifal in 1997, Lohengrin in 1999 and, since 2003, the entire Ring cycle. To mark the bicentenary of Wagner's birth the Mariinsky Theatre and Gergiev brought the first two parts of the tetralogy to the Ljubljana Festival. This year they return with what promise to be magnificent stagings of the third and fourth parts.*



Foto / Photo: Valentin Baranovskij

Vstopnice / Tickets 29. 8.: 69, 59, 49, 29 €  
Vstopnice / Tickets 30. 8.: 69, 59, 49, 29 €

Vstopnici za operi 29. in 30. 8. / Tickets for the performances on 29<sup>th</sup> and 30<sup>th</sup> August: 114, 99, 81, 56 €

Sponzor / Sponsor 29. 8.:

**geoplina**



Sponzor / Sponsor 30. 8.:

**PETROL**



MARIINSKY THEATRE



Yoko  
Ceschina

Časni pokrovitelj je veleposlanik Ruske federacije Nj, eksc. gospod Doku Zavgayev. / The patron of honour of the event is His Excellency Doku Zavgayev, Ambassador of the Russian Federation.

Prireditev je del dogodka Dnevi Sankt Peterburga v Ljubljani. / The event is part of the St Petersburg Days in Ljubljana.

# R. Wagner: SOMRAK BOGOV / TWILIGHT OF THE GODS

Mariinsko gledališče  
iz Sankt Peterburga /  
Mariinsky Theatre

Libreto / Libretto: **Richard Wagner**  
Glasbeni vodja / Musical director: **Valerij Gergijev**  
Koncept produkcije / Production concept: **Valerij Gergijev, George Tsypin**  
Kostumografija / Costume designer: **Tatiana Noginova**  
Oblikovanje luči / Lighting designer: **Gleb Filshinsky**



**Zaključek 65. Ljubljana Festivala / Closing of the 65<sup>th</sup> Ljubljana Festival**

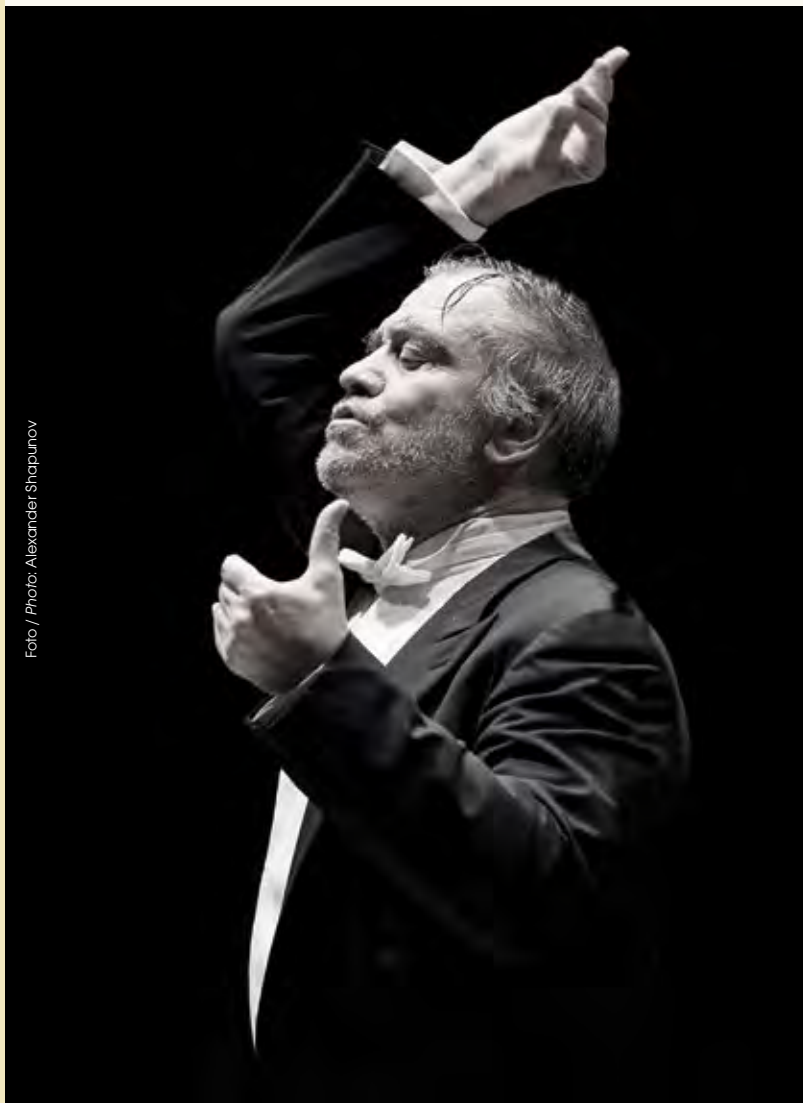


Foto / Photo: Alexander Shapurov

# Orkester Mariinskega gledališča iz Sankt Peterburga / *Mariinsky Orchestra*

**Valerij Gergijev**, dirigent / conductor

Solist / Soloist:

