

35.SGD

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SLOVENSKI GLASBENI DNEVI

35 let Glasbe

SLOVENIAN MUSIC DAYS

35 years of Music

Ljubljana, 15.–23. 4. 2020

PROGRAM SGD FINANČNO OMOGOČATA
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GLASBENI DNEVI**
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MUSIC DAYS**
35 years of Music

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prof. dr. Jernej Weiss

Tokratni 35. Slovenski glasbeni dnevi namenljajo osrednjo pozornost stoletnici začetka delovanja Opere Slovenskega narodnega gledališča v Mariboru. Po koncu prve svetovne vojne so se v Mariboru odprle možnosti za ustanovitev drugega slovenskega poklicnega gledališča. Na pobudo tamkajšnjega Dramatičnega društva so leta 1919 ustanovili Slovensko narodno gledališče, katerega Opera je 1. maja 1920 z uprizoritvijo priljubljene Hervéjeve operete *Mam'zelle Nitouche* odprla vrata. Opereta je v Mariboru prevladovala vse do začetka druge svetovne vojne, ko je bilo mariborsko gledališče prisiljeno nehati delovati. Prav zaradi pečata, ki ga je opereta vtisnila širšim družbeno-kulturnim potezam spodnještajerske pa tudi kranjske prestolnice, si zasluži pomembnejšo vlogo v sodobnem slovenskem muzikološkem raziskovanju.

S pomočjo prispevkov nekaterih vodilnih domačih in tujih simpozistov iz 15 držav si želi tokratni mednarodni muzikološki simpozij, ki bo od 16. do 18. aprila potekal v Viteški dvorani Križank, osvetliti širšo družbeno vlogo operete kot umetniške zvrsti v preteklosti in sedanjosti. Simpozij se tako posveča repertoarni, kadrovski in drugi operetni politiki različnih opernih hiš med obema svetovnima vojnama, obenem pa želi primerjalno proučiti položaj operete pred obravnavanim obdobjem in po njem.

Tudi tokrat nadvse pester koncertni program Slovenskih glasbenih dnevov se repertoarno razteza od solistične do glasbeno-scenske produkcije, pri čemer svojo pozornost osredinja na mariborsko ustvarjalnost. Ob 100. obletnici prve glasbeno-scenske izvedbe v SNG Maribor je ustanova naročila novo opero, ki jo bo uglasbila večkrat nagrajena in mednarodno uveljavljena slovenska ustvarjalka Nina Šenk. S svojim opernim prvencem *Marpurgi* bo skladateljica skupaj z libretistom in režiserjem Igorjem Pisonom, dirigentom Simonom Krečičem in drugimi ustvarjalci ter poustvarjalci iz Opere SNG Maribor osvetlila manj znano poglavje zgodovine mesta ob

Dravi. Premierna postavitve opere *Marpurgi* bo 3. aprila 2020 v Veliki dvorani SNG Maribor, sklepna 15. aprila 2020 pa uvod v tokratne Slovenske glasbene dneve.

Dan kasneje bo mogoče v okviru Koncertnega ateljeja Društva slovenskih skladateljev v Viteški dvorani Križank med drugim prisluhniti novitetama za violino in klavir slovenskih avtorjev: jazzovske pianistke in klavirske pedagoginje Maje Matić ter skladatelja in profesorja Petra Šavlija.

Nato bo 17. aprila na sporedu inovativna prireditev *spevSLAM*, ki spodbuja nastanek samospevov ter ponuja možnost predstavitve tudi manj znanim skladateljem ter poustvarjalcem. Prvi tak dogodek, izvirno imenovan *songSLAM*, je bil leta 2015 izveden v New Yorku. Z velikim uspehom je marca 2019 prvič *spevSLAM* v Sloveniji organizirala sopranistka Theresa Plut, ki je prepričana o neizmernem bogastvu slovenskega jezika in kreativnosti tukajšnjih skladateljev, pevcev in pianistov.

Leta 2019 je minilo 200 let, odkar je Ludwig van Beethoven pustil osebni pečat v Ljubljani. V odgovoru Filharmonični družbi na imenovanje za častnega člana je obljubil, da bo v Ljubljano v znak hvaležnosti poslal »eno svoje, še neobjavljeno delo«. Iskanje skrivnostnega dela že vrsto let buri duhove in znanstvene razprave. V arhivu Filharmonične družbe se je ohranil avtoriziran prepis izvirnega avtografa Beethovnovne *Pastoralne simfonije* s skladateljevimi lastnoročnimi pripisi, ki je danes shranjen med največjimi zakladi Narodne in univerzitetne knjižnice v Ljubljani. V počastitev obletnice dogodka je v sodelovanju Akademije za glasbo Univerze v Ljubljani, Založbe Univerze na Primorskem ter Narodne in univerzitetne knjižnice izšla znanstvenokritična izdaja Beethovnovne »*Pastoralne*«, ki bo 18. aprila v okviru mednarodnega projekta *Pastoralni projekt Beethoven ob 250. obletnici skladateljevega rojstva* prvič predstavljena tuji strokovni javnosti. Omenjeni predstavitvi bo pod okriljem Glasbene matice Ljubljana sledil koncert Beethovnovih, Schubertovih in Wolfovih samospevov v izvedbi sopranistke Therese Plut, tenorista Davida Jagodica in pianistke Andreje Kosmač. Kot posebnost omenjenega koncerta (18. aprila) velja izpostaviti nedavno odkrite mariborske samospeve Anselma Hüttenbrennerja.

Letos posebej bogat nabor novih del slovenskih skladateljev, ki bodo krstno zazvenela na 35. Slovenskih glasbenih dnevih, bo 21. aprila obogatila tudi Noč slovenskih skladateljev. Na njej bo mogoče prisluhniti kar 13 krstnim izvedbam uveljavljenih slovenskih ustvarjalcev. Nove skladbe bodo predstavili izvrstni interpreti: flavtistka Mateja Bajt, violinisti Janez Podlesek, Rok Zgonc in Nadežda Tokareva ter citrarka Tajda Krajnc.

22. aprila bo v Veliki dvorani Grand hotela Union koncert Orkestra Slovenske filharmonije pod dirigentskim vodstvom Simona Krečiča, umetniškega direktorja Opere SNG Maribor. Zazvenela bodo tri orkestralna dela z mariborskim glasbenim milijem tesno povezanih ustvarjalcev (Tomaža Sveteta,

Marjana Šijanča in Vita Žuraja) ter *Koncert za violo in orkester* enega najpomembnejših slovenskih simfonikov Blaža Arničča.

S sklepnim koncertom 23. aprila v Slovenski filharmoniji pa se Slovenski glasbeni dnevi poklanjajo enemu najvidnejših slovenskih ustvarjalcev, akademiku Lojzetu Lebiču.

Na omenjenem koncertu bo mogoče med drugim prisluhniti skladateljevemu najobsežnejšemu orkestralnemu delu *Glasbi za orkester – Cantico I* (1997) in *Cantico II* (2001), ki bo tokrat prvič izvedena integralno. Glasbeni večer orkestralnih del Lojzeta Lebiča bo poustvaril Simfonični orkester RTV Slovenija s svojim novim šefom dirigentom Rossenom Milanovom.

Vabljeni torej, da se nam pridružite!

Jernej Weiss

The focus of this 35th edition of Slovenian Music Days is the centenary of the Opera of the Slovene National Theatre in Maribor. After the end of the First World War, the opportunity arose to establish a second Slovene professional theatre, in Maribor. The Slovene National Theatre was founded in 1919 at the initiative of the city's Dramatic Society. The following year, on 1 May 1920, the Opera of the Slovene National Theatre made its debut with a performance of Hervé's popular operetta Mam'zelle Nitouche. Operetta predominated in Maribor right up until the start of the Second World War, when the Maribor theatre was forced to cease its activity. The mark left by operetta on the wider social and cultural life of the capitals of both Lower Styria and Carniola was so significant that the genre surely deserves to occupy a more important place in contemporary Slovene musicological research.

With the help of papers from leading Slovene and foreign researchers from 15 countries, this edition of the International Musicological Symposium, which takes place from 16 to 18 April in the Knights' Hall at Križanke, aims to shed light on the broader social role of operetta as an artistic genre in the past and present. It will therefore consider the policies of various opera houses regarding repertoire, company size and other questions related to operetta in the period between the two world wars, while at the same time it aims to make a comparative study of the position of operetta before and after the period in question.

Once again, the extremely broad Slovenian Music Days concert programme covers a repertoire that extends from solo works to musical-dramatic productions, with the focus of attention on artistic creativity in Maribor. To mark the centenary of the first performance of a musical-dramatic work at the Slovene National Theatre in Maribor, the institution has commissioned a new opera from the multiple award winning and internationally acclaimed Slovene composer Nina Šenk. With her debut opera *Marpurgi* ("The Marpurgs"), the composer – along with librettist and director Igor Pison, conductor Simon Krečič and other artists and performers from the Maribor Opera – will shed light on a lesser known chapter of the history of the city on the Drava. The premiere performance of *Marpurgi* will take place on 3 April 2020 in the large auditorium of the Slovene National Theatre in Maribor, while the final performance on 15 April 2020 will serve as an introduction to this year's Slovenian Music Days.

The following day, as part of the Concert Atelier of the Society of Slovene Composers, taking place in the Knights' Hall at Križanke, it will be possible to hear, among the other items on the programme, two new works for violin and piano by Slovene composers: the jazz pianist and piano teacher Maja Matič, and the composer and teacher Peter Šavli.

On 17 April the programme features the innovative *spevSLAM* event, which aims to encourage the creation of new lieder while also offering less well known composers and performers the opportunity to present themselves. The first event of this kind, originally called *songSLAM*, took place in New York in 2015. The first *spevSLAM* in Slovenia was organised in March 2019 by the soprano Theresa Plut, who firmly believes in the boundless riches of the Slovene language and the creativity of the country's composers, singers and pianists. The event was a resounding success.

Last year, 2019, marked the 200th anniversary of a moment in which Ludwig van Beethoven left his personal mark on Ljubljana. In his reply to the Ljubljana Philharmonic Society following his election as an honorary member, he promised to send the Society, as a token of his appreciation, "one of my as yet unpublished compositions." The search for this mysterious work has for years caused considerable excitement and scholarly debate. The archives of the Philharmonic Society contained an authorised copy of Beethoven's original autograph score of the Pastoral Symphony with the composer's own handwritten annotations. This copy is today among the treasures of the National and University Library in Ljubljana. To mark the bicentenary, the Ljubljana Academy of Music, the University of Primorska Press and the National and University Library have jointly published a scholarly and critical edition of Beethoven's Pastoral Symphony, which will be presented to foreign experts for the first time on 18 April in the context of the international "Beethoven Pastoral Project" marking the 250th anniversary of the composer's birth. This presentation will be followed by a concert of lieder by Beethoven, Schubert and Wolf, under the auspices

of the Glasbena Matica Ljubljana, with performers Theresa Plut (soprano), David Jagodic (tenor) and Andreja Kosmač (piano). The concert (on 18 April) will also feature performances of the recently discovered Maribor lieder by composer Anselm Hüttenbrenner.

This year's especially rich selection of new works by Slovene composers that will receive their premiere performances during the 35th Slovenian Music Days will be further enriched by the traditional Night of Slovene Composers event on 21 April, at which it will be possible to hear the first performances of 13 new works by established Slovene composers. The new compositions will be performed by outstanding interpreters: recorderist Mateja Bajt, violinists Janez Podlesek, Rok Zgonc and Nadežda Tokareva, and zither player Tajda Krajnc.

On 22 April the Union Hall of the Grand Hotel Union will host a concert by the Slovenian Philharmonic Orchestra conducted by Simon Krečič, the artistic director of the Opera of the Slovene National Theatre Maribor. The concert programme will include three orchestral works by composers closely connected to the Maribor musical milieu (Tomaž Svete, Marjan Šijanec and Vito Žuraj) and the Viola Concerto by Blaž Arnič, one of Slovenia's most important symphonic composers.

