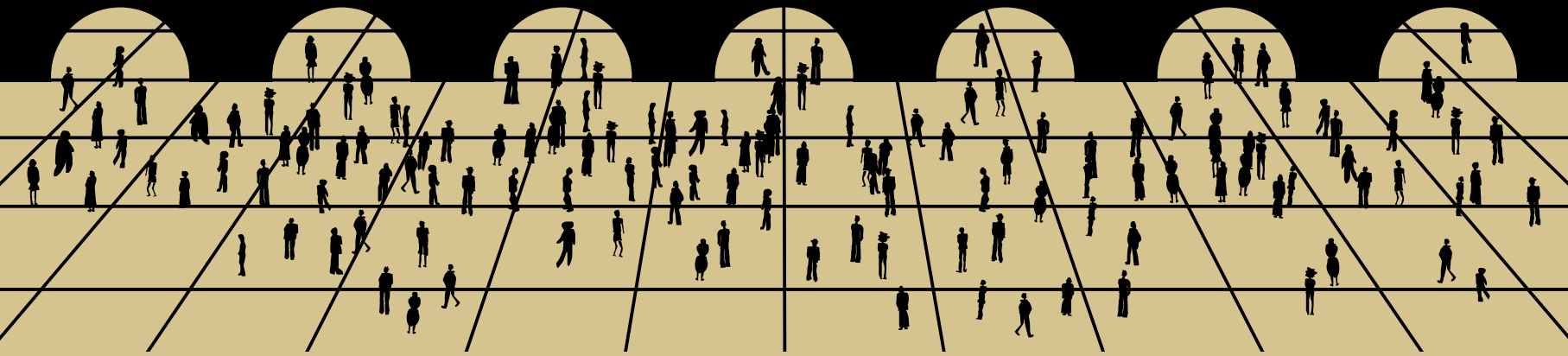
68.LF
LJUBLJANAFESTIVAL.SI
SAVA ZAVAROVALNICA

Ljubljana
2. 7. – 30. 8. 2020

68. LJUBLJANA FESTIVAL



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

Mestna občina Ljubljana

Častni pokrovitelj Ljubljana Festivala 2020 je župan Mestne občine Ljubljana Zoran Janković. / *The honorary patron of the Ljubljana Festival 2020 is the Mayor of Ljubljana Zoran Janković.*

LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

AT THE HEART OF YOUR EXPERIENCE

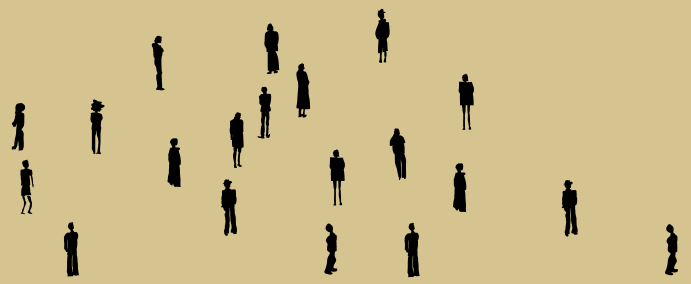


Foto / *Photo:* Uroš Hočevar

Dragi prijatelji Ljubljana Festivala!

Ljubljana bo tudi to poletje mesto kulture in umetnosti, v središču katerega bo zagotovo tradicionalni, že 68. Ljubljana Festival.

Priprave na letošnji Ljubljana Festival so drugačne kot kadarkoli doslej, saj smo se morali sredi ambicioznih načrtov, priprave najboljšega programa in dogovorov z velikimi umetniškimi imeni soočiti z izrednimi razmerami, ki jih ni pričakoval nihče izmed nas.

Epidemija koronavirusa, ki je zaustavila javno življenje po celem svetu, je korenito posegla tudi v pripravo Ljubljana Festivala. Nepredvidljive razmere so pod vprašaj postavile povečini že pripravljen program in ekipa Festivala Ljubljana pod vodstvom direktorja in umetniškega vodje Darka Brleka se je morala soočiti z novimi izzivi.

Teh so se lotili ekipno, strokovno ter polni pozitivne energije in odločenosti, zato bomo tudi to poletje lahko uživali v vrhunskih umetniških stvaritvah.

Spoštovane obiskovalke, spoštovani obiskovalci Ljubljana Festivala!

Epidemija koronavirusa je prav brutalno zarezala v kulturno življenje. Čez noč smo ostali brez koncertov, predstav in drugih umetniških stvaritev na odrih. Smo pa kulturo v kriznih časih ljubiteljem približali tako, da smo jo virtualno, prek različnih kanalov, pripeljali v domove. Kljub temu sem prepričan, da tako umetniki kot obiskovalci komaj čakamo, da kultura zopet zaživi na odrih. Tam, kjer je najbolj doma. Prepričan sem, da bo tudi zato letošnji Ljubljana Festival zelo poseben, napolnjen s posebno energijo in umetniškimi presežki.

V Ljubljani smo v času izrednih razmer vsak dan dokazovali, da smo solidarni, tovariški, strpni in da spoštujemo sočloveka. Poleti pa bo čas, da v središče doživetij postavimo našo kulturno dušo in se prepustimo umetniškim užitkom.

Srečno!

Zoran Janković
župan Mestne občine Ljubljana

Dear friends of the Ljubljana Festival,

Ljubljana will be a city of culture and art once again this summer. At its centre will be the traditional Ljubljana Festival, now in its 68th edition.

The preparations for this year's Ljubljana Festival have been different from those in any year before now, since in the midst of ambitious plans, the preparation of the best possible programme and negotiations with major artists, we have had to deal with an emergency that none of us expected.

The coronavirus pandemic, which has brought public life to a halt around the world, has also had a profound impact on preparations for the Ljubljana Festival. The unpredictable conditions have placed a question mark over a programme that was for the most part already complete, and the festival Ljubljana team, led by general and artistic director Darko Brlek, have had to address new challenges.