**Behzod Abduraimov**, klavir / piano

Program / Programme:

L. van Beethoven: Simfonija št. 4 v B-duru, op. 60 / *Symphony No 4 in B flat major, Op. 60*

S. Prokofjev: Koncert za klavir in orkester št. 1 v D-duru, op. 10 / *Piano concerto No 1 in D flat major, Op. 10*

D. Šostakovič: Simfonija št. 5 v d-molu, op. 47 / *Symphony No 5 in D minor, Op. 47*

Orkester Mariinskega gledališča je eden najstarejših glasbenih ansamblov v Rusiji. Imel je čast krstiti številne opere in balete Čajkovskega, Glinka, Musorgskega, Rimskega-Korsakova, Šostakoviča, Hačaturjana, Asafjeva. Od leta 1988 deluje pod glasbenim vodstvom Valerija Gergijeva, ki je znatno razširil repertoar orkestra, tako da danes med drugim obsega vse simfonije velikih simfonikov, kot so Beethoven, Brahms, Mahler, Prokofjev, Sibelius, Šostakovič. Kariera maestra Gergijeva, enega najbolj karizmatičnih dirigentov današnjega časa, je vezana na najuglednejše orkestrske in operne institucije, kjer redno gostuje; med 1995–2008 je bil šef dirigent Rotterdamske filharmonije in ostaja njen častni dirigent, v letih 2007–2015 je bil šef dirigent Londonskega simfoničnega orkestra, od jeseni 2015 vodi Muenchenske filharmonike. Za sklepni večer 65. Ljubljana Festivala se imenitni glasbeni zasedbi pridružuje vse bolj uveljavljeno pianistično ime Behzod Abduraimov iz Uzbekistana.

*The Mariinsky Orchestra is one of the oldest orchestras in Russia. It has had the honour of giving the premiere performances of operas and ballets by Tchaikovsky, Glinka, Mussorgsky, Rimsky-Korsakov, Shostakovich, Khachaturian and Asafyev. Its musical director since 1988 has been Valery Gergiev, who has greatly expanded its repertoire, which now includes all the symphonies by the great symphonists Beethoven, Brahms, Mahler, Prokofiev, Sibelius and Shostakovich, among other works. Valery Gergiev is one of today's most charismatic conductors, with ties to the world's most prestigious orchestras and opera houses, where he is a regular guest. Between 1995 and 2008 he was principal conductor of the Rotterdam Philharmonic Orchestra (and remains an honorary conductor). From 2007 to 2015 he was principal conductor of the London Symphony Orchestra. Since 2015 he has been principal conductor of the Munich Philharmonic Orchestra. For the concluding evening of the 65<sup>th</sup> Ljubljana Festival, the orchestra is joined by a rising star of the piano firmament: Uzbek pianist Behzod Abduraimov.*

.....  
Vstopnice / Tickets: 69, 59, 49, 29 €

Sponzor / Sponsor:



MARIINSKY THEATRE



Yoko  
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Častni pokrovitelj je veleposlanik Ruske federacije Nj. eksc. gospod Doku Zavgayev. / *The patron of honour of the event is His Excellency Doku Zavgayev, Ambassador of the Russian Federation.*

Prireditev je del dogodka Dnevi Sankt Peterburga v Ljubljani. / *The event is part of the St Petersburg Days in Ljubljana.*

## USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN

**Maja Stojanov**, vsebinski koncept / *concept and content*

**Katarina Kukovič**, koordinatorka projekta / *workshop coordinator*

## Poletje na Festivalu Ljubljana / Summer at the Ljubljana Festival

3.–8. 7., 10.00–13.00, Križanke, Konservatorij za glasbo in balet Ljubljana / Conservatory of Music and Ballet, Ljubljana

## PROJEKT PREDANI KORAKOM NA FESTIVALU LJUBLJANA / THE »COMMITTED TO STEPS« PROJECT AT THE LJUBLJANA FESTIVAL

Gledališko-gibalna delavnica / *Physical theatre workshop*

**Lea Kukovičič**, režija / *director*

Otroški godalni orkester glasbene šole Moste-Polje / *Children's String Orchestra of Moste-Polje Music School*