With the closing concert in the Slovenian Philharmonic on 23 April, Slovenian Music Days pays homage to one of Slovenia's most prominent musical artists, Lojze Lebič, whose oeuvre covers a wide range of genres and reveals an artist who has developed his own personal language, torn between violent impetuosity and meditative restraint, cosmopolitan modernity and infatuation with the heritage of past cultures. The concert programme includes the composer's largest-scale orchestral work, Music for Orchestra, consisting of Cantico I (1997) and Cantico II (2001). The work will be performed here in its entirety for the first time. The evening's concert of orchestral works by Lojze Lebič will be performed by the RTV Slovenia Symphony Orchestra under its new chief conductor Rossen Milanov.

Come and join us!

Jernej Weiss

Sreda, 15. april 2020, ob 19.30
Wednesday, 15 April 2020, 7.30 pm
Slovensko narodno gledališče Maribor
Slovene National Theatre Maribor

Otvoritev 35. Slovenskih glasbenih dnevov **Opening of the 35th Slovenian Music Days**



OPERNI POKLON MARIBORU
OB STOLETNICI OPERE SNG
MARIBOR / A HOMAGE TO
MARIBOR TO MARK THE
CENTENARY OF THE OPERA
OF THE SLOVENE NATIONAL
THEATRE IN MARIBOR

Nina Šenk: MARPURGI / THE MARPURGS

Sodobna slovenska opera po motivih romana Zlate Vokač Medic / *A contemporary Slovene opera based on themes from the homonymous novel by Zlata Vokač Medic*

Igor Pison, libretist in režiser / *librettist and director*

Simon Krečič, dirigent / *conductor*

Oporni solisti, zbor in orkester SNG Maribor /

Soloists, Chorus and Orchestra of the Opera of the Slovene National Theatre in Maribor

Tudi tokrat nadvse pester koncertni program 35. Slovenskih glasbenih dnevov se repertoarno razteza od solistične do glasbeno-scenske produkcije, pri čemer svojo pozornost osredinja na mariborsko ustvarjalnost; mednarodni muzikološki simpozij pa se osredotoča na glasbeno-gledališki žanr operete med obema svetovnima vojnama. Izbrani poudarki izhajajo iz pomembnega jubileja SNG Maribor: stoletnica začetka delovanja Opere v mariborskem poklicnem Slovenskem narodnem gledališču, ustanovljenem leta 1919. Prva glasbeno-scenska odrska uprizoritev mariborskega opernega ansambla je bila namreč opereta *Mam'zelle Nitouche* Hervéja 1. maja 1920, prva uprizorjena opera pa *V vodnjaku* Viléma Blodka 4. januarja 1921. Ob stoletnici prve izvedbe glasbeno-scenskega dela v SNG Maribor je ustanova naročila novo opero pri večkrat nagrajeni in mednarodno uveljavljeni slovenski ustvarjalci **Nini Šenk (1982)**. S svojim opernim prvencem ***Marpurgi*** bo skladateljica skupaj z libretistom in režiserjem **Igorjem Pisonom**, dirigentom **Simonom Krečičem** in drugimi ustvarjalci ter poustvarjalci iz Opere SNG Maribor osvetlila manj znano poglavje zgodovine mesta ob Dravi. Premierna postavitve opere *Marpurgi* bo 3. aprila 2020 v Veliki dvorani SNG Maribor, sklepna pa uvod v tokratne Slovenske glasbene dneve. Libreto po motivih istoimenskega esejističnega romana **Zlate Vokač Medic** postavlja operno dogajanje v 15. stoletje z dualističnim pripovedovanjem dveh ključnih protagonistov, doktorja Hannesa in Mathiasa, ki na iste dogodke velikokrat gledata s povsem drugačne perspektive. Po pisateljčinih besedah predstavljata usodo slehernika, ki se prebija skozi nepretrgan splet nasilja in vse do usodnega trenutka živi v varljivem upanju, da sam usmerja svoje življenje. Skladateljica pa opozarja na večno aktualno temo dvojnosti med odprtostjo, znanjem, svetovljanstvom in na drugi strani lokalno zaprtostjo in samozadostnostjo.

Once again, the extremely broad concert programme of the 35th Slovenian Music Days covers a repertoire that extends from solo works to musical-dramatic productions, with the focus of attention on artistic creativity in the city of Maribor. The International Musicological Symposium focuses, for its part, on the operetta genre in the period between the two world wars. The choice of these twin focuses is explained by an important jubilee that is celebrated this year, namely the centenary of the Opera of the Slovene National Theatre in Maribor, the latter a professional theatre founded in 1919. The first musical-dramatic work to be performed by the Maribor opera company was Hervé's operetta Mam'zelle Nitouche (1 May 1920), while the first opera was V studni ("In the

Well") by Vilém Blodek (4 January 1921). To mark the centenary of the first performance of a musical-dramatic work at the Slovene National Theatre in Maribor, the institution has commissioned a new opera from the multiple award winning and internationally acclaimed Slovene composer **Nina Šenk (b. 1982)**. With her debut opera **Marpurgi** ("The Marpurgs"), the composer – along with librettist and director **Igor Pison**, conductor **Simon Krečič** and other artists and performers from the Maribor Opera – will shed light on a lesser known chapter of the history of the city on the Drava. The premiere performance of Marpurgi will take place on 3 April 2020 in the Grand Hall of the Slovene National Theatre in Maribor, while the final performance will serve as an introduction to this year's Slovenian Music Days. Based on the novel of the same title by **Zlata Vokač Medic**, the libretto sets the opera in the fifteenth century. The plot unfolds through the dualistic narrative prism of the two key protagonists, Doctor Hannes and Mathias, who frequently view the same events from a contrasting perspective. In the words of the author, Hannes and Mathias represent the fate of the everyman who struggles on through an unbroken web of violence and, until the fateful moment, continues to live in the deceptive hope that he himself is directing his own destiny. The composer, for her part, draws attention to the eternal theme of the duality between openness, knowledge and cosmopolitanism on the one hand, and local narrow-mindedness and self-satisfaction on the other.

Ob 19. uri bo potekal predkoncertni pogovor z avtorji in izvajalci. / A discussion with artists and performers will take place before the concert, beginning at 7.00 pm.

Vstopnice / Tickets: 27, 24, 12* €

INFO O PRODAJI VSTOPNIC / INFORMATION ON TICKETS SALES

Blagajna SNG MB / Box Office of the SNG Maribor

Ponedeljek – petek, 10.00 – 13.00 in 17.00 – 19.30 /

Monday – Friday, 10.00 am – 1.00 pm and 5.00 pm – 7.30 pm

Sobota, 10.00 – 13.00 / Saturday, 10.00 am – 1.00 pm

Tel.: +386 (0) 2 250 61 15 E: boxoffice@sng-mb.si

Možnost nakupa tudi na spletu na www.sng-mb.si /

Tickets may be purchased online at www.sng-mb.si

* Cena za osnovnošolce, dijake, študente je 12 €, 10 % popust za upokojene in 20 % za skupine nad 20 oseb. / Tickets price for students is 8 €, 10 % discount for pensioners and 20 % discount for groups of more than 20 people.

V sodelovanju z / In cooperation with:

100 let
**DRAMA
OPERABALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Četrtek, 16. april 2020, ob 19.30
 Thursday, 16 April 2020, 7.30 pm
 Viteška dvorana, Križanke / Knights' Hall, Križanke



KONCERTNI ATELJE DRUŠTVA SLOVENSKIH SKLADATELJEV CONCERT ATELIER OF THE SOCIETY OF SLOVENE COMPOSERS

Janez Podlesek, violina / violin
Jan Sever, klavir / piano

Na sporedu / Programme:

Marij Kogoj: Andante za violino in klavir / *Andante for violin and piano*

Maja Matić: V iskanju tišine / *In Search of Silence**

Wolfgang Rihm: Phantom und Eskapade / *Fantom in eskapada*

Rebecca Saunders: Duo za violino in klavir / *Duo for violin and piano*

Peter Šavli: Urok II / *Spell II**

* krstna izvedba / *premiere performance*

Koncert v okviru Koncertnega ateljeja Društva slovenskih skladateljev odpira skladatelj ekspresionizma **Marij Kogoj (1892–1956)**. Čeravno je bil v svojem času bolj kot ne nerazumljen, je pustil v slovenski glasbi neizbrisen pečat.

Andante za violino in klavir ima v Kogojevem skromnem komornem opusu veliko vrednost. Razkriva skladateljev intimni tonski svet, ki je utemeljen na vrednoti neposrednega notranjega izraza in se pri komponiranju kaže v precej improvizacijskem oblikovanju glasbenega gradiva. Koncertni spored prinaša dve noviteti slovenskih avtorjev za violino in klavir. Predstavnica nove slovenske skladateljske generacije **Maja Matić (1987)** je po končanem Konservatoriju za glasbo in balet v Ljubljani študij nadaljevala na Portugalskem in Nizozemskem, kjer je na akademiji Codarts v Rotterdamu diplomirala iz jazz kompozicije in aranžiranja. Piše za raznolike jazzovske in klasične zasedbe, obenem je jazz pianistka in pedagoško dejavna pri poučevanju klavirja in kompozicije.

Peter Šavli (1961) je uveljavljen skladatelj in profesor na Konservatoriju za glasbo in balet Ljubljana in Akademiji za glasbo Univerze v Ljubljani. V Šavlijevem opusu izrazito melodične in dodelane harmonske govorce najdemo nekaj solističnih in komornih del za violino, **Urok II** pa je njegovo prvo delo za violino in klavir. Prepleta improvizacijske in kontrolirane elemente v psihološko in duhovno skrivnostnih dimenzijah.

Koncertni program dopolnjujeta še tehtni deli iz tuje glasbene ustvarjalnosti. Kot je razbrati iz obsežnega in raznolikega opusa **Wolfganga Rihma (1952)**, se ta ugledni in plodoviti nemški skladatelj vrača k pisanju za violino in klavir. Skladbo **Fantom in eskapada**, ki je zasnovana kot čvrsta celota fantazijskih epizod, je ustvaril v letih 1993-94. Nekaj let kasneje, leta 1996 (rev. 1999), je v Berlinu delujoča priznana britanska skladateljica **Rebecca Saunders (1961)**, prejemnica glasbene nagrade Ernsta von Siemens 2019, napisala skladbo **Duo** za violino in klavir. Kot je nekoč zapisala, proces komponiranja povezuje z občutkom, kot da bi v dlaneh držala zvoke in hrup, jih tehtala in čutila njihov potencial. Skladbe na programu bosta predstavila odlična interpreta, violinist **Janez Podlesek**, koncertni mojster Komornega godalnega orkestra Slovenske filharmonije in docent na ljubljanski Akademiji za glasbo, ter uveljavljeni pianist **Jan Sever**, dejaven zlasti v komornih zasedbah klasične glasbe, v zadnjih letih pa tudi drugih glasbenih zvrsteh.

*This concert, part of the Concert Atelier of the Society of Slovene Composers, opens with a work by the Expressionist composer **Marij Kogoj (1892–1956)**. More misunderstood than not in his lifetime, Kogoj nevertheless left an indelible mark on Slovene music. The **Andante for violin and piano** carries a great deal of weight in Kogoj's modest chamber oeuvre. It reveals the composer's intimate sound world, which is based on the value of direct inner expression and manifests itself in his composition technique through the somewhat improvisational shaping of the musical material. The concert programme also includes two new works for violin and piano by Slovene composers. **Maja Matić (b. 1987)**, a member of the new generation of Slovene composers, graduated from the Ljubljana Conservatory of Music and Ballet before continuing her studies in Portugal and then the Netherlands, where she graduated in*

jazz composition and arrangement from Codarts Rotterdam. She composes for various jazz and classical ensembles and is also a jazz pianist and a teacher of piano and composition.