They have tackled these as a team, with great professionalism, positive energy and decisiveness, as a result of which we will be able to enjoy the finest artistic creations once again this summer.

Dear visitors to the Ljubljana Festival,

The coronavirus pandemic has had a brutal impact on cultural life. Overnight, we have found ourselves without concerts, plays and other types of stage performance. Yet in this time of crisis, we have brought culture closer to those who love it by bringing it into their homes in a virtual manner, via various channels. Nevertheless, I am sure that both artists and audiences can hardly wait for culture to return to the stage. Back to where it belongs. I am also sure that this will make this year's Ljubljana Festival a very special one: filled with a special energy and artistic superlatives.

During this emergency, we in Ljubljana have demonstrated day after day that we are capable of solidarity, fellowship and tolerance and that we respect our fellow human beings. Summer will be a time to place our cultural soul at the heart of our experience and give ourselves over to artistic pleasures.

Best wishes!

Zoran Janković
Mayor of the City of Ljubljana

Foto / *Photo:* Miha Fras

Neustavljiva moč umetnosti

Za nami je obdobje, kakršnega nihče od nas ne pomni. Čas, ko se je čez noč spremenilo naše življenje in po novem bolj spominjalo na znanstvenofantastični film kot na naš vsakdan. Vendar sta se v teh izrednih razmerah izrazili naša solidarnost in pripravljenost na sodelovanje. Vsi skupni napori so se združili pri dosegu enega samega cilja, premagati epidemijo in ponovno normalno zaživeti. V krizi je prišla na dan velika domiselnost ljudi tako pri zagotavljanju sredstev za boj proti novemu koronavirusu kot pri načinih ohranjanja socialnih stikov. Pokazalo se je, da je kultura osnovna človekova potreba, ki je ne more nič ustaviti. Celo v najtežjih trenutkih si je utrla pot v naša življenja. Koncerti v živo so se preselili na televizijo, radio in celo v bolnišnice ter na balkone domačih bivališč. Tudi na spletu smo lahko spremljali številne predstave in glasbene dogodke. Na Festivalu Ljubljana smo vzpostavili cikel Festival online in na družbenem omrežju facebook predvajali nastope nadarjenih domačih in tujih glasbenikov ter tako ohranjali stik z našimi obiskovalci. Ob nenadni spremembi življenja smo to upoštevali tudi pri prenovi vizualne podobe, a hkrati ohranili prepoznavnost.

Končno je prišel čas, da se umetnost vrne tudi na odrske deske. Letos smo načrtovali velik festival, enega največjih doslej, na njem bi nastopili nekateri najboljši umetniki največjih svetovnih gospodarskih in kulturnih velesil. Pandemija je žal močno zamajala naše področje, zato smo se festivala lotili nekoliko drugače, z več gostovanji domačih umetnikov, kljub temu pa ne bo manjkalo izjemnih prireditev in nastopov velikih svetovnih zvezd. Posebno pozornost bomo posvetili Ludwigu van Beethovnu, ki je ob 250. obletnici rojstva v program uvrščen pogosteje kot sicer. **Koncert Beethovnove 9. simfonije in 3. klavirski koncert** v izvedbi Orkestra Slovenske filharmonije, ki je rezidenčni orkester Festivala Ljubljana 2020, Zbora Slovenske filharmonije ter Komornega zbora Megaron, skupaj z izjemno pianistko Dubravko Tomšič Srebotnjak ter izbranimi solisti pod taktirko maestra Charlesa Dutoita, bo slovesno začel 68. Ljubljana Festival. Izvedli bodo Beethovnov Koncert za klavir in orkester št. 3 v c-molu, op. 37, in Simfonijo št. 9, Koralno, v d-molu, op. 125. Na treh koncertnih večerih bo zazvenelo vseh deset Beethovnovih sonat za klavir in violino, s katerimi se bosta predstavili priznana slovenska violinistka Lana Trotovšek in katalonska pianistka Maria Canyigueral ter kot del repertoarja številnih drugih.

Tudi letos ne bo manjkalo izjemnih baletnih, opernih in gle daliških predstav, Ljubljana Festivala na Ljubljanici, XXIII. Mednarodne likovne akademije, mojstrskih tečajev, komornih koncertov ter otroških in mladinskih delavnic. Opera Slovenskega narodnega gledališča Ljubljana se bo predstavila z opero Nabucco, Slovensko narodno gledališče Maribor bo nastopilo z baletnim triptihom Falling Angels in opereto Netopir, Big Band in Simfonični orkester RTV Slovenija pa bosta zaigrala ob jubileju Mojmirja Sepeta. Prisluhnili bomo Mozartovi glasbi v izvedbi flavtistke Irene Grafenauer ter klarinetista in dirigenta Mateja Bekavca, Mini teater se bo predstavil omaga premagati kakršnokoli stisko, ki je nastala med epidemijo.

Ljubljana Festival je izraz tega, kako pomembno je sodelovanje in kaj vse lahko skupaj dosežemo. Posebno zahvalo dolgujem Mestni občini Ljubljana z županom Zoranom Jankovićem na čelu, glavnemu pokrovitelju Zavarovalnici Sava ter vsem zvestim sponzorjem in vam, dragi obiskovalci. Hvala, ker niste z nami le, ko nam je lepo, ampak tudi, ko nam je najtežje. Naužijte se varnega druženja in umetnosti v živo na prireditvah 68. Ljubljana Festivala.

Vljudno vabljeni.