**Ksenija Trotovšek Brlek**, vodja orkestra / *director of the orchestra*

Zgodba o prvem trenutku, srečanju, prvi ljubezni in pogledu na stvarnost. Teme, ki bodo vključene v gledališko-gibalni performans. Delavnica bo namenjena vsem šolskim otrokom z veliko željo po izražanju in povezovanju. V sklopu projekta Predani korakom, v sodelovanju s Festivalom Ljubljana,

Zavarovalnico Sava, URI Soča in ambasadorjem projekta, dramskim igralcem Jernejem Šugmanom, se bodo prepustili umetniškemu navdihu ter ob spremljavi žive glasbe otroškega godalnega orkestra za en dan postali zvezde odra.

*The story of a first moment, a meeting, a first love and a view of reality. Themes that will be included in a physical theatre performance. The workshop is aimed at all schoolchildren with a desire to express themselves and connect with others. As part of the »Committed to Steps« project, in collaboration with Festival Ljubljana, Zavarovalnica Sava, URI Soča and the project's ambassador, actor Jernej Šugman, they will surrender to artistic inspiration and, accompanied by live music from a children's string orchestra, become stars of the stage for one day.*



## MALA LIKOVNA KOLONIJA / SMALL ART COLONY

V sklopu 65. Ljubljana Festivala bodo organizirane različne tematske delavnice. Namenjene bodo predvsem ustvarjalnim šolskim otrokom in bodo potekale v sproščenem in prijetnem ambientu Križank. V sodelovanju s strokovnimi mentorji želimo omogočiti razvoj umetniškega talenta, spodbujati njihovo kreativnost ter jih seznanjati z različnimi umetniškimi teorijami in tehnikami. Vse to bodo lahko doživeli in se seznanili z udeleženci XX. Mednarodne likovne kolonije kot tudi drugimi nastopajočimi umetniki. Poletnih delavnic se lahko udeležijo VSI otroci z veliko željo po spoznavanju umetnosti. Vse delavnice bodo brezplačne.

*Various themed workshops will be organised as part of the 65<sup>th</sup> Ljubljana Festival. These will be aimed above all at creative schoolchildren and will take place in the relaxed and friendly atmosphere of the Križanke complex. In collaboration with professional mentors, we wish to enable the development of artistic talent, encourage their creativity and introduce them to various artistic theories and techniques. They will be able to experience all this and meet the participants of the 20<sup>th</sup> International Art Colony and other artists appearing at the Festival. The summer workshops are open to ALL children who have a desire to discover art. Participation in the workshops is free of charge.*

17. 7., 10.00–12.00, Križanke

## MOJSTROVINE IZ PAPIRJA / MASTERPIECES FROM PAPER

**BARBARA ZONTA**, mentor

Z oblikovanjem izdelkov iz papirja se je vsak od nas srečal že večkrat, od nezapletenih pa vse do pravih mojstrov. S prepogibanjem, rezanjem in lepljenjem bomo izdelali edinstvena dela, na katera bomo še dolgo ponosni.

*The art of making things out of paper, from simple shapes to real masterpieces. Something we have all seen and have perhaps even tried for ourselves. By folding, cutting and glueing we will create unique works that we can be proud of for a long time.*

18. 7., 10.00–12.00, Križanke

## PRAVLJICA IN LUTKA / FAIRY TALES AND PUPPETS

**BIBI BOBNAR**, mentor

Odpravili se bomo skozi pravljичni labirint. V vrtincu znanih zgodb bomo poiskali pravljичnega junaka ter se z vso vztrajnostno in pogumom podali v izdelovanje svoje fantastične lutke. Na delavnici bomo predvsem spodbujali domišljijo in inovativnost, razvijali ročne spretnosti in krepili estetski čut.

*We will set off through a fairy-tale labyrinth as we search for a fairy-tale hero amid the whirlwind of well-known tales. With perseverance and courage we will then set out to create our own fantastic puppet. The workshop aims to stimulate the imagination, foster innovativeness, develop participants' craft skills and strengthen their aesthetic sense.*

19. 7., 10.00–12.00, Križanke

## GLASBENO DREVO / MUSIC TREE

**RINA PLETERŠEK**, mentor

Na delavnici se bomo odpeljali na glasbeno potovanje. Raziskovali bomo raznovrstni svet inštrumentov, glasbe ... ter se podali v pravo glasbeno pravljico. Predstaviti želimo predvsem ustvarjanje z glasbo kot raziskovanje, za katero ni potrebno glasbeno-ustvarjalno predznanje, ter tako spodbuditi kakovostno preživljanje prostega časa otrok.