Peter Šavli (b. 1961) is an established composer and a teacher at the Ljubljana Conservatory of Music and Ballet and the Ljubljana Academy of Music. Šavli's highly melodic oeuvre, characterised by a polished harmonic language, contains a number of solo and chamber works for violin, but **Urok II** ("Spell II") is his first work for violin and piano. It combines improvisation and controlled elements in psychologically and spiritually mysterious dimensions. Completing the concert programme are two substantial works by non-Slovene composers. As may be seen from recent additions to the extensive and diverse oeuvre of **Wolfgang Rihm (b. 1952)**, this distinguished and prolific German composer is returning to writing for violin and piano. **Phantom und Eskapade**, a series of fantastic episodes that together form a solid whole, was composed in 1993–94. Acclaimed Berlin-based British composer **Rebecca Saunders (b. 1961)**, the winner of the 2019 international Ernst von Siemens Music Prize, composed her piece **Duo** for violin and piano just a few years later, in 1996 (revised 1999). She has said, of her creative process, that when composing she imagines holding the sounds and noises in her hands, feeling their potential between her palms, weighing them. The pieces in the programme will be performed by two excellent interpreters: violinist **Janez Podlesek**, concertmaster of the Slovene Philharmonic String Chamber Orchestra and a teacher at the Ljubljana Academy of Music; and the acclaimed pianist **Jan Sever**, who is chiefly active in classical chamber ensembles but has also been working in other musical genres in recent years.

Ob 19.00 predkoncertni pogovor z avtorji in izvajalci. Moderatorica pogovora bo: Nina Šenk. / A discussion with artists and performers will take place before the concert, beginning at 7.00 pm. Conversation will be moderated by Nina Šenk.

Vstop prost / Free Entrance

Brezplačne vstopnice za koncert si zagotovite pri blagajni Križank in na spletni strani ljubjanafestival.si. / Free tickets for the concert are available at the Križanke Box Office and online at ljubjanafestival.si.

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



Petek, 17. april 2020, ob 20.30
Friday, 17 April 2020, 8.30 pm
Mestni muzej Ljubljana / *City Museum of Ljubljana*



Theresa Plut, sopran / soprano

SPEVSLAM / SONGSLAM

Izvajalci bodo znani naknadno.
Performers to be announced.

Program (krstne izvedbe samospevov) bo objavljen naknadno. / *Programme (premiere performances of art songs) to be announced.*

V času prebujanja narodne zavesti sredi 19. stoletja je bil samospev na slovenska besedila odličen manifest afirmacije narodnokulturne ozaveščenosti Slovencev, ki se je tudi zaradi prikladno majhne poustvarjalne zasedbe (glas in klavir) zelo

razširil med ljudi. Priljubil in razmahnil pa se je tudi s pomočjo pesmaric, glasbenih revij in notnih edicij. Po izjemnem uspehu prvih besed so se v Slovenskem društvu odločili natisniti na tej prireditvi poustvarjena dela; tako je že prva številka pesmarice *Slovenska gerlica* leta 1848 vsebovala tudi slovenske samospeve. Klicala je: »Slovenska gerlica v domačem logu milo poje. Povabi spevati drage brate, drage sestre svoje.« Danes je samospev na Slovenskem razmeroma skromno zastopan žanr, tako na koncertnih odrih kot pri glasbenih ustvarjalcih. Izvrstna priložnost za nastanek in izvedbo novih slovenskih samospevov je zato inovativna prireditev spev**SLAM**. Prvi tak dogodek, izvirno imenovan *songSLAM*, je bil leta 2015 v New Yorku. Z velikim uspehom je marca 2019 prvič spev**SLAM** v Sloveniji organizirala sopranistka Theresa Plut, ki je prepričana o neizmernem bogastvu slovenskega jezika in kreativnosti skladateljev, pevcev in pianistov. Spev**SLAM** namreč povezuje ustvarjalce in izvajalce klasične glasbe v skupine, ki na tekmovalnem odru, a v sproščenem vzdušju, premierno predstavijo nove samospeve in se potegujejo za nagrade. Vsaka skupina (pevec-pianist-skladatelj) bo predstavila nov samospev, ki bo izveden v slovenskem jeziku, na krstni izvedbi bo navzoč tudi skladatelj. Namesto žirije bo zmagovalce določilo občinstvo. Bistvo spev**SLAM**a namreč ni izluščiti najboljših na podlagi strokovne presoje, ampak spodbuditi nastanek slovenskih novitet, ponuditi možnost predstavitve tudi mlajšim in manj znanim skladateljem ter poustvarjalcem, obenem pa z aktivacijo poslušalcev splesti vezi med vsemi členi komunikacije glasbenega tokokroga: ustvarjalci, poustvarjalci in občinstvom. Tako kot pred poldrugim stoletjem vabi k »spevanju« na slovensko besedilo v družbi »bratov in sester«, ki pa bodo tudi odločali o nagrajencih.

*In the period of the awakening of national consciousness in the mid-nineteenth century, settings of Slovene texts for solo voice with piano accompaniment served as an excellent affirmation of the national cultural awareness of Slovenes which, thanks in part to the conveniently small number of performers required (voice and piano), spread widely among the population. The lieder genre also gained popularity with the help of songbooks, music publications and sheet music. In the wake of the remarkable success of the first beseda events (social entertainments), the Slovensko društvo ("Slovene Society") decided to print the works performed there. Accordingly, the first issue of the songbook Slovenska gerlica ("Slovene Turtle Dove"), published in 1848, also included Slovene lieder and the following motto: "The Slovene turtle dove sings sweetly in her native grove and invites her dear brothers, her dear sisters to sing with her." Today art song or lieder is a relatively modestly represented genre in Slovenia, both on concert stages and among composers. For this reason, the innovative spev**SLAM** event is an outstanding opportunity for the creation and performance of new Slovene lieder. The first event of this kind, called song**SLAM**, took place in New York in 2015. The first spev**SLAM** in Slovenia was organised in March 2019 by the soprano Theresa Plut, who firmly believes in the boundless riches of the Slovene language and the creativity of composers, singers and pianists. The event was a resounding success. Spev**SLAM** brings together classical composers and performers*

and forms them into groups. These groups then give the premiere performances of new lieder and compete for prizes (despite the competitive element, the atmosphere is a relaxed one). Each group (consisting of a singer, a pianist and a composer) presents a new song in Slovene, with the composer also present at the premiere performance. The winners are determined not by a jury but by the audience. The essence of **spevSLAM** does not, in fact, lie in choosing the best songs on the basis of expert evaluation; rather, it aims to encourage the creation of new Slovene lieder, to offer younger and less well known composers and performers the chance to present themselves and, at the same time, by activating listeners, to build ties between all the elements that make up the musical circuit: composers, performers and audience. Just like a century and a half ago, the event invites performers to sing settings of Slovene texts in the company of "brothers and sisters" who will also decide the prize winners.

Poziv za prijavo na drugi slovenski **spevSLAM** se odpre 21. februarja 2020 ob 18.00.

Več informacij: <https://www.spevslam.si/> / Registration for the second Slovene **spevSLAM** will open at 6.00 pm. on 21 February 2020. More information: <https://www.spevslam.si/>

Vstopnice / Tickets: 5 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokoјence in skupine nad 30 oseb. Vstopnice lahko prevzamete pri blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick up your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:

spev
SLAM

Producentka / Producer: Theresa Plut

Sobota, 18. april 2020, ob 11.00
 Saturday, 18 April 2020, 11.00 am
 Viteška dvorana, Križanke / Knights' Hall, Križanke



David Jagodic, tenor

HOMMAGE À BEETHOVEN & WOLF

Theresa Plut, sopran / soprano
David Jagodic, tenor
Andreja Kosmač, klavir / piano

Na sporedu / Programme:

Ludwig van Beethoven:

Auf dem Hügel sitz ich spähend / Na griču sedim in oprezam, op. 98/1 (Alois Jeitteles)
Wo die Berge so blau / Kjer gore tako modro, op. 98/2 (Alois Jeitteles)
Leichte Segler in den Höhen / Lahni jadralci v višavah, op. 98/3 (Alois Jeitteles)

Diese Wolken in den Höhen / Ti oblaki v višavah, op. 98/4
(Alois Jeitteles)

*Es kehret der Maien, es blühet die Au / Prihaja maj, livada
cveti*, op. 98/5 (Alois Jeitteles)

Nimm sie hin denn, diese Lieder / Sprejmi, torej, te pesmi,
op. 98/6 (Alois Jeitteles)

Anselm Hüttenbrenner:

Der Zaunkönig / Stržek (Ferdinand von Rast) *

Custoza (Ferdinand von Rast)*

Marburg / Maribor (Ferdinand von Rast) *

Das Mädchen am Spinnrade / Deklica pri kolovratu
(Ferdinand von Rast) *

Sylvesternachtstraum / Silvestrske nočne sanje
(Ferdinand von Rast)*

Mein Steierland / Moja Štajerska (Ferdinand von Rast)*

Ludwig van Beethoven:

An die Hoffnung / Upanje op. 94 (Christoph August Tiedge)

Franz Schubert:

Ganymed / Ganimed, D. 544 (Johann Wolfgang von
Goethe)

Gretchen am Spinnrade / Marjetica pri kolovratu, D. 118
(Johann Wolfgang von Goethe)

Hugo Wolf:

Auch kleine Dinge / Tudi majhne stvari, IHW 15/1 (Paul Heyse)

Nimmersatte Liebe / Nenasitna ljubezen, IHW 22/9
(Eduard Mörike)

Lebe wohl / Zbogom (Eduard Mörike)

An die Geliebte / Ljubljeni (Eduard Mörike)

Schweig einmal still / Obmolčni že enkrat (Paul Heyse)

Er ist's / Pomlad, ti si (Eduard Mörike)

Verborgenheit / Skritost, IHW 22/12 (Eduard Mörike)

Ich hab in Penna / V Penni, IHW 15/46 (Paul Heyse)

* krstna izvedba / premiere performance

Samospev je izjemen vzpon doživel v 19. stoletju in vrh dosegel na nemško govorečem prostoru. Nove temelje temu intimnemu glasbenemu žanru za solistični glas in klavir je postavil **Franz Schubert (1797–1828)**, ki ga je iz obrobne položaja pesmi za glas s spremljavo povzdignil med stvaritve umetniške vrednosti. Poleg neizmerne bogastva melodičnih in harmonskih domislic v več kot 600 samospelih se Schubertov prispevek k samospelu kaže predvsem v uravnoveženju oblike in vsebine. V poglobljenem odnosu do pesniškega besedila in raziskovanju novih izraznih možnosti je tudi dvignil klavirski part na raven tehtnega soustvarjalca glasbene poetike. Zazvenela bosta Schubertova samospela na Goethejeva besedila; *Marjetica pri kolovratu* iz leta 1814 je pomenil umetniški preboj. Schubertov sodobnik in tedaj na Dunaju mnogo bolj znani **Ludwig van Beethoven (1770–1827)**, čigar 250. obletnico

rojstva obeležujemo v letu 2020, še danes slovi predvsem po veličini instrumentalnega opusa. Četudi zajemajo manjši del njegovega ustvarjalnega dela, ne gre zanemariti Beethovnovih samospevov. Najpomembnejši je cikel šestih samospevov *Oddaljeni ljubici* (*An die ferne Geliebte*, op. 98) iz leta 1816, ki bo v celoti zazvenel na tokratnem koncertu. Leto 2020 je Ministrstvo za kulturo Republike Slovenije razglasilo za leto **Huga Wolfa (1860–1903)**, ki se je rodil pred 160 leti v Slovenj Gradcu in sodi z Robertom Schumannom in Johannesom Brahmsom med najpomembnejše avtorje samospeva 19. stoletja po Schubertu. Tako kot Beethoven je bil »svoboden« umetnik, a se je v nasprotju z njim vse življenje spopadal s finančnimi težavami, podobno kot Schumann pa je ustvarjal v navalih gorečega navdih zunaj obdobja depresije. Navdušen nad Wagnerjem je umeval nujno soodvisnost besedila in glasbe, pri čemer glasba ne sme biti zgolj ilustracija besedila, ampak njeno zvočno uresničenje, ki izrazi tudi neizrekljivo. Na sporedu je izbor Wolfovih samospevov na Mörikejeva besedila ter iz *Italijanske pesmarice*. Ob velikanih samospeva, ki bodo zazveneli v interpretaciji sopranistke **Therese Plut** in tenorista **Davida Jagodica** ter pianistke **Andreje Kosmač**, velja izpostaviti kot posebnost večera dela skladatelja **Anselma Hüttenbrennerja (1794–1868)**, ki je prijateljaval s Schubertom in Beethovnom. Hüttenbrennerjevo izjemno zanimivo in obsežno zapuščino več kot 160 samospevov na stihe Ferdinanda von Rasta, nastalo med letoma 1853 in 1858 v Mariboru, je nedavno odkril muzikolog dr. Jernej Weiss. Hüttenbrennerjevi samospevi bodo krstno izvedeni.