Darko Brlek
Direktor in umetniški vodja Festivala Ljubljana
Častni član Evropskega združenja festivalov

The unstoppable power of the arts

Behind us is a period like none that any of us can remember. A period in which our lives changed overnight and suddenly seemed more like a science fiction film than our usual everyday existence. Yet in these extraordinary conditions, our solidarity and willingness to cooperate found expression. All our joint efforts combined to achieve one single goal: overcoming the epidemic and returning to normal

life. People showed remarkable imagination and resourcefulness during the crisis, whether in providing resources for the fight against the novel coronavirus or in inventing ways to maintain social contact. It turned out that culture is a basic human need that nothing can stop. Even in the most difficult moments, it found its way into our lives. Live concerts moved to television and radio, and even to hospitals and the balconies of people's homes. We were also able to follow numerous performances and musical events online. The Ljubljana Festival created the Festival Online cycle and streamed performances by talented domestic and foreign musicians on Facebook, as a way of staying in touch with our public. The sudden change in our way of life is also reflected in our revised branding, which nevertheless maintains our distinctive identity.

At last the time has come for art to return to the stage. We had planned a big festival this year, one of the biggest to date, with performances by some of the finest artists from the world's economic and cultural superpowers. Unfortunately, the pandemic has had a significant impact on the arts sector, so we have had to approach the festival slightly differently, with more performances by domestic artists. Even so, there will be no shortage of outstanding events and performances by major global stars. Particular attention will be devoted to Ludwig van Beethoven, who is even more present in this year's programme than usual as we mark the 250th anniversary of his birth. The 68th Ljubljana Festival will formally open with performances of Beethoven's Piano Concerto No. 3 in C minor, Op. 37 and Symphony No. 9 in D minor, Op. 125 ("Choral") by the Slovenian Philharmonic Orchestra (the resident orchestra of the 2020 Ljubljana Festival), the Slovenian Philharmonic Choir and the Megaron Chamber Choir, together with the remarkable pianist Dubravka Tomšič Srebotnjak and selected soloists, conducted by Charles Dutoit. Acclaimed Slovene violinist Lana Trotovšek and Catalan pianist Maria Canyigueral will perform all ten of Beethoven's sonatas for piano and violin over the course of three evenings. His works will also feature in the concert programmes of numerous other performers.

This year's festival programme also includes numerous notable ballet, opera and theatrical performances, the Ljubljana Festival on the Ljubljanica, the 23rd International Fine Arts Colony, masterclasses, chamber concerts and workshops for children and young people. The Slovene National Theatre Opera in Ljubljana will perform Verdi's Nabucco. The Slovene National Theatre in Maribor will present the ballet triptych Falling Angels and the operetta Die Fledermaus. The RTV Slovenia Big Band and RTV Slovenia Symphony Orchestra will join forces for a jubilee concert to mark the 90th birthday of composer Mojmir Sepe. We will hear performances of Mozart by flautist Irena Grafenauer and clarinettist and conductor Mate Bekavac. Mini Theatre will premiere the drama Birds of a Kind. The traditional Summer Night concert will feature popular melodies performed by the RTV Slovenia Big Band and RTV Slovenia Symphony Orchestra. The consequences of the coronavirus pandemic have meant that uncertainty has been present right up until the last moment, so we are proud to be able to host this year the world-renowned opera singer Anna Netrebko, who together with tenor Yusif Eyvazov will sing timeless opera arias accompanied by the Slovenian Philharmonic Orchestra, and the outstanding tenor Jonas Kaufmann, who will thrill audiences in August. Other programme highlights include the operetta Countess Maritza performed by Zagreb's Komedija Theatre, the premiere of the musical Lolita by St Petersburg's LDM Novaya Scena theatre company, the Venetian chamber ensemble I Solisti Veneti and the Wrocław Baroque Ensemble. As in all previous editions of the festival, the programme will also include chamber concerts by acclaimed musicians from Slovenia and abroad. The 68th Ljubljana Festival will be closed by the celebrated Filarmonica della Scala orchestra with pianist Alessandro Taverna and conductor Fabio Luisi.

Thousands of people are involved in putting the festival together, so we always say that change is our only constant. Be that as it may, from now on the word change will have a completely different meaning. In the history of the Ljubljana Festival, there has never been a factor that has impacted so powerfully on our plans, yet despite everything we have refused to give in. We have prepared and adapted for you a new programme that will in no way diminish the role of the 68th Ljubljana Festival and instead, following the announcement of the end of the epidemic, will be the biggest cultural event in Slovenia this year. This edition of the festival is thus even more important than all past editions, since its task is to bring us together again and help audiences overcome the pain and distress caused by the epidemic.

The Ljubljana Festival is a living expression of the importance of cooperation and of what we can achieve when we work together. My particular thanks are due to the City of Ljubljana and Mayor Zoran Janković, to our general sponsor Zavarovalnica Sava and all our loyal sponsors, and to you, dear festivalgoers. Thank you for being with us not only when times are good but also in the most difficult moments.

I wish you a safe and socially distanced experience of live arts at the events of the 68th Ljubljana Festival.

Do join us!