*This workshop takes us on a musical journey. We explore the diverse world of instruments and music and set off into a real musical fairy tale. Above all, we want to present musicmaking as a kind of exploration for which no prior musical knowledge is necessary and in this way encourage children to spend their free time in a creative way.*

20. 7., 10.00–12.00, Križanke

## POMLAJENE UMETNINE / REJUVENATED WORKS OF ART

**ANDREJA JAMŠEK**, mentor

Restavracija je svet umetnosti, kjer iz starega nastane novo in kjer iz trhlega stanja »obudimo« predmet, da zaživi v prvotnem stanju. Na delavnici bodo otroci opazovali in ustvarili svoje umetniško delo, predvsem pa se naučili osnovnih zakonitosti restavriranja.

*Restoration is a world of art where the new arises from the old and where we »awaken« objects from a state of decay by restoring them to their original state. This workshop gives children the chance to observe and then create their own work of art. Above all they will learn the basic rules of restoration.*

21. 7. ob 11.30 / at 11.30 am, Peklensko dvorišče / Devil's Courtyard

## RAZSTAVA VSEH DEL / EXHIBITION OF ALL WORKS

16.–18. 8., 12.00–14.00, Viteška dvorana / Knights' Hall

## MUZIKAL VESNA / VESNA MUSICAL

Glasbeno-plesna delavnica /  
Music and dance workshop

**Boštjan Korošec**, pevski pedagog / singing teacher

**Miha Krušič**, koreograf / choreographer

Na 65. Ljubljana Festivalu se bodo otroci v starostnem obdobju od 8 do 14 let lahko vključili v Delavnico muzikala Vesna, ki bo julija 2017 doživela prvo premierno uprizoritev. Novi slovenski muzikal Vesna bo pripravljen po motivih iz istoimenskega slovenskega filma. Plesno-pevski navdušenci se bodo prepustili koreografiji znanega plesnega mojstra Miha Krušiča, za vokalni vložek bo poskrbel pevski pedagog Boštjan Korošec. Svoje izkušnje bodo otroci pokazali na odru ter se s pridobljenim bogatim znanjem združili s člani Ansambla muzikala Vesna.

At the 65<sup>th</sup> Ljubljana Festival, children aged 8–14 will have the opportunity to take part in a workshop based on the musical *Vesna*, which premieres in July 2017. This new Slovene musical is based on the film of the same name. Dance master Miha Krušič will provide the choreography for the workshop, while singing teacher Boštjan Korošec will look after the singing. Workshop participants will demonstrate what they have learned on stage, where they will be joined by members of the *Vesna* ensemble.

Sponzor / Sponsor:



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Festival Ljubljana si pridržuje pravico do spremembe programa.

*Festival Ljubljana reserves the right to change the programme.*

**16. 8. – 5. 9., Križevniška cerkev / Križevniška church**

**Razstava / Exhibition**

## **HOMMAGE NEGOVANU NEMCU: TRIDESET LET POZNEJE / HOMMAGE À NEGOVAN NEMEC: THIRTY YEARS ON**

Obdarjen z izrednim darom za občutenje forme je Negovan Nemec (1947–1987), akademski kipar iz Bilje na Goriškem, idejo najprej ujel v risbo ali skico ter jo kasneje s premislekom in nezmotljivim čutom za dimenzije, volumen, površino, statiko in lastnosti materiala oživil v različnih dimenzijah v materialih, ki so ga s svojo trdnostjo in trajnostjo izzivali k izrazivnemu ustvarjalnemu dialogu. Najpogosteje je ustvarjal v kamnu, veliko tudi lesu in železu, prav tako glini. Dela je odlival tudi

v bron. Ustvarjal je torej v vseh tistih materialih, ki so s svojimi zakonitostmi in lastnostmi izpolnjevali njegove želje, da je iz njih obujal zeleno formo z nezmotljivim dotikom roke. Roka je s fizično močjo pridajala ali odzvemala, gladila ali rezala, zdaj z nežnostjo, zdaj z agresivnostjo izvajala videne in podoživete organske oblike. Oblike narave. Oblike telesa. Najpogosteje ženskega. Oblike življenja in smrti, ki so v tretji dimenziji zaživele svoje novo lastno življenje. Življenje trajno zapisanih umetnikovih misli in čutenj, ki nas nagovarjajo z igro konveksno-konkavnih, mehkih in trdih oblik, svetlob in senc, z barvo in taktinjo močjo. Pa tudi, in morda predvsem, z erotičnim nabojem v mali in srednji plastiki v marmorju in bronu.