*As a genre, lieder experienced a remarkable rise in the nineteenth century and reached its peak in German-speaking countries. New foundations were laid for this intimate musical genre for solo voice and piano by **Franz Schubert (1797–1828)**, who lifted it from its marginal position as mere songs for voice and accompaniment and placed it among creations of high artistic value. Besides the incomparable wealth of melodic and harmonic ideas in his more than 600 lieder, Schubert's contribution to the genre is apparent above all in the balance of form and content. In his profound relationship with the poetic text and his search for new expressive possibilities, he also raised the piano part to the level of weighty co-creator of musical poetics. The evening will include two of Schubert settings of texts by Goethe (Gretchen am Spinnrade, a notable artistic breakthrough). Schubert's contemporary in Vienna – far more famous at the time – was **Ludwig van Beethoven (1770–1827)**, the 250th anniversary of whose birth we mark in 2020. Beethoven is still celebrated above all for his magnificent instrumental oeuvre, yet while his lieder only account for a small part of his creative career, they should not be overlooked. The most important of them form the cycle of six songs *An die ferne Geliebte* ("To the Distant Beloved"; Op. 98), written in 1816, which will be performed in full at this concert together. **Hugo Wolf (1860–1903)** was born 160 years ago in Slovenj Gradec (2020 has been proclaimed Hugo Wolf Year by Slovenia's Ministry of Culture) and along with Robert Schumann*

and Johannes Brahms is considered one of the most important lieder composers of the nineteenth century after Schubert. Like Beethoven, he was a "free" artist, but unlike Beethoven he struggled his entire life with financial difficulties. Like Schumann, he composed in fits of burning inspiration interspersed by periods of depression. An enthusiastic Wagnerian, Wolf understood the essential interdependence of text and music, where the music must act not as a mere illustration of the text but as its realisation in sound, also capable of expressing the ineffable. The programme includes a selection of Wolf's settings of texts by Mörike and songs from the *Italienisches Liederbuch*. Joining the works of these giants of lieder on the evening's programme, interpreted by soprano **Theresa Plut**, tenor **David Jagodic** and pianist **Andreja Kosmač**, is a selection of lieder by **Anselm Hüttenbrenner (1794–1868)**, who was friends with both Schubert and Beethoven. Hüttenbrenner's fascinating and extensive legacy of more than 160 settings of verses by Ferdinand von Rast, created in Maribor between 1853 and 1858, was recently discovered by the musicologist Jernej Weiss. This concert will be the first public performance of the lieder by Hüttenbrenner included in the programme.

Vstopnice / Tickets: 5 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokoјence in skupine nad 30 oseb. Vstopnice lahko prevzamete pri blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick up your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



Torek, 21. april, ob 19.00
 Tuesday, 21 April 2020, 7.00 pm
 Viteška dvorana, Križanke / Knights' Hall, Križanke



NOČ SLOVENSKIH SKLADATELJEV NIGHT OF SLOVENE COMPOSERS

Mateja Bajt, kljunasta flavta / recorder

Janez Podlesek, violina / violin

Nadežda Tokareva, violina / violin

Rok Zgonc, violina / violin

Tajda Krajnc, citre / zither

Na sporedu / Programme:

Blaženka Arnič Lemež: Romanca / Romance
 (za citre / for zither)*

Vitja Avsec: Samos spev (za kljunasto flavto / for recorder)*

Aleksandra Bajde: A Clockwork Violin (za violino / for violin)*

Igor Dekleva: Pizzicato mobile (za violino / for violin)*

Andrej Goričar: Niz sanj / Series of Dreams
 (za violino / for violin)*

Tomaz Habe: Poskočna / Lively Tune (za violino / for violin)*

Uršula Jašovec: Fenghuang (za kljunasto flavto /
 for recorder)*

Pavel Mihelčič: Mreža / Net (za violino / for violin)*

Emil Spruk: Zunanji odklon / External Deviation
(za violino / for violin)*

Julijan Strajnar: Bolečina / Pain (za violino / for violin)*

Tomaz Sveti: Rhizôme (za violino / for violin)*

Igor Štuhec: Meditacija / Meditation (za kljunasto flavto / for recorder)*

Žarko Živković: Diatessaron (za violino / for violin)*

* krstna izvedba / premiere performance

Tradicionalna Noč slovenskih skladateljev prinaša krstne izvedbe novih solističnih skladb slovenskih ustvarjalcev. Večer novitet se začne s skladbo za citre na Dunaju delujoče skladateljice, pianistke in pedagoginje **Blaženke Arnič Lemež (1947)**. Brenkalo, ki izhaja iz ljudske glasbene tradicije, se na Slovenskem postopno uveljavlja kot koncertno glasbilo. Šele leta 2003 so citre postale redni učni predmet osnovnega glasbenega šolstva pri nas, od šolskega leta 2014/15 pa so prišle v program umetniške gimnazije. Drugo posebno glasbilo tega glasbenega večera bo kljunasta flavta, ki jo običajno povezujemo z repertoarjem stare glasbe. Tokrat bo zazvenela v sodobnih glasbeno-estetskih premisah treh avtorjev: skladatelja, harmonikarja in pedagoga **Vitje Avsca (1970)**, ki pri komponiranju skrbno organizira glasbeni material in artikulira formo; skladateljice **Uršule Jašovec (1986)**, ki je dejavna tudi kot profesorica solfeggia, korepetitorica in zborovodkinja, in **Igorja Štuhca (1932)**, avtorja raznovrstnega opusa, doma iz okolice Maribora, ki je že v 60. letih prejšnjega stoletja s člani skupine Pro musica viva razpiral nove smernice glasbene ustvarjalnosti na Slovenskem. Osem avtorjev je napisalo skladbo za solistično violino, to so: mariborska skladateljica in jazz pevkica **Aleksandra Bajde (1987)**, ki trenutno živi na Dunaju; uveljavljeni pianist in skladatelj **Igor Dekleva (1933)**; pianist in skladatelj **Andrej Goričar (1971)**, prvonagrajenec mednarodnega skladateljskega tekmovanja SEM 2019 v Italiji; skladatelj, dirigent in pedagoško vsestransko dejavni **Tomaz Habe (1947)**; skladatelj ter akademijski profesor kompozicije, ki je vzgojil več uspešnih skladateljev, **Pavel Mihelčič (1937)**; zlasti v jazzovskih glasbenih vodah delujoči pozavnist, aranžer in dirigent **Emil Spruk (1960)**; ugledni etnomuzikolog in skladatelj **Julijan Strajnar (1936)**, ki je glasbeno kariero začel kot violinist; priznani mariborski skladatelj in profesor **Tomaz Sveti (1956)** in znani kitarist, pedagog in skladatelj **Žarko Živković (1953)**. Nove skladbe bodo krstno predstavili uveljavljeni glasbeniki: koncertno in pedagoško dejavna flavtistka **Mateja Bajt** in violinist **Janez Podlesek**, violinist Orkestra Slovenske filharmonije **Rok Zgonc**, violinska virtuosinja **Nadežda Tokareva** in citrarka **Tajda Krajnc**, ki študira citre na Visoki šoli za glasbo in gledališče v Münchnu.

*The traditional Night of Slovene Composers features premiere performances of new solo works by Slovene composers. This evening of new works begins with a piece for the zither by the Vienna-based composer, pianist and teacher **Blaženka Arnič Lemež (b. 1947)**. A plucked string instrument deriving*

from the folk tradition, the zither is gradually establishing itself as a concert instrument in Slovenia. Although the zither has only been a regular part of elementary music education in this country since 2003, the 2014/15 academic year saw its inclusion in the arts gymnasium programme. The other special instrument featured in this evening's programme is the recorder, which is usually associated with the early music repertoire. On this occasion we will have the opportunity to hear it in a more contemporary musical and aesthetic context, in works by the composer, accordionist and teacher **Vitja Avsec (b. 1970)**, whose compositions are distinguished by a careful organisation of musical material and articulation of form; composer **Uršula Jašovec (b. 1986)**, who is also a teacher of solfeggio, a répétiteur and a choir director; and **Igor Štuhec (b. 1932)**, a multifaceted composer from Maribor, who in the 1960s, together with the members of the group Pro Musica Viva, opened up new paths of musical creativity in Slovenia. Eight composers have written pieces for solo violin. They are: the Maribor composer and jazz singer **Aleksandra Bajde (b. 1987)**, who currently lives in Vienna; the acclaimed pianist and composer **Igor Dekleva (b. 1933)**; the pianist and composer **Andrej Goričar (b. 1971)**, winner of the IV International Composition Prize SEM 2019 (Italy); the composer, conductor and educator **Tomaž Habe (b. 1947)**; the composer and professor of composition **Pavel Mihelčič (b. 1937)**, who has nurtured several successful composers at the Ljubljana Academy of Music; the trombonist, arranger and conductor **Emil Spruk (b. 1960)**, who works mainly in the jazz field; the distinguished ethnomusicologist and composer **Julijan Strajnar (b. 1936)**, who began his musical career as a violinist; the acclaimed Maribor composer and teacher **Tomaž Sveče (b. 1956)**; and the noted guitarist, teacher and composer **Žarko Živković (b. 1953)**. The new works will be premiered by the following acclaimed soloists: concert recorderist and teacher **Mateja Bajt**, violinist **Janez Podlesek**, violinist **Rok Zgonc** of the Slovenian Philharmonic Orchestra, virtuoso violinist **Nadežda Tokareva**, and zither player **Tajda Krajnc**, who is currently studying the zither at the University of Music and Performing Arts in Munich.

Vstop prost / Free Entrance

Brezplačne vstopnice za koncert si zagotovite pri blagajni Križank in na spletni strani ljubljanafestival.si. / Free tickets for the concert are available at the Križanke Box Office and online at ljubljanafestival.si.

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



Društvo slovenskih skladateljev
Society of Slovene Composers

Sreda, 22. april, ob 19.30
 Wednesday, 22 April 2020, 7.30 pm
 Unionska dvorana, Grand hotel Union
 Union Hall, Grand Hotel Union



Nejc Mikolič, viola

IZ ŠTAJERSKE SIMFONIČNE USTVARJALNOSTI THE SYMPHONIC CREATIVITY OF THE ŠTAJERSKA REGION

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Simon Krečič, dirigent / conductor

Solista / Soloists:

Nejc Mikolič, viola

Daniel Gottschlich, kuhar / cook

Na sporedu / Programme:

Tomaz Svete: Divertimento*

Blaž Arnič: Koncert za violo in orkester, op. 75 /
 Concerto for viola and orchestra, Op. 75*

Marjan Šijanec: Praznovanje vetra / Celebration of the wind

Vito Žuraj: Hors d'oeuvre / Predjed (za performativnega
 kuharja in orkester / for performing chef and orchestra)**

* krstna izvedba / premiere performance

** prva izvedba nove verzije / premiere performance of the
 new version

Koncert **Orkestra Slovenske filharmonije** pod dirigentskim vodstvom **Simona Krečiča**, umetniškega direktorja Opere SNG Maribor in dobitnika Glazerjeve listine Mestne občine Maribor v letu 2019, prinaša tri orkestralna dela mariborskih ustvarjalcev ter koncertantno delo enega najpomembnejših slovenskih simfonikov **Blaža Arniča (1901–1970)**. Harmonsko bogat in orkestrsko učinkovit Arničev glasbeni stavek izraža avtorjeva občutja in odseva dogajanje v njem, napaja pa se na domači zemlji, zlasti v rojstnem hribovitem svetu ob Savinji. Ob 50.

obletnici Arničeve zgodnje smrti se ga 35. Slovenski glasbeni dnevi spominjajo z enim njegovih zadnjih del, **Koncertom za violo in orkester** iz leta 1967, ki javno še ni zazvenel.