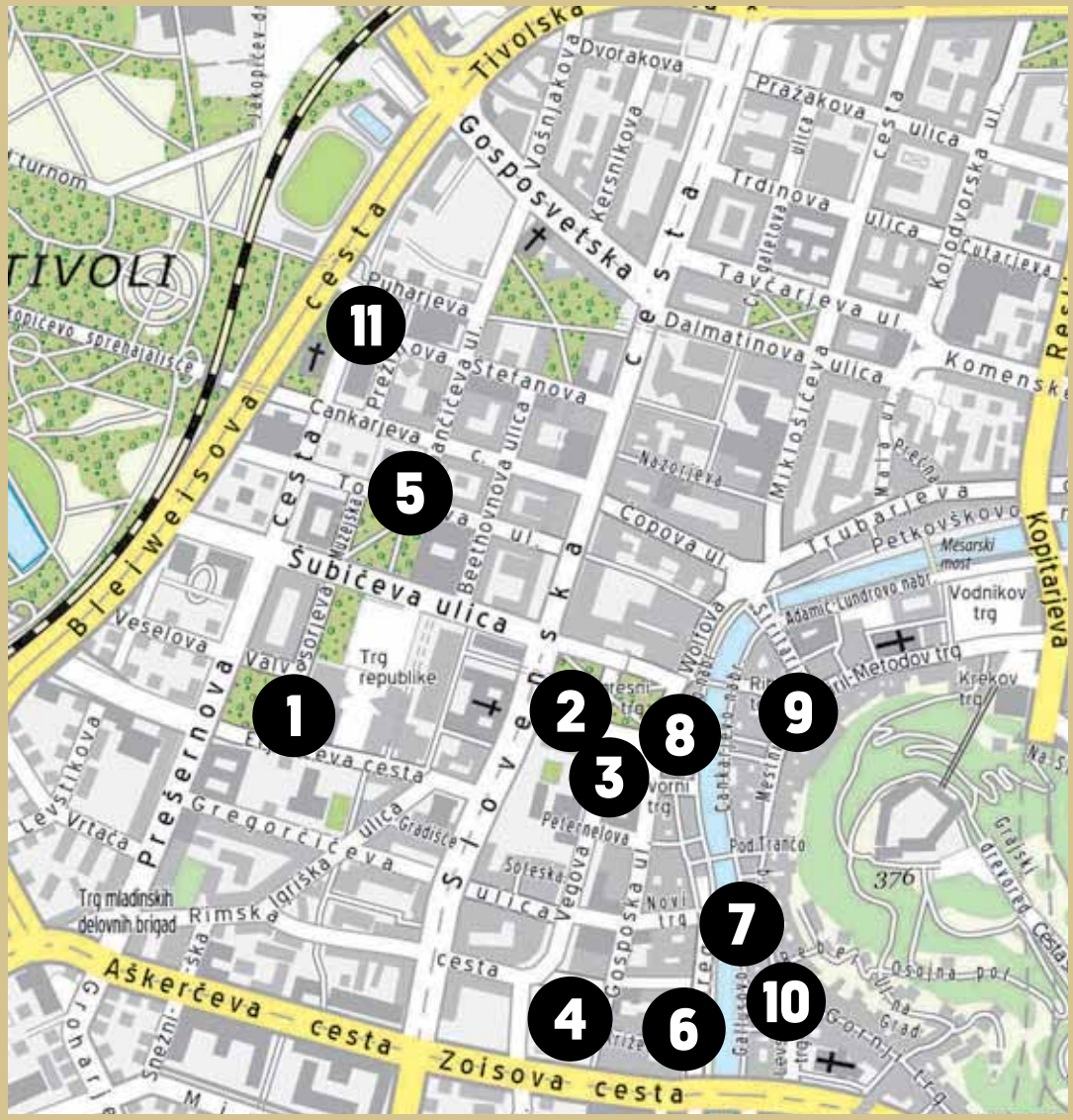
Darko Brlek

General and Artistic Director of the Festival Ljubljanal
Honorary Member of the European Festivals Association

FESTIVAL LJUBLJANA

Lokacije / *Locations*

1. Cankarjev dom
2. Kongresni trg
   Congress Square
3. Slovenska filharmonija
   Slovenian Philharmonic
4. Križanke
5. SNG Opera in balet Ljubljana
   SNG Opera & Ballet Ljubljana
6. Breg
7. Gallusovo nabrežje
   Gallus Embankment
8. Dvorni trg
9. Ribji trg
10. Akademija za glasbo
    Academy of Music
11. Narodna galerija
    National Gallery



KAZALO / *CONTENTS*

09 **INTERVJUJI** / ***INTERVIEWS***

20 **LJUBLJANA FESTIVAL NA LJUBLJANICI**
LJUBLJANA FESTIVAL ON THE LJUBLJANICA

22 Otvoritev 68. Ljubljana Festivala / *Opening of the 68th Ljubljana Festival*
BEETHOVNOVA 9. SIMFONIJA IN 3. KLAVIRSKI KONCERT
BEETHOVEN'S 9TH SYMPHONY AND 3RD PIANO CONCERTO

24 **PETA AKUSTIKA** / ***FIFTH ACOUSTIC***

26 Johann Strauss ml.: **NETOPIR** / ***DIE FLEDERMAUS***

28 Emmerich Kálmán: **GROFICA MARICA** / ***COUNTESS MARITZA***

30 **MOJMIR SEPE 90-let** / ***MOJMIR SEPE 90 Years***

32 Paul Claudel – Jacques Lacan: **TALKA** / ***THE HOSTAGE***

34 **XXIII. MEDNARODNA LIKOVNA KOLONIJA**
XXIII INTERNATIONAL FINE ARTS COLONY

36 **FALLING ANGELS**

38 **BAROČNI ANSAMBEL WROCŁAW** / ***WROCŁAW BAROQUE ENSEMBLE***

40 **WE LOVE MOZART**

42 **ODSEVI TARTINI** / ***REFLECTIONS OF TARTINI***

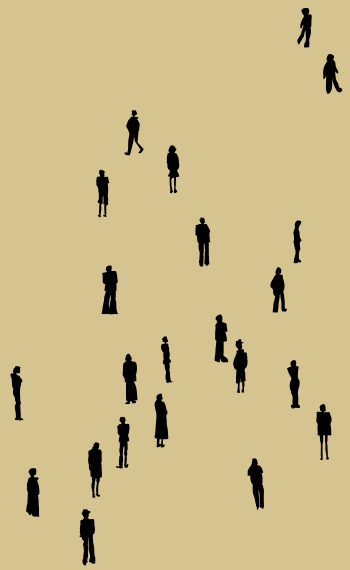
44 **SPEV MINLJIVOSTI** / ***SONG OF IMPERMANENCE***

46 **MOJSTRSKI TEČAJI** / ***MASTERCLASSES***

50 **ANSAMBEL GUSTAVA MAHLERJA** / ***GUSTAV MAHLER ENSEMBLE***

52 **I SOLISTI VENETI**

54 **VIOLETTA EGOROVA**, klavir / *piano*



56 **JENS-PETER MAINTZ**, violončelo / *cello*
EPIFANIO COMIS, klavir / *piano*
KEIKO TAMURA, klavir / *piano*