Tudi trideset let pozneje ostaja opus kiparja Negovana Nemca zagotovo enako subtilen in vznemirljiv, izzivalen in dotikajoč se ter s prepoznavno kiparsko mislijo tudi globoko nagovarjajoč. Živo je vpet v prostor, ki ga je v sedemdesetih in osemdesetih letih preteklega stoletja tako prodorno zaznamoval s spomeniško (Nova Gorica, Šempeter pri Gorici, Rožna Dolina, Kanal ob Soči), portretno (vrsti pomembnim primorskim osebnostim) in veliko plastiko v javni uporabi v kamnu, lesu in železu. Prav gotovo tudi z malo plastiko v carrarskem marmorju in bronu, ki ga je v očeh številnih ljubiteljev bolj kot druga dela velikih dimenzij zapisala kot tankočutnega ustvarjalca estetskega in harmoničnega, pa tudi ekspresivnega in organskega kiparstva.

Resda ujet v kratek časovni okvir niti ne dveh desetletij, a ustvaril je impozanten opus, ki ostaja tudi danes aktualen in živ in za okolje, iz katerega izhaja, pomemben: »Negovan Nemec,« je zapisal prof. dr. Nace Šumi, »je osrednja osebnost svoje generacije na Slovenskem in eden najvidnejših ustvarjalcev slovenskega modernega kiparstva sploh, ki je s svojimi številnimi deli vtisnil svojevrsten pečat mnogim krajem na Primorskem, predvsem na Goriškem.«

*Possessing a remarkable gift for the perception of form, Negovan Nemec (1947–1987), an academy-trained sculptor from Bilje in the Goriška region of NW Slovenia, would first capture an idea in a drawing or sketch and then later, after careful reflection and trusting his unerring sense for dimension, volume, surface, statics and the properties of material, would bring it to life in various dimensions in materials that, through their solidity and durability, challenged him to an intensive creative dialogue. While he most frequently worked in stone, he also worked a lot in wood and iron, as well as in clay. He also cast his works in bronze. He worked, in other words, in all those materials that, with their specific laws and properties, satisfied his desire to coax from them a desired form with the infallible touch of his hand. A hand that used physical strength to add or remove, to smooth or cut, coaxing seen and experienced organic forms – now gently, now aggressively – from the material. Forms of nature. Forms of the body. Most frequently the female body. Forms of life and death, that took on a new life of their own in a third dimension. The life of the permanently captured thoughts and feelings of the artist, that speak to us through the interplay of convex–concave, soft and hard forms, light and shade, colour and tactile strength. And also, perhaps above all, with an erotic charge in small and medium-sized sculptures in marble and bronze.*

*Even thirty years later, Negovan Nemec's works retain the same subtle and exciting, provocative and touching effect. At the same time, the recognisable thoughts of the sculptor mean that they speak to us profoundly. They are a living part of the geographical context that Nemec marked so forcefully in the 1970s and 1980s with monumental sculptures (Nova Gorica, Šempeter pri Gorici, Rožna Dolina, Kanal ob Soči), portraits (of a series of important figures from the Primorska region) and large public sculptures in stone, wood and iron. And of course with his small sculptures in Carrara marble and bronze, which in the eyes of many aficionados marked him out*

Nelida Nemec



– more than his large-scale works – as a sensitive creator of aesthetic and harmonious but also expressive and organic sculpture.

Although his works belong to a brief span of not even two decades, he created an important oeuvre that remains current and alive today and is also important to the environment it comes from: »Negovan Nemec,« wrote the eminent art historian Nace Šumi, »is the central figure of his generation in Slovenia and one of most prominent creators of modern Slovene sculpture in general. Through his numerous works he left a unique stamp on many places in the Primorska region, above all in Goriška, its northern part.«

Nelida Nemec

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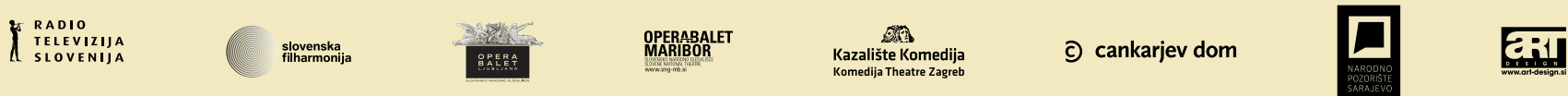
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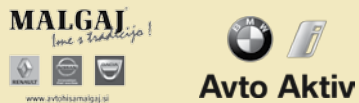
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