Solistično vlogo pri krstni izvedbi *Koncerta* bo imel **Nejc Mikolič**, solo violist Koroškega simfoničnega orkestra iz Celovca in celovškega Ansambla Minui. Skladatelj in dirigent **Tomaž Svete (1956)**, lanski prejemnik nagrade Prešernovega sklada, od leta 1995 poučuje kompozicijo na Oddelku za glasbo Pedagoške fakultete Univerze v Mariboru, živi in ustvarja pa med Mariborom, Dunajem in Ljubljano. Njegov **Divertimento**

za simfonični orkester klasicističnih dimenzij je bil leta 1993 posnet za arhiv RTV Slovenija in leta 2001 izdan na skladateljevi avtorski zgoščenki v založbi ZKP RTV Slovenija, koncertno pa bo tokrat prvič predstavljen. **Marjan Šijanec (1950)**, ki aprila 2020 praznuje 70. življenjski jubilej, se je rodil v Mariboru. Sodi med začetnike računalniške glasbe na Slovenskem. Velik del njegovega opusa obsegajo dela elektroakustične in elektronske glasbe, **Praznovanje vetra** iz leta 2011 pa je kompozicija za simfonični orkester. Je delo v polifonem prepletanju linearnega, melodičnega toka navidezne tonalne povezanosti in jasne naklonjenosti do klasične oblike, posvečeno Šijančevemu profesorju Urošu Kreku. Mariborčan **Vito Žuraj (1979)** se je v zadnjih letih uveljavil v mednarodnem prostoru kot eden najbolj prepoznavnih slovenskih skladateljev. V letih 2018-19 je po naročilu Zahodnonemškega radia v Kölnu napisal skladbo **Hors d'oeuvre (Predjed)** po dramaturški predlogi **Patricka Hahna**.

V solistični vlogi z orkestrom nastopi **Daniel Gottschlich**, kuharski mojster z dvema Michelinovima zvezdicama in hkrati ljubiteljski bobnar. V Žurajevem delu uporablja najrazličnejša zvočila iz kuhinje, ob tem pa pripravlja jedi ter skuša skupaj z glasbeniki odkriti, kako zveni okus.

*The concert by the **Slovenian Philharmonic Orchestra** conducted by **Simon Krečič**, the artistic director of the Opera of the Slovenian National Theatre in Maribor and the winner of the 2019 Glazer Award of the City Municipality of Maribor, includes three orchestral works by Maribor composers and a concertante work by one of Slovenia's most important symphonists, **Blaž Arnič (1901–1970)**. Arnič's harmonically rich and orchestrally effective style expresses the composer's emotions and reflects his inner life, while it is fed by his native soil, particularly the hilly region along the river Savinja where he was born. As we mark the 50th anniversary of Arnič's untimely death, the 35th Slovenian Music Days remembers him with one of his last works, the **Viola Concerto**, composed in 1967, which has never yet been performed in public. The soloist will be **Nejc Mikolič**, solo*

violinist with the Carinthian Symphony Orchestra of Klagenfurt and member of the Klagenfurt-based Ensemble Minui. Composer and conductor **Tomaž Svele (b. 1956)**, winner of a Prešeren Fund Prize last year, has been teaching composition in the Music Department of the University of Maribor's Faculty of Education since 1995 and lives and works between Maribor, Vienna and Ljubljana. His **Divertimento** for symphony orchestra of classical dimensions was recorded for the RTV Slovenia archives in 1993 and issued on a compact disc of the composer's original works by RTV Slovenia's record label ZKP in 2001. This, however, will be its first concert performance. Maribor-born composer **Marjan Šijanec (1950)**, who celebrates his 70th birthday in April 2020, is considered one of the pioneers of computer music in Slovenia. While his oeuvre largely consists of electro-acoustic and electronic music, **Praznovanje vetra** ("Celebration of the Wind"; 2011) is a composition for symphony orchestra. Based on a polyphonic interweaving of the linear, melodic flow of an apparent tonal connection and a clear inclination towards classical form, the work is dedicated to Šijanec's former teacher Uroš Krek. **Vito Žuraj (b. 1979)** is another Maribor-born composer who in recent years has established himself internationally as one of Slovenia's highest profile composers. His orchestral work **Hors d'oeuvre**, based on a dramaturgical template by **Patrick Hahn**, was written between 2018 and 2019 as the result of a commission from Cologne-based broadcaster Westdeutscher Rundfunk Köln. Performing with the orchestra in the soloist's role is **Daniel Gottschlich**, a two-star Michelin chef and amateur drummer. In Žuraj's composition he uses a wide variety of kitchen utensils to produce sound, while at the same time preparing dishes and attempting, together with the musicians, to discover the sound of flavour.

Vstopnice / Tickets: 9, 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokoјence in skupine nad 30 oseb. Vstopnice lahko prevzamete pri blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick up your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



slovenska
filharmonija

Četrtek, 23. april 2020, ob 19.30
 Thursday, 23 April 2020, 7.30 pm
 Dvorana Slavka Osterca, Slovenska filharmonija
 Slavko Osterc Hall, Slovenian Philharmonic

Zaključek 35. Slovenskih glasbenih dnevov Closing of the 35th Slovenian Music Days



Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra

LOJZE LEBIČ: GLASBA ZA ORKESTER LOJZE LEBIČ: MUSIC FOR ORCHESTRA

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Rossen Milanov, dirigent / conductor

Na sporedu / Programme:

Lojze Lebič:

Glasba za orkester – Cantico I / Music for orchestra – Cantico I
 Glasba za orkester – Cantico II / Music for orchestra – Cantico II
 Glasovi za godala, tolkala in brenkala/
 Voices for strings, percussion and plucked instruments
 Uvertura za tri instrumentalne skupine /
 Overture for three instrumental groups

S sklepnim koncertom se 35. Slovenski glasbeni dnevi poklanjajo enemu najvidnejših slovenskih ustvarjalcev **Lojzetu Lebiču (1934)**. Njegova temeljna zavezanost glasbi je usmerjena v komponiranje, pomemben pa je tudi kot dirigent, univerzitetni profesor za glasbenoteoretične predmete in kompozicijo, član mednarodnih združenj in žirij, široko razgledan in globoko razmišljajoč glasbeni publicist, od leta 1995 je redni član SAZU. Za vsestransko glasbeno delovanje je prejel več kot 20 nagrad, priznanj in častnih nazivov pri nas in v mednarodnem prostoru, nazadnje januarja 2020 častno članstvo Slovenske filharmonije. Lebičev žanrsko raznovrstni opus razgrinja ustvarjalca, ki je izoblikoval osebno govorico, razpeto med zvočno silovitostjo ter meditativno zadržanostjo, svetovljansko modernostjo in zaverovanostjo v dediščino preteklih kultur. Njegovo najobsežnejše orkestralno delo je **Glasba za orkester – Canticum I** in **Canticum II** (1997 in 2001), ki bo tokrat prvič integralno izvedeno. Literarni vzgib (hvalnici dveh velikih mislecev – sv. Frančiška Asiškega iz 13. stoletja in Teilharda de Chardina iz 20. stoletja) se je umaknil avtonomnosti glasbe, a ostal navzoč kot pobuda za bogato simboliko v diptihu iz sedmih delov, ki so posvečeni soncu, luni in zvezdam, vetru, vodi, ognju, zemlji, smrti. **Uvertura** (1985) zveni kot izmenjava zvoka med tremi prostorsko razporejenimi instrumentalnimi skupinami. Delo **Glasovi** (1974) za godala, tolkala in brenkala, nastalo ob metafiziki poezije Gregorja Strniše, prinaša uravnoteženost med radikalnim modernističnim pristopom in tradicionalnim glasbenim oblikovanjem. Ob vselej preiščeni, jasno izoblikovani zasnovi in strukturiranosti del, pogosto vezani na arhetipsko in številčno simboliko (npr. sumacijsko razmerje 3, 4, 7 ... v *Canticu*, dvanajsttonska vrsta in njene permutacije ter segmentacije v *Glasovih*, formalna vpetost *Uverture* v Fibonaccijevo zaporedje itd.), pa Lebičeva glasbena poetika nikakor ni zgolj matematično urejena, temveč je razpeta med »pitagorejsko zvonečo metafiziko« in »aristotelovsko govorico srca«, ki ju spaja načelo etične odgovornosti. Kot je nekoč zapisal, je skladateljevo delo zaradi »krušljivosti in neulovljivosti zvočnega gradiva bolj kot pri katerikoli drugi umetnosti usmerjeno k redu, zbranosti, somernosti, notranji povezanosti«. Številna nasprotja, s katerimi so zaznamovana Lebičeva dela, so tako dodelana v vselej preiščene povezave in križanja ter ubrana v uravnoteženo celoto. Glasbeni večer orkestralnih del Lojzeta Lebiča bo poustvaril **Simfonični orkester RTV Slovenija** s svojim novim šefom dirigentom **Rossenom Milanovom**.

*The concluding concert of the 35th Slovenian Music Days is a homage to one of Slovenia's most prominent musical artists, **Lojze Lebič (b. 1934)**. His fundamental commitment to music is channelled into composition, but he is also a significant figure as a conductor, a professor of musical theory and composition, a member of international associations and juries, an enormously erudite and thoughtful writer on music, and, since 1995, a member of the Slovenian Academy of Sciences and Arts. He has received more than 20 prizes, awards and honorary titles for his multifaceted musical activity, both in Slovenia and abroad, most recently the title of honorary member of*

the Slovenian Philharmonic in January 2020. Lebič's oeuvre covers a wide range of genres and reveals an artist who has developed his own personal language, torn between violent impetuosity and meditative restraint, cosmopolitan modernity and infatuation with the heritage of past cultures. Lebič's largest-scale orchestral work is **Music for Orchestra**, consisting of **Cantico I** and **Cantico II**, composed in 1997 and 2001 respectively. The work will be performed here in its entirety for the first time. In it, the literary impulse (hymns by two great thinkers – St Francis of Assisi in the thirteenth century and Pierre Teilhard de Chardin in the twentieth) gives way to the autonomous character of the music, yet remains present as an inspiration for the rich symbolism of this diptych in seven parts, dedicated to the sun, the moon and stars, wind, water, fire, earth and death. **Overture** (1985) sounds like an interchange of sound between three spatially arranged groups of instruments. **Glasovi** ("Voices"; 1974) for strings, percussion and plucked instruments, inspired by the metaphysics of the poetry of Gregor Strniša, brings a balance between the radical modernist approach and traditional musical form. Despite the always carefully considered and clearly conceived design and structure of his works, frequently archetypal and numerological symbolism (e.g. the summation sequence 3, 4, 7,... in *Cantico*, the twelve-tone series and its permutations and segmentations in *Glasovi*, the formal insertion of the *Overture* in a Fibonacci sequence, and so on), Lebič's musical is never merely mathematically ordered. Rather, it is torn between "Pythagorean-like metaphysics" and an "Aristotelian language of the heart", two contrasting facets that are united by the principle of ethical responsibility. As Lebič once wrote, "owing to the brittleness and elusiveness of sonic material, the work of the composer, more than any other art, is oriented towards order, composure, proportion and internal connection." The many contradictions that characterise Lebič's works are thus elaborated into carefully considered connections and intersections and arranged into a balanced whole. The evening's concert of orchestral works by Lojze Lebič will be performed by the **RTV Slovenia Symphony Orchestra** under its new chief conductor **Rossen Milanov**.

Ob 19.00 predkoncertni pogovor z avtorji in izvajalci, gost bo dr. Gregor Pompe. Moderator pogovora bo: Primož Trdan. / A discussion with artists and performers will take place before the concert, beginning at 7.00 pm. Special guest will be dr. Gregor Pompe. Conversation will be moderated by Primož Trdan.