58 **BORIS BIZJAK**, flavta / *flute*
DOMEN MARINČIČ, viola da gamba
TOMAŽ SEVŠEK ŠRAMEL, čembalo / *harpsichord*

60 **RICHARD GALLIANO**, harmonika / *accordion*
MASSIMO MERCELLI, flavta / *flute*
ORKESTER I SOLISTI AQUILANI
ORCHESTRA DE I SOLISTI AQUILANI

62 **FELIX RENGGLI**, flavta / *flute*
EMANUEL ABBÜHL, oboa / *oboe*

64 **ANSAMBEL GOFFRILLER / *GOFFRILLER ENSEMBLE***

66 **LANA TROTOVŠEK**, violina / *violin*
MARIA CANYIGUERAL, klavir / *piano*

68 **KOMORNI ORKESTER ANIMA MUSICAE**
ANIMA MUSICAE CHAMBER ORCHESTRA

70 **NUNE V AKCIJI / *NUNSENSE***

72 **KVARTET AÏGHETTA / *AÏGHETTA QUARTET***

74 **DUO CLARIPIANO**

76 **BOŽO PARADŽIK**, kontrabas / *double bass*
HANSJACOB STAEMMLER, klavir / *piano*

78 **ČRTOMIR ŠIŠKOVIČ**, klavir / *piano*

80 **KONCERT OPERNIH ARIJ**
CONCERT OF OPERA ARIAS

82 Guiseppe Verdi: **NABUCCO**

84 **LOLITA**

86 **JONAS KAUFMANN**, tenor

88 **Evripid: ALKESTIDA / *Euripides: ALCESTIS***

90 **VLADO KRESLIN** z gosti / *with guests*

92 **Zaključek 68. Ljubljana Festivala / *Closing of the 68th Ljubljana Festival***
FILHARMONIČNI ORKESTER MILANSKE SCALE
LA SCALA PHILARMONIC ORCHESTRA

94 Wajdi Mouawad: **VSI PTICE / *BIRDS OF A KIND***

96 **POLETNA NOČ – 75 let Big Banda RTV Slovenija**
SUMMER NIGHT – 75 Years of RTV Slovenia Big Band

98 **SPREMLJEVALNE PRIREDITVE 68. LJUBLJANA FESTIVALA**
ACCOMPANYING EVENTS 68th LJUBLJANA FESTIVAL

INTERVJUJI / *INTERVIEWS*

Foto / *Photo*: Novković

OZREN PROHIĆ

Režiser operete Grofica Marica
Director of operetta Countess Maritza

1. Opereta Grofica Marica je ob Kneginji čardaša eno najbolj znanih del Emmericha Kálmána in eden od vrhuncev tega žanra. Kaj je glavno sporočilo, ki ste ga želeli dati s svojo interpretacijo?
The operetta Countess Maritza is one of Emmerich Kálmán's most famous works and, along with The Csárdás Princess, one of the highlights of the genre. What is the main message you wanted to give with your interpretation?
Ne maram sporočati prek gledališča, mislim, da gledališče ni namenjeno temu, kot tudi ni namenjeno le zabavi. V smislu interpretacije žanra sem želel pokazati, da je lahko tudi opereta postavljena resno in da nam lahko z besedili in branjem glasbenih delov veliko pove o današnjem svetu, o trenutku, v katerem živimo. Opereta ni le zabaven žanr, ampak vedno nastaja takrat, ko želimo povedati nekaj resnega in družbeno odgovornega, ko je osvojen nov prostor svobode. Spomnimo se na primer Offenbacha. Kálmán je pisal svoje operete v trenutku, ko je neki svet izginil in še ni bilo jasno, kaj bo prinesel novi svet. Grofica Marica je žalovanje za enim svetom, seveda radostno žalovanje. VESELA APOKALIPSA ... Kot kaže, doživljamo nekaj takega tudi danes.
I don't like to give messages via theatre, in my opinion this is not what theatre is about, nor is it only meant to entertain. In terms of interpreting the genre, I wanted to show that an operetta can also be staged in a serious way, and can tell us a lot about the present-day world, our present moment, through its lyrics and music. Operetta is more than just light fun, it always emerges when we wish to express something serious and socially relevant, when a space of freedom is conquered. Think of Offenbach, for example. Kálmán was writing his operettas at a time when a certain world had disappeared and it was still unclear what the new world would bring. Countess Maritza is a mourning for a world, although of course a joyful mourning. A JOYFUL APOCALYPSE... It seems we are experiencing something similar today.

2. Kakšna je vaša različica operete Grofica Marica?
What sets your version of Countess Maritza apart?
Besedilo Grofice Marice se je skozi zgodovino uprizarjanja na Hrvaškem spreminjalo, prirejalo, prilagajalo. Z Lado Kaštelan, dramaturginjo in prirejevalko, sva najprej poskušala besedilo očistiti plasti, ki so mu ga nanesle prejšnje različice, trudila sva se čim bolj približati izvirniku ter ga brati skozi prizmo sodobnega gledališča in svojega avtorskega pristopa. Grofica Marica je izjemno delo, v katerem je ohranjen duh obdobja VESELE APOKALIPSE in v katerem žalujejo za lepotami starega, urejenega sveta, vendar ni jasno in ni mogoče ugotoviti, kaj bo prinesla prihodnost, kaj bo prinesel jutri. Grofica Marica govori o osiromašenem svetu, ki izgublja zaupanje vase. Bistveno je, da je zgodba te operete pravzaprav melodramska zgodba, zgodba, ki ima izjemno intimistične dele, zgodba o strahu pred tem, da bi verjeli v ljubezen. Preveč stvari na tem svetu izgubimo, preveč se nam jih izmakne, preveč jih želimo nadzorovati, zato se zaupanje med dvema izgubi, izgubi se zaupanje v možnost ljubezni. To bi bil verjetno najnatančnejši opis naše različice Grofice Marice. Z opombo, da moramo ugotoviti, kaj lahko še pričakujemo od sveta v današnjem stanju in v današnjem trenutku.
Throughout its history of being staged in Croatia, the text of Countess Maritza was changed, adapted, adjusted. With Lada Kaštelan, dramaturge and adaptation writer, we first tried to remove the layers of text added by previous versions, trying to get as close as possible to the source and read it through the prism of contemporary theatre and our authorial approach. Countess Maritza is a remarkable work that preserves the spirit of the JOYFUL APOCALYPSE, mourning the beauty of the old, ordered world, while it is unclear and impossible to tell what the future brings, what tomorrow will be like. The operetta portrays an impoverished world that is losing confidence in itself. Essentially, it is a melodramatic story, a story with parts that are very

intimist, a story about fearing to believe in love. There are too many things in this world that we lose, too many that elude us, and too many that we wish to control, so trust between two people is lost, the belief in the possibility of love is lost. This is probably the most accurate description of our Countess Maritza. Having said that, we also have to figure out what we can still expect from the world today, in its present state.

3. Opereta je sestavljena iz bogatih melodij in plesnih točk. V čem se operета razlikuje od opere? Režirali ste več oper – Tosco, Rigoletta, Turandot in druge.
The operetta features rich melodies and dances. How is an operetta different from an opera? You also directed several operas – Tosca, Rigoletto, Turandot and others.
Govoriti o razliki med režijo operete in opere je zapleteno in obsežno. Ena stvar je gotova: režiser mora v obeh primerih poznati note. Opera vse pove skozi spoj glasbe in besedila, operета pa vključuje govorne dele. Za režijski pristop je ključno razmerje govornih delov, razmišljanje o strukturi posamezne operete in njeno razumevanje. Razmerje med tem, kar je peto, in tem, kar je govorjeno, ima svoj smisel. Lep primer je Offenbachova operета Orfej v podzemlju, kjer imata dve različici povsem drugačno strukturo, torej razporeditev govornega in petega besedila. Ob vsem tem bi lahko govorili še o operah z recitativi, ampak to je že druga zgodba. Veliko lahko teoretiziramo, najpomembnejše pa je, da razmerje besedila, razmerje med petjem in govorom, med besedilom in glasbo, temelji na poznavanju dela, vendar ga moramo brati tudi z vidika našega časa in trenutka. Vsako obdobje prinese specifično razmerje besedila in glasbe, operета se po svojem pomenu in pristopu, po svoji zgodbi skozi leta in sloge spreminja, toda za glasbeno gledališče je najpomembnejše, da v sodobnosti uvidimo, kaj želimo povedati z besedilom in kaj s strukturo glasbe.

The difference between directing an operetta and an opera is a complex and wide-ranging subject. One thing is certain: in both cases, the director must know the notes. An opera conveys its story through a blend of music and lyrics, whereas an operetta includes spoken passages. The key to directing an operetta is thus in the approach to its spoken parts, reflecting on its structure and understanding it. The relationship between what is sung and what is said holds a certain meaning.
A good example is Offenbach's operetta Orpheus in the Underworld, where two versions can have a completely different structure, that is, the arrangement of spoken and sung parts. We could also talk about recitative operas... but that's a story for another day. We can theorise all we like, but the bottom line is that the relationship with the text, the relationship between the sung and spoken parts, between the lyrics and music, must be based on knowledge of the work, but also interpreted from the perspective of our time. Each period brings change to the specific relationship between text and music, the meaning and mode of the operetta shifts with years and styles, but the essential thing for musical theatre is to have an understanding, informed by the present, of what we wish to say with the text and the structure of the music.

4. V svoji bogati karieri ste sodelovali z mnogimi kulturnimi ustanovami tako v našem prostoru kot v tujini. Režirali ste številne predstave, opere in operete ter za svoje delo prejeli nagrade in priznanja. Kaj vam pomenijo vsa ta priznanja?
In your rich career, you have collaborated with many cultural institutions, both regionally and abroad. You have staged many performances, operas, and operettas and have received awards and honours for your work. What do these accolades mean to you?
Ne gre pozabiti, da sem režiral in še vedno režiram tudi drame. Rad delam v različnih okoljih, to je oblika stalne izmenjave in bogatenja. Vsak umetnik rad prejme nagrade in pohvale. Toda vsaki nagradi sledi še težje in napornejše delo. Uživanje v nagradah traja kratek čas.
I should add that I directed and continue to direct stage plays. I like to work in different milieus, since this generates constant exchange and enrichment. Every artist likes to receive awards and recognition. But each award is followed by even more intensive and exhausting work. The enjoyment of awards is short-lived.

5. Poleg umetniške kariere ste redni profesor na Akademiji dramskih umetnosti v Zagrebu, opero pa predavate tudi na Glasbeni akademiji v Pulju. Kako vam uspe uskladiti vse obveznosti, imate kaj časa zase?
In addition to your artistic work, you are a professor at the Academy of Dramatic Arts in Zagreb and you also teach opera at the Academy of Music in Pula. How do you manage to balance all these commitments, do you find time for yourself?
Tako kot pri vajah je pomembna dobra organizacija časa, ljubezen in strast, popolna predanost temu, kar počneš. Čas zase najpogosteje najdem skozi delo. Seveda pa moram včasih najti tudi čas za počitek. Najboljši navdih in najboljše ideje prihajajo v prostem času.
As in rehearsals, the key is good time management, as well as love and passion, a total dedication to one's work. I usually find time for myself through my work. Of course, sometimes I also need time to rest. In leisure, one finds true inspiration and the best ideas.