Vstopnice / Tickets: 9, 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokojene in skupine nad 30 oseb. Vstopnice lahko prevzamete pri blagajni Križank ob predložitvi ustreznega dokumenta. / *Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick up your tickets at the Križanke Box office, upon presentation of the relevant document.*

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V sodelovanju z / In cooperation with:



Od 16. do 18. aprila 2020
From 16 to 18 April 2020
Viteška dvorana / *Knights' Hall, Križanke*

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / *Theme:*

**OPERETA MED OBEMA SVETOVNIMA
VOJNAMA – OB STOLETNICI ZAČETKA
DELOVANJA OPERE SLOVENSKEGA
NARODNEGA GLEDALIŠČA
V MARIBORU**

**OPERETTA BETWEEN THE TWO WORLD
WARS – ON THE 100TH ANNIVERSARY
OF THE OPENING OF THE OPERA OF
THE SLOVENE NATIONAL THEATRE
IN MARIBOR**

Vodja muzikološkega simpozija /
Head of the Musicological Symposium: **Jernej Weiss**

Odprto za javnost / *Open to the public*

Četrtek, 16. april / Thursday, 16 April

Ob 9.15 / At 9.15 am

Pozdravna nagovora / Welcome speeches:

Simon Krečič (umetniški direktor Opere SNG Maribor /
Artistic and Musical Director of the Opera SNG Maribor)

Jernej Weiss (vodja muzikološkega simpozija /
Head of the Musicological Symposium)

Ob 9.30 / At 9.30 am

Vabljeno predavanje / Keynote lecture

Kevin Clarke (Amsterdam) *Operetta as safe space: 1855-2020 /*
Opereta kot varni prostor: 1855-2020

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Luba Kyyanovska**

Peter Andraschke (Giessen): *Schönbergs Verhältnis zur populären Musik: Operette, Vokal- und Instrumentalmusik /*
Schönbergov odnos do popularne glasbe: opereta, vokalna in instrumentalna glasba / Schoenberg's relationship with popular music: operetta, vocal music and instrumental music

Hartmut Krones (Dunaj / Vienna): *Der Kampf der Operetten-Komponisten um Anerkennung und gerechte Abgeltung ihres geistigen Eigentums /*
Boj skladateljev operet za priznanje in pravično nadomestilo za njihovo intelektualno lastnino / Operetta composers' fight for recognition and fair compensation for their intellectual property

Helmut Loos (Leipzig): *Erich Wolfgang Korngold – hin- und hergerissen zwischen U- und E-Musik /*
Erich Wolfgang Korngold – med zabavno in resno glasbo / Erich Wolfgang Korngold – torn between light music and serious music

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Hartmut Krones**

Ingeborg Zechner (Gradec / Graz): *Operette trifft Tonfilm: Mediale Perspektiven der Tonfilm-Operette Anfang der 1930er Jahre /*
Opereta se sreča z zvočnim filmom: medijske perspektive filmske operete na začetku 30. let /
When Operetta Meets Film: Perspectives on the Mediality of Sound Film-Operetta in the early 1930s

Stefan Schmidl – Timur Sijaric (Dunaj / Vienna): *Ambivalence and transfiguration. Willi Forst's "Viennese trilogy" and the paradigms of operetta / Ambivalenca in transfiguracija: »dunajska trilogija«* Willija Forsta in paradigme operete

Luba Kyyanovska (Lvov / Lviv): *Ukrainische Operette in den 1920-1930er Jahren als Spiegel gesellschaftspolitischer Prozesse / Ukrajinska opereta v dvajsetih in tridesetih letih kot ogledalo družbeno-političnih procesov / Ukrainian operetta in the 1920s and 1930s as a mirror of socio-political processes*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Kevin Clarke**

Magdolna Jákfalvi (Budimpešta / Budapest): *Identity-machines. The nationalism of the Hungarian operettas between the two World Wars / Identitetni stroji: nacionalizem madžarskih operet med svetovnjima vojnama*

Daniel Molnár (Budimpešta / Budapest): *288 metres of velvet, 16 pairs of shoes, 12 yellow cylinders, 5 bathtubs... – Staging the 1925 production of "Hallo, Amerika" in the Budapest Operetta Theatre / 288 metrov žameta, 16 parov čevljev, 12 rumenih cilindrov, 5 kadi ... – Uprizarjanje produkcije »Hallo, Amerika« (1925) v Budimpeškem operetnem gledališču*

Ryszard Daniel Golianek (Poznanj / Poznan): *National stereotypes and political issues in Polnische Hochzeit (1937) by Joseph Beer / Nacionalni stereotipi in politična vprašanja v Poljski poroki (1937) Josepha Beera*

Ob 16.00 / At 4.00 pm

Vodja / Chairman: **Magdolna Jákfalvi**

Matthieu Guillot (Strasbourg): *Operetta as a cultural and historical symptom / Opereta kot kulturni in zgodovinski simptom*

Jacques Amblard (Aix-Marseille): *Operetta in Marseille (France) during the 1930's: A bridge to the new cultural industry. The example of Tino Rossi / Opereta v Marseillu (Francija) v tridesetih letih 20. stoletja: most k novi kulturni industriji. Primer Tina Rossija.*

Vita Gruodyte (Vilna / Vilnius): *The (non-) seriousness of culture / (Ne)resnost kulture*

Petek, 17. april / Friday, 17 April

Ob 9.00 / At 9.00 am

Vodja / Chairman: **Stefan Schmidl**

Michal Ščepán (Bratislava): *Operetta on the scene of the Slovak National Theatre during years 1920–1939 / Opereta na odru Slovaškega narodnega gledališča med letoma 1920 in 1939*

Tatjana Marković (Dunaj / Vienna): *Contested entertainment: Discussions on operetta in Belgrade, The Kingdom of SCS/ Yugoslavia / Sporna zabava: polemike o opereti v Beogradu, Kraljevini SHS/Jugoslaviji*

Fatima Hadžić (Sarajevo): *Operetta in Sarajevo between the two World Wars / Opereta v Sarajevu med svetovnjima vojnama*

Ob 10.30 / At 10.30 am

Vodja / Chairman: **Jernej Weiss**

Primož Kuret (Ljubljana): *Mahler in opereta / Mahler and operetta*

Henrik Neubauer (Ljubljana): *Operetno dogajanje v Ljubljani med obema vojnama / Operetta in Ljubljana between the wars*

Luisa Antoni (Trst / Trieste): *Opereta v Trstu in (mogoče) Gorici / Operetta in Trieste and (perhaps) Gorizia*

Ob 14.00 / At 2.00 pm

Vodja / Chairman: **Darja Koter**

Igor Grdina (Ljubljana): *Zaprašene operete med rekonstrukcijo in novo interpretacijo / Forgotten operettas: between reconstruction and new interpretation*

Borut Smrekar (Celje–Ljubljana): *Marjan Kozina: Majda / Marjan Kozina: Majda*

Ana Kocjančič (Ljubljana): *Scenografija operete na Slovenskem v luči zgodovinske avantgarde / Operetta set design in Slovenia in the light of the historical avant-garde*

Ob 15.30 / At 3.30 pm

Vodja / Chairman: **Borut Smrekar**

Manica Špendal (Maribor): Različni pogledi na opereto in njeno recepcijo skozi čas v mariborskem gledališču / *Different views of operetta and its reception through history at the Maribor theatre*

Jernej Weiss (Ljubljana–Maribor): Opereta med obema vojnama v Operi Slovenskega narodnega gledališča v Mariboru / *Operetta between the wars at the Slovene National Theatre Opera in Maribor*

Darja Koter (Ljubljana): Operetne predstave v SNG Maribor med obema svetovnima vojnama v luči režijskih prijemov / *Operetta productions at SNG Maribor between the wars in the light of directorial approaches*

Ob 17.00 / At 5.00 pm

Vodja / Chairman: **Tatjana Marković**

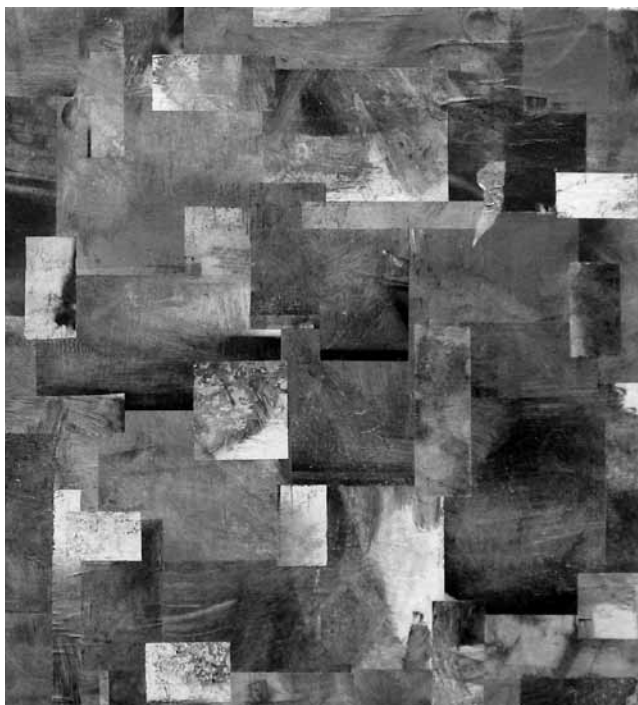
Niall O'Loughlin (Loughborough): *Operetta at the Crossroads: Radovan Gobec's Planinska roža* / Opereta na razpotju: *Planinska roža Radovana Gobca*

Karmen Salmič Kovačič (Maribor): Po sledih ozadja »mariborske operetne vojne« po drugi svetovni vojni in nadaljnja pot operete v SNG Maribor / *Tracing the background to the "Maribor operetta war" after the Second World War and the further development of operetta at SNG Maribor*

Vstop prost / Free Entrance

SPREMLJEVALNE PRIREDITVE ACCOMPANYING EVENTS

Četrtek, 12. marec 2020, ob 12.00
 Thursday, 12 March 2020, noon
 Viteška dvorana, Križanke / Knights' Hall, Križanke



ÁBLATIV: ŠESTI SKLON ALI LOČILNIK

Zaobjeti širino njegovega ustvarjalnega iskanja z eno besedo ali povedjo je izjemno težko in tudi naslov razstave *Áblativ: šesti sklon ali ločilnik* v prostorih Viteške dvorane pomeni samo namig k možnim razmišljanjem in podoživljanjem, ki jih ustvarjalec tokrat ponuja gledalcem, saj tudi ta izbor in postavitve del, tako kot njegov celotni ustvarjalni opus, ki sega že v pozna šestdeseta leta preteklega stoletja in zaobjema širok spekter likovnih zvrsti, vzpostavlja dialog in interakcijo, razkriva in odpira poglede in čutenja, govori z znaki in spomini in prav na poseben način razpira globine njegovih prepričanj. Njegovih likovnih, filozofskih, socioloških in antropoloških zanimanj.

Franco Vecchiet (Trst, 1941) sodi med najpomembnejše likovne ustvarjalce zahodnega obmejnega prostora, s svojimi aktivnostmi prisoten v slovenskem, italijanskem in širšeevropskem prostoru in zapisan kot tisti, ki je prepoznavno vzpostavil vez med avantgardnim konstruktivističnim in modernističnim iskanjem okolja, iz katerega izhaja, in kot tisti, ki se je ob naslonitvi na Černigojevo zapuščino na široko odprl tako klasičnim likovnim tehnikam kot najaktualnejšim medijem in pristopom. Vedno iščoč, raziskovalen, igriv in radoveden, širokega duha in svoboden v iskanju se desetletja izraža v različnih tehnikah grafike, najbolj poglobljeno v lesorezu, risbi, sliki, kjer so izpostavljeni kolaži, asemblaži, lepljenke, v konceptualno zastavljenih objektih in instalacijah ter avtorskih grafičnih mapah in unikatnih umetniških knjigah. Ob vsem tem svoje znanje in prepričanja že vrsto let nadgrajuje tudi s pedagoškim in kuratorskim delom ter pisanjem strokovnih teoretskih tekstov. Ta široki diapazon njegovega raziskovanja in iskanja sta prepričljivo razgrnili tudi razstavi z naslovom *Memorabilia* v Mestnem muzeju Revoltella v Trstu v začetku leta 1914 in leto kasneje razstava z naslovom *Limina* v Mestni galeriji Piran, kjer je avtor ujel razpon zadnjih desetih ustvarjalnih let po principu mozaika, manjše dele sestavljal v celoto, združeval v nov svet, in ne razdruževal, in spregovoril o svojih spominih, mislih, vizijah z značilno tematsko, in ne kronološko predstavljenimi grafikami, kolaži, skulpturami, instalacijami, pri katerih je posebno vlogo zavzemala instalacija *Similare*, ter z deli iz znamenitega muzeja papirnatih letal. V monografiji, ki je ob tem izšla, je med drugimi zanimivimi temami spregovoril o svojem razumevanju izvirnosti, ki se njemu lastno kaže, prepleta in spaja v njegovih delih, tudi razstavljenih v Viteški dvorani: »Nekoč je bila v razgovorih o umetnosti beseda 'izvirnost' bistvena. Morda zato, ker je izvirnost kot vrednota začela izginjati. Svet je ubiral pot plitvine in konformizma. Vzporedno je postajala tudi umetnost območje nekakšnega prilagajanja in je sledila utečenim shemam, se učila piratske večšine ponarejanja. Ali je zares mogoče razumeti ta pojav in postaviti limite? Med svojimi romanji po razstavah in muzejih sem tudi sam 'kradel' detajle najrazličnejših umetnin. Svoj greh priznam. Nabral sem izbor prisvojenih podob, podrobnosti in detajlov raznih umetnin. Ustvaril sem nekakšno vrsto 'dela', zasebno zbirko, ki je obenem sad kolektivnega dela, saj so v njej stvaritve umetnikov iz različnih krajev sveta. Seveda oni ne vedo, da so del moje zbirke ... Ta ideja bi lahko bila zrcalna podoba drugih sodobnih umetnin, za katere je pomembno prav to, da niso izvirne.« (Memorabilia, ZTT, Trst, 2014)

Franco Vecchiet je izviren v svoji neizvirnosti, v iskanju korenin z uporabo različnih materialov in likovnih sredstev, ne da bi tajil svoja nagnjenja h geometrizmu in čisti likovni ploskvi ter skrbno preišljenemu izboru barv v zelo poenostavljeni barvni lestvici in ne da bi se odrekel posegom na dvodimenzionalno ploskev niti rešitvam v tretji dimenziji. V iskanju dialoga z gledalcem in nagovarjanju k razumevanju, občutenju in sprejemanju svoje likovno estetske rešitve in umetniškega kreda. Saj, umetnost po njegovem skuša »ohraniti vez med spominom in sedanostjo, med tradicijo in inovacijo« (Novi Matajur, Čedad, 2014). In vsako

umetniško delo »neizbežno pripoveduje o preteklih dogodkih, umetnost pa se mora nato soočiti s sedanostjo. Ta izgubi namreč velik del svojega smisla, če je ločena od preteklosti. In je brez spominov na pretekle čase tudi ne moremo razumeti.« (Novi Matajur, Čedad, 2014) Med preteklostjo in sedanostjo v sedanosti, saj, kot je povedal, lahko paradoksalno »rečemo, da je na nek način preteklost proizvod sedanosti. Umetniško delo je neke vrste kardanska vez med tema dvema poloma. Zato umetnost ne odraža točno določenega zgodovinskega dogodka. Čas ima v umetnosti zelo velik razpon, gre za 'širok čas'. Svoje korenine ima v preteklosti subjektov, glasov, idej, pogledov na svet, a seveda stremi k bodočnosti, h kateri priganjajo spremembe. Zato se prave umetnine ne izčrpajo v obdobju, v katerem so nastale, temveč se upirajo času.« (Novi Matajur, Čedad, 2014)

To sled in odmev časa izžarevajo njegova dela v vseh obdobjih, v zgodnjem obdobju posebno dela v klasičnem lesorezu, v katerem odkriva lastno poetiko in stopa v področje prostora kot likovnega prostora, ki ga kasneje vidi, čuti in dojema kot možnost za uresničitev instalacij, pri katerih je ob drugih materialih tudi les, ki ga še posebej izziva v lesorezu, eden pomembnejših, saj mu s svojo živostjo, mehko in toplino, organskostjo in funkcionalnostjo omogoča mnogotere likovne interpretacije. Tako kot mu jih nudijo tudi platno, papir, lepilo, svinec in cela vrsta uporabnih predmetov, od časopisnega papirja različnih struktur in barv, vozovnic do strani iz telefonskega imenika, madežev omake, vinsko obarvanih obročev umazanih kozarcev, pa tudi od soli in sledov, ki so črni kot premog, pa ne nazadnje tudi od odtisov ploščic in poti, ki so jih začrtali lesni črvi, ki so, kot je zapisal Andrej Furlan v monografiji (Memorabilia, ZTT, Trst, 2014), »fragmenti življenja, ki v Vecchietovih stvaritvah postanejo sestavni del umetnine. To niso le detajli, ki bi navdihovali umetniško delo ali njegovo branje. V Frankovih spretnih rokah se vsakdanji objekti spremenijo v subjekte kot nosilca spomina in v posrednike projektov, s katerimi želi umetnik ustvariti nov svet.« V vseh svojih delih in tudi v slikah, ki imajo tako kot večina del v drugih likovnih zvrsteh korenine v strogem geometričnem izhodišču, išče samosvojo vsebinsko in likovno izpoved in do popolnosti izkoristi tehnične možnosti: mešana tehnika, najpogosteje so to kolaži, asemblaži in lepljenke, ki mu ponuja drugačen pristop, mu predvsem omogoča svobodne nanose na platno ali papir in s tem vzpostavitev reliefnosti in odpiranja v tretjo dimenzijo, ponuja možnosti variantnih rešitev v različnih barvnih in strukturnih izborih in novih konstrukcijskih rešitev, pa tudi širši izbor materialov. Ta tehnika ga tudi spodbuja k neobremenjeni in svobodni likovni igri, ki razpira izrazne možnosti in likovno estetske zakonitosti ter spodbuja ustvarjalno domišljijo in nove tehnologije.

Tokratna razstava v Viteški dvorani med Slovenskimi glasbenimi dnevi nagovarja tako s postavitvijo kot izborom slikarskih del v kolažni tehniki iz cikla *Dnevniki*, ki nastaja vse od začetka tega stoletja kot subtilen intimen umetnikov zapis njegovega

vsakdana, ujetega v spomine, razmišljanje, želje, hotenja, in aktivnega delovanja kot umetnika in čutečega bitja z materiali in predmeti kot dnevnimi spremljevalci in nosilci preteklosti in sedanjosti; trenutka, ki rojeva novo likovno podoživeto kompozicijo v videnju konstruktivističnega razpoloženja in s harmoniziranim barvitim, reliefnim in prostorskim pridihom. Ti njegovi dnevniški zapisi v tehniki lepljenke – kjer spontano, intuitivno in neobremenjeno na platno lepi in polaga koščke papirja, iztrganke iz časopisov in revij s hote izstopajočimi črkovnimi poudarki v različnih jezikih, ki se spojijo s tonsko valovitimi, zdaj prozornimi, zdaj pastoznimi barvnimi premazi in plastmi lepila v zanimivo, konstruktivistično in abstraktno navdihnjeno likovno ploskev, ki ji velikokrat doda leseni ali svinčeni konstruktivistični relief – so zrcalo njegovega popotovanja v svet umetnosti, ki ga doživlja kot občutljiv preplet aktualne in angažirane poudarjene globalne problematike in dobro znanih in preverjenih likovnih vrednot: »Sem popoln pristaš angažirane umetnosti in njene etične vloge. Zavedam se, da je umetnosti konec, če je ta angažiranost zasnovana in izpeljana na banalen način.« (Novi Matajur, Čedad, 2014) Zato so njegova dela angažirana, a tudi skrajno intimno podoživeta in mojstrsko tehnično izpeljana v zavidljivem spektru asociativnih izhodišč, tudi z razmislekom o latinskem sklonu, áblativu ali ločilniku, ki izraža izhodišče ali odmikanje, a ga umetnik razume zelo široko in ustvarjalno, tudi kot izvor, ki daje možnosti ločevanja, odvzemanja in oddaljevanja, pa tudi povezovanja, in v tem postavitvenem konceptu tudi v vsej širini umetnikovega dojetanja, videnja, čutenja in globoke pripadnosti prostoru in času.

Nelida Nemec

ABLATIVE: THE SIXTH OR SEPARATIVE CASE

It would be very difficult to sum up the full breadth of Franco Vecchiet's creative explorations in a single word or sentence, and even the title of the exhibition in the Knights' Hall – Ablative: The Sixth or Separative Case – merely hints at the possible reflections and experiences that the artist offers viewers on this occasion, since the present selection and hanging of his works, like his entire creative oeuvre, which dates back to the late 1960s and embraces a broad spectrum of artistic genres, establishes a dialogue and an interaction, reveals and opens gazes and feelings, speaks through symbols and memories, and presents, in a very special manner, the depths of his convictions. Of his artistic, philosophical, sociological and anthropological interests.

Franco Vecchiet (Trieste, 1941) is among the most important artists from the western border area. Active in the Slovene, Italian and wider European contexts, he is noted both for having established a recognisable link between the avant-garde constructivist and modernist exploration of the environment he comes from, and as an artist who, while leaning on (Avgust) Černigoj's legacy, has thrown himself open both to traditional artistic techniques and to the very latest media and approaches. Constantly searching, exploratory, playful and curious, broad of spirit and free in his explorations, he has for decades expressed himself in a variety of printmaking techniques (most profoundly in woodcut); in drawing and painting, where his notable works include collages, assemblages and paste-ups; in conceptual objects and installations; in portfolios of prints and one-off art books. Alongside all this activity, he has for many years been building and refining his knowledge and artistic beliefs through teaching and curatorial work and the writing of theoretical texts. The full spectrum of his researches and explorations was persuasively set out in the Memorabilia exhibition at the Revoltella Museum in Trieste in early 2014 and a second exhibition, Limina, at the Civic Gallery in Piran a year later. These exhibitions captured the full span of the last ten years of the artist's work by means of a mosaic technique that combined smaller works into a single whole, uniting them in a new world instead of separating them, and addressed his memories, thoughts and visions through prints, collages, sculptures and installations that were typically presented thematically rather than chronologically. A special place at both exhibitions was occupied by the installation Similare. The exhibitions also included works from the artist's celebrated museum of paper planes. In the accompanying monograph he discussed, among other interesting topics, his understanding of originality, which reveals itself, interweaves and merges in his works, including those exhibited in the Knights' Hall, in a manner that is unique to him: "Once upon a time the word 'originality' was essential in discussions about

art. Perhaps because originality as a value has begun to disappear. The world has embarked on a path of superficiality and conformism. Parallel to this, art has become the field of a kind of adaptation and has followed established patterns. It has learned the piratical skill of forgery. Is it truly possible to understand this phenomenon and set limits to it? During my wanderings through exhibitions and museums, I too have 'stolen' details from the widest variety of works of art. I confess my sin. I have gathered together a selection of appropriated images, particulars and details of various works, and created a kind of 'work', a private collection which is, at the same time, the fruit of collective work, since it contains the creations of artists from various parts of the world. Naturally, they do not know that they are part of my collection . . . This idea could be a mirror image of other contemporary works of art in which the important thing is precisely the fact that they are not original" (Memorabilia, ZTT, Trieste, 2014).