MATJAŽ BERGER

Režiser gledališke predstave Talka
Director of theatre performance The Hostage

1. Ste ne le režiser, temveč tudi filozof in dramaturg. Kako kombinacija znanja z vseh teh področij vpliva na vaše ustvarjanje?
You are not only a director, you are also a philosopher and dramaturge. How does the combination of these three fields influence your creative process?
Ne znam ali ne morem reflektirano odgovoriti na to vprašanje. Ko govorimo o analizi (dramskega ali teoretskega) besedila, o pisanju komentarja k besedilu, vsekakor v besedilno morje spustim vrše, ki lovijo protislovja, odtenke, pojav, ki deluje kot madež, ki osvetli kakšne rebuse ali skrivnosti; to početje je kot epistemološka detektivka. Ko režiram, imam (dobesedno) pred očmi uprizoritev kot misel s sklepno lekcijo in uprizoritev kot bojišče silnic v dogodku, navzkrižje likov, z vsemi možnimi pravili in odkloni; sploh odkloni (od kurza) in jemanje madežev ali negacij nase me navdihujejo (npr. ne! Isabel Archer v Portretu neke gospe ali enak in drugačen ne! Kate Croy v Krilih golobice ali Jermanov problem v Hlapcih itd.).
I'm not sure I can give a pondered answer to that question. When we talk about analysing a (dramatic or theoretical) text, about writing a commentary on a text, it is always like lowering traps into the textual sea to try and catch contradictions, nuances, a phenomenon that acts as a blemish, that sheds light on rebuses or mysteries; an action that is like an epistemological detective story. When I'm directing I have the scene (literally) before my eyes like a thought with a final lesson and the staging as a battleground of the forces in the event, a clash of characters, with all possible rules and deviations; deviations (from a course) and the acceptance of blemishes or negations are things that inspire me (for example Isabel Archer's "no!" in The Portrait of a Lady or Kate Croy's identical and different "no!" in The Wings of the Dove or Jerman's problem in [Cankar's] The Serfs).

2. Kako poteka vaš običajni delovni dan?
What is your normal working day like?
Če sem samo APT: zgodnje vstajanje, okoli petih, prebiranje besedil, okoli osmih prihod v gledališče, splošna koordinacijska dela, sestanki, pobude, ideje, predvsem pa spremljanje uprizoritev, ki takrat nastajajo v APT; popoldne branje, delanje zapiskov, šport, plavanje ali tenis. Če sem APT plus nov projekt, kar mi je najbližje in kjer sem najbolj živ: strožji režim. Če so počitnice, ogromno branja, izdelava zapiskov, mediteranska početja in artikulacija kvalitetne časovne trodelne strukture.
When I'm only doing APT work: up early, around five, reading texts, get to the theatre at around eight, general coordination work, meetings, suggestions, ideas, and – most of all – keeping tabs on the productions that APT is currently working on; the afternoon is for reading, making notes and sport: swimming or tennis. If it's APT plus a new project, which is what I like best and where I'm most alive: a stricter regime. When I'm on holiday: lots of reading, writing, Mediterranean activities and the articulation of a high-quality tripartite temporal structure.

3. Vaš ustvarjalni opus je zelo obsežen. Imate najljubše delo? Na kaj ste najbolj ponosni, kaj je v vas vzbudilo največ občutkov in zakaj?
Your creative oeuvre is vast. Do you have a favourite work? What are you most proud of, what has stirred most feelings in you, and why?
Ko sem bil član Slovenskega mladinskega gledališča, zanesljivo uprizoritev Nikoli me ne vidiš tam, kjer te jaz vidim (po motivih Lacana – Shakespeara in Nietzscheja – v jahalnici novomeške srednje kmetijske šole); predstava je imela odmevni gostovanji v Nici in Nancyju. Zakaj mi je blizu? Ker smo bili avtorji divji, povsem mimo žargona pravšnjosti ali klišeja.
V Anton Podbevšek Teatru mnogo težje izbiram takšno »prvenstvo«; morda je zelo posebna uprizoritev Portret neke gospe Henryja Jamesa, ker je strast realnega z vrhunskimi nastopi igralk in igralcev, z odlično Jano Zupančič v naslovni vlogi, uprizoritvi dala odtenek moči negacije in drže v lepoti in milosti.
When I was a member of the Mladinsko Theatre, without a doubt the staging of You Never See Me Where I See You (a fusion of concepts from Lacan and Nietzsche and quotations from Shakespeare) in the riding school of the agricultural college in Novo Mesto; that production also had impactful performances in Nice and Nancy. Why this work? Because we were wild and totally ignored the jargon of what is right and what is cliché. With the Anton

Podbevšek Theatre it is much more difficult for me to choose a "favourite"; perhaps Henry James's The Portrait of a Lady, because the passion of the real, with first-class performances from a cast headed by an excellent Jana Zupančič, gave the production a hint of the power of negation and poise in beauty and pity.

4. Ste eden pobudnikov za ustanovitev in konceptualno zasnovo Anton Podbevšek Teatra v svojem rodnem mestu ter ravnatelj že od ustanovitve. Ste si v mladih letih predstavljali, da boste danes tukaj, kjer ste?
You were one of the founders and conceptual architects of the Anton Podbevšek Theatre in your hometown and have been its manager since its inception. When you were younger did you imagine that you would be here, where you are today?
Nikoli nisem razumel, kako je mogoče, da nekdanje Novo mesto s participacijo vrhunske klasične in avantgardne umetniške provenience ni imelo profesionalnega gledališča. Zato smo mnogi verjeli, da je vreden napor, da ga ex nihilo zgradimo. Da bom pa tukaj in v takšni vlogi, si seveda v preteklosti nisem mislil.
I never understood how it was possible that Novo Mesto, once a "new town", with a classical and avant-garde artistic tradition of the highest level, did not have a professional theatre. That is why many of us believed it was worth the effort to build one ex nihilo. But, of course, in the past I did not imagine that I would be here and in this role now.