Franco Vecchiet is original in his unoriginality, in his search for roots using a variety of materials and artistic resources without hiding his inclination towards geometrism and pure planar space, and towards a carefully considered selection of colours within a highly simplified palette without renouncing interventions in the two-dimensional plane or solutions in the third dimension. In a search for dialogue with the viewer and an invitation to understand, feel and accept his artistic-aesthetic solution and artistic credo. In his view, art tries to "maintain the tie between memory and the present, between tradition and innovation" (Novi Matajur, Cividale del Friuli, 2014). Every work of art "inevitably talks about past events, but art must then confront the present. Art loses a good part of its meaning if it is separated from the past. And without memories of past times, we cannot understand it either" (Novi Matajur, Cividale del Friuli, 2014). Between past and present in the present, since, as Vecchiet himself has put it, we are paradoxically able to say that "in some way the past is the product of the present. A work of art is a kind of 'universal joint' between these two poles. That is why art does not reflect a precisely defined historical event. Time in art covers a very broad span, it is 'broad time'. It has its roots in the past of subjects, voices, ideas, views of the world, yet it naturally aims towards the future, to which it is driven by changes. For this reason, true works of art do not exhaust themselves in the period in which they are created and instead resist time" (Novi Matajur, Cividale del Friuli, 2014).

This trace and reflection of time is radiated by all of Vecchiet's works in all periods. In his early period this was particularly true of his works made using the classic woodcut technique, where he reveals his own poetics and enters an area of space as artistic space, which he later sees, feels and understands as a possibility for the realisation of installations in which wood – a particular challenge to him in woodcut – is among the more important materials, since with its living spirit, softness and warmth, its organic and functional characteristics, it allows him manifold artistic interpretations. As do canvas, paper, glue, lead

and a whole range of everyday items, from newsprint of varying structure and colour to tickets, pages from the phone book, sauce stains, the wine-coloured rings left by dirty wineglasses, and also from salt and traces that are as black as coal, and, last but not least, from the impressions of tiles and the paths traced by woodworm, which, as Andrej Furlan put it in the monograph (*Memorabilia*, ZTT, Trieste, 2014), are “fragments of life that in Vecchiet’s creations become an integral part of the work of art. These are not mere details inspiring the artist’s work or our reading of it. In Franco’s skilful hands, everyday objects are transformed into subjects like a bearer of memory and into the mediators of the projects through which the artist wishes to create a new world.” In all his works, including in paintings that, like the majority of his works in other artistic genres, have their roots in a strict geometrical starting point, he seeks to make an original substantive and artistic statement and exploits the technical possibilities to perfection: the mixed technique, most frequently collages, assemblages and paste-ups, that offers him an alternative approach, above all facilitates free applications of colour to the canvas or paper and in this way the creation of a relief-like character and an opening into a third dimension. At the same time it offers possibilities of variant solutions in different choices of colour and structure, new structural solutions and a wider choice of materials. This technique also encourages him to engage in an unencumbered and free artistic game that in turn opens up expressive possibilities and artistic-aesthetic laws and stimulates the creative imagination and the use of new technologies.

The present exhibition in the Knights’ Hall, part of this year’s Slovenian Music Days, speaks to us both through the hanging or installation of the exhibition itself and through the selection of collage paintings from the Diaries cycle, which Vecchiet has been creating since the start of the century as a subtle and intimate artistic record of his everyday life, trapped in memories, reflections, wishes and yearnings, and of his activity as an artist and sentient being with materials and objects as his daily companions and the bearers of past and present; of the moment that gives birth to a new artistically felt composition in a vision that has a constructivist mood and a harmonised sense of colour, relief and space. These diary entries made in the paste-up technique – which see him spontaneously, intuitively and freely pasting scraps of paper and newspaper and magazine cuttings to the canvas, giving deliberate prominence to words and letters in various languages that combine with tonally undulating, now transparent, now paste-like coats of paint and layers of adhesive in an interesting, constructivistically and abstractly inspired picture plane, to which he frequently adds a wooden or lead constructivist relief – are a mirror of his journey into the world of art, which he experiences as a sensitive blend of those current global issues with which he feels particularly engaged and tried and tested artistic values: “I am a total supporter of engaged art and its ethical role. I am aware that if this engagement is conceived and realised in a banal fashion, then that is the end of art” (Novi Matajur, Cividale del Friuli,

2014). For this reason, his works are engaged but they are also extremely intimately felt and masterfully accomplished in the technical sense, in an enviable spectrum of associative starting points, including a reflection on the Latin grammatical case known as the ablative or separative, which expresses a point of departure or a moving away, but which the artist understands very broadly and creatively, including as an origin that offers opportunities for separation, taking away and distancing, but also for connection and, within this exhibition concept, for the entire breadth of the artist's understandings, visions, feelings and deep sense of belonging to space and time.

Nelida Nemec

Vstop prost / Free entrance

Sobota, 18. april 2020, ob 9.00
 Saturday, 18 April 2020, 9.00 am
 Viteška dvorana, Križanke / Knights' Hall, Križanke



PREDSTAVITEV ZNANSTVENOKRITIČNE IZDAJE BEETHOVNOVE PASTORALNE SIMFONIJE PRESENTATION OF THE SCHOLARLY AND CRITICAL EDITION OF BEETHOVEN'S PASTORAL SYMPHONY

Leta 2019 je minilo 200 let, odkar je Ludwig van Beethoven pustil svoj osebni pečat tudi v Ljubljani. V odgovoru Filharmonični družbi na imenovanje za častnega člana je obljubil, da bo v Ljubljano v znak hvaležnosti poslal »eno svoje, še neobjavljeno delo«. Iskanje skrivnostnega dela že vrsto let buri duhove in znanstvene razprave. V arhivu Filharmonične družbe se je ohranil avtoriziran prepis izvirnega avtografa Beethovnovе Šeste simfonije z njegovimi lastnoročnimi pripisi, ki je danes shranjen med zakladi Narodne in univerzitetne knjižnice. V počastitev obletnice dogodka je v sodelovanju Akademije za glasbo Univerze v Ljubljani, Založbe Univerze na Primorskem in Narodne in univerzitetne knjižnice izšla znanstvenokritična izdaja Beethovnovе »Pastoralne«.

Na predstavitvi te pomembne izdaje bodo spregovorili predstavnik pobudnika izdaje, dekan Akademije za glasbo **prof. Marko Vatovec**, glavni urednik Založbe Univerze na Primorskem **prof. dr. Jonatan Vinkler**, **Viljem Leban** ravnatelj Narodne in univerzitetne knjižnice ter avtorja strokovnih prispevkov **prof. dr. Jernej Weiss** in **prof. Uroš Lajovic**.

»Ludwig van Beethoven je v pismu 4. maja 1819 stopil v osebni stik z Ljubljano in njenim bogatim glasbenim življenjem s starodavno tradicijo, ki sega globoko v srednji vek. Toplo se je zahvalil za diplomu ob izvolitvi v častnega člana Filharmonične družbe v Ljubljani, ki so mu jo izročili 15. marca istega leta na Dunaju kot takrat najslavnejšemu živečemu skladatelju. Njegova dela so bila v Ljubljani že do tedaj izvajana s skoraj podobno vnemo kot v skladateljevem domačem mestu Dunaju. V ospredju torej ni bilo laskanje skladateljskemu imenu, ki bi si ga Ljubljančani želeli imeti kot trofejo v naboru drugih do tedaj v častni knjigi družbe zbranih zvenceh imen, marveč so želeli na osebni način zapečatiti trdnejšo vez s skladateljem in – predvsem pa – z njegovo slogovno smerjo v glasbi, ki ji je Beethoven tedaj nakazoval smer,« je zapisal prof. Ivan Florjanc v predgovoru k izdaji. »V takšen okvir se je v Ljubljani umestila tudi Beethovnova Simfonija št. 6 v F-duru, op. 68, "Pastoralna".«

Pismo skoraj pol stoletja ni bilo deležno nobene pozornosti, dokler ni nanj opozoril ljubljanski zdravnik in kronist družbe Friedrich Keesbacher. Nato je vrsto let zavzemalo častno mesto v arhivu, dokler ga niso po vojni skupaj z drugimi zakladi prodali v Švico, od koder je nazadnje prispelo v Beethovnov arhiv v Bonnu. Skupaj s prepisom partiture *Simfonije št. 6* s skladateljevimi lastnoročnimi pripisi je edinstven dokaz o transnacionalnem značaju evropske kulture in uvrščenosti Ljubljane na glasbeni zemljevid Evrope.

Znanstvenokritična izdaja Beethovnovе *Šeste simfonije* je nastala v istem duhu povezovanja, izmenjave znanja in idej, kot je prispeval k podelitvi častnega članstva znamenitemu skladatelju in celotni epizodi, ki je sledila. Je plod znanstvenoraziskovalnega kot tudi organizacijskega sodelovanja treh različnih, a komplementarnih ustanov – Akademije za glasbo Univerze v Ljubljani, Založbe Univerze na Primorskem ter Narodne in univerzitetne knjižnice – v želji, da bi zakladi, iz katerih je glasbena kultura na Slovenskem črpala svojo glasbeno identiteto, to vlogo opravljali tudi v prihodnje.

Ivan Florjanc

Last year, 2019, marked the 200th anniversary of a moment in which Ludwig van Beethoven left his personal mark on Ljubljana. In his reply to the Ljubljana Philharmonic Society following his election as an honorary member, he promised to send the Society, as a token of his appreciation, "one of my as yet unpublished compositions." The search for this mysterious work has for years caused considerable excitement and scholarly debate. The archives of the Philharmonic Society contained an authorised copy of Beethoven's original autograph score of the Sixth Symphony (known as the Pastoral) with the composer's own handwritten annotations. This copy is today among the treasures of the National and University Library in Ljubljana. To mark the bicentenary, a scholarly and critical edition of Beethoven's Pastoral Symphony has been jointly published by the Ljubljana Academy of Music, the University of Primorska Press and the National and University Library.

The speakers at the presentation of this important edition will be the Dean of the Academy of Music, **Marko Vafovec**, representing the promoter of the project; the editor-in-chief of the University of Primorska Press, **Jonatan Vinkler**, **Viljem Leban**, director of National and University Library and the authors of the essays contained in the edition: **Jernej Weiss** and **Uroš Lajovic**.

Ivan Florjanc's foreword to the edition offers the following considerations: "In his letter of 4 May 1819, Ludwig van Beethoven entered into personal contact with Ljubljana and its rich musical life, with an ancient tradition dating far back into the Middle Ages. He gave warm thanks for the diploma attesting his election as an honorary member of the Ljubljana Philharmonic Society, which had been presented to him in Vienna on 15 March of that year, in recognition of his position as the most famous living composer of the age. Even before then, his works had been performed in Ljubljana with an enthusiasm that almost matched their reception in his adopted home city Vienna. Behind the decision, then, was no mere flattery of an eminent composer whose name the people of Ljubljana wished to add as a trophy among the other lofty names already inscribed on the Philharmonic Society's roll of honour. Rather, the Society wished to seal, in a personal manner, a more solid link with the composer and, above all, his stylistic direction in music, whose way forward was at that time being indicated by Beethoven himself. It was into this context that Beethoven's Symphony No. 6 in F major, Op. 68, 'Pastoral' inserted itself in Ljubljana."

The letter attracted little attention for almost half a century, until it was noticed by the Ljubljana physician Friedrich Keesbacher, the chronicler of the Philharmonic Society. It then spent some years in a place of honour in the Society's archives, before being sold after the war along with other treasures and sent to Switzerland, from where it eventually found its way to the Beethoven Archive in Bonn. Together with the copy of the score of the Sixth Symphony with the composer's handwritten annotations, it constitutes a unique proof of the transnational character of European culture and Ljubljana's position on the musical map of Europe.

The scholarly and critical edition of Beethoven's Sixth Symphony has come about in the same spirit of connection and the exchange of knowledge and ideas that led to the conferral of honorary membership of the Ljubljana Philharmonic Society on the great composer, and to the entire episode that followed. It is the fruit of joint research and organisational cooperation by three different but complementary institutions – the Ljubljana Academy of Music, the University of Primorska Press and the National and University Library – born out of a desire to ensure that the treasures from which musical culture in Slovenia has drawn its musical identity can continue to perform this role in the future.

Ivan Florjanc

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