5. Kako si, glede na razvoj, katerega del ste bili tudi sami, predstavljate prihodnost slovenskega gledališča?
In the light of the development of which you yourself have been part, how do you imagine the future of Slovene theatre?
Ta prihodnjik vidim v mnoštvu odličnih avtorjev in razvijanju različnih in razlikovalnih žanrov. Vsekakor pa menim, da bi morali gledališki projekti bolj slediti organskim časovnim okvirom nastajanja predstav, z (interdisciplinarnim) raziskovanjem, ki je bil nekoč pogoj za nastanek številnih odličnih uprizoritev.
I see this future in the abundance of excellent authors and the development of different and differentiating genres. I do, however, feel that theatre projects ought to follow more closely the organic time frames of the creation of productions, with the (interdisciplinary) research that was once a condition for the creation of many excellent stagings.

IRINA AFANASJEVA

Avtorica predstave in producentka muzikala Lolita
Author and producer of the musical Lolita

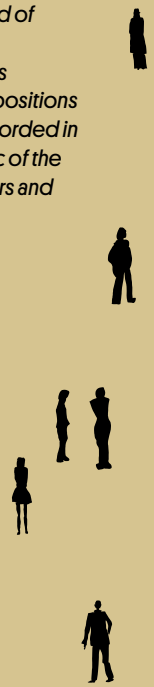
1. Lani se je gledališče predstavilo z muzikaloma na podlagi klasične ruske književnosti (Mojster in Margareta ter Onjeginov demon). Kako to, da ste letos izbrali tako drzno vsebino?
Last year your theatre company presented two musicals based on classics of Russian literature (The Master and Margarita and Onegin's Demon). Why have you decided to present such ambitious musicals?
»Lolita« je ljubezenska zgodba. Ljubezen je skrivnostna, prepovedana, hkrati je privlačna in odbijajoča. »Lolita« je nerešena skrivnost človeških nagonov, ki so v vsakem od nas in ki – ko se prebudijo – zlahka pretrgajo »verigo« pravil in konvencij civilizirane družbe. »Lolita« je prekršen tabu. Muzikal »Lolita«

nudi občinstvu priložnost, da pokuka v svet strasti in prepovedanega užitka.
"Lolita" is a love story. Love is mysterious, forbidden, and at the same time attractive and repulsive. "Lolita" is an unsolved mystery of human instincts that live in each of us, and once awakened easily break the "chain" of rules and conventionality of a civilized society. "Lolita" is a broken taboo. The musical "Lolita" gives the audience an opportunity to glimpse into the world of passion and forbidden pleasure.

2. Kako bi opisali vlogo Lolite? Kakšen je njen lik in kaj predstavlja?
How would you describe the role of Lolita? What is her character and what does it represent?
Lolita je igriva nimfeta, ki privlači moške kot magnet. Je lik s tisoč obrazi; za svojega očeta je kopija mrtve matere, za Rasputina je njegova prva ljubezen Aglaja, čista in brezmadežna, za Raynerja je seksualna igrača in lutka za politični atentat. Lolita – razpuščena, seksi deklica postane igrača v rokah krutih in brezsrčnih ljudi. Lolita je utelešenje Rusije leta 1916, ko so vsi želeli rešiti cesarstvo, a ga je vsako dejanje potisnilo še bližje robu brezna.
Lolita is a playful nymphet who attracts men like a magnet. She is a character with 1000 faces – for Lolita's father-she is a copy of the dead mother, for Rasputin - his first love Aglaia, pure and immaculate, for Rainer – a sexual toy and a puppet in terms of political assassination. Lolita-a loose, sexy child becomes a toy in the hands of cruel and heartless people. Lolita is the embodiment of Russia in 1916, when everyone wanted to save the Empire, but every action pushed it to the edge of the abyss.

3. Poleg petja, plesa in igranja ste tudi letos vključili posebne 3D in video učinke. Koliko časa so dejansko potekale priprave za to predstavo?
As well as singing, dancing and acting, the performance has special 3D effects. How long have preparations for this musical taken?
Produkcija muzikala je trajala leto in pol. Ustvarjanje posebnih video vsebin, izjemne scenografije, kostumov in osvetlitve je bilo za mednarodno ekipo strokovnjakov Makers Lab edinstvena izkušnja. Sodelovanje s plesno šolo Jagger Dance pod vodstvom Svjatoslava in Anastazije Melnikov je po mojem mnenju ustvarjalni preboj tega projekta. Edinstvena koreografija, ki so jo razvili, je omogočila kombiniranje ritmov in tolkal sodobnega uličnega plesa z estetiko velikih muzikalov.
Work on the musical was carried out for a year and a half. Creating exclusive video content, exquisite sets, costumes, and light scores was a unique experience of the international team of professionals "Makers Lab". I consider collaboration with the "Jagger Dance" dance school under the direction of Svyatoslav and Anastasia Melnikov to be the creative breakthrough of this project. The unique choreography developed by them made it possible to combine the rhythm and percussion of modern street dancing and the aesthetics of a large musical.

4. Muzikal naj bi bil šokanten, neobičajen in hkrati nekaj novega. Kaj pa glasba v muzikalu? Bo tudi glasba taka?
The musical is supposed to be shocking, unusual and at the same time something new. what kind of music we may expect? Is it such unusual as a musical?
Glasbeno estetiko muzikala lahko opišemo kot filmsko. Vsak gib in vsako besedo naših likov podpira glasba. Glasbeni producent projekta je znani ameriški producent Joel Seal. Skladbe »One Moment«, »Hourglass« in »Lullaby« so bile posnete v studiu v Los Angelesu. Celotna glasbena tekstura muzikala je stkana iz slutenj, skrivnih strahov in poželenja.
The musical aesthetic of this musical can be described as cinematographic. Every movement and word of our characters is supported by a musical score. The music producer of the project was a famous American producer-Joel Seal. the musical compositions "One Moment", "Hourglass", "Lullaby" were recorded in a Studio in Los Angeles. The entire musical fabric of the musical is woven from premonitions, secret fears and sexual longing.



LANA TROTOVŠEK

Violinistka / *Violinist*

1. V London ste odšli zaradi študija, kako to, da ste tam tudi ostali?
You went to London to study, how come you decided to stay there?
London me je že na začetku pritegnil. Kot študentka sem imela veliko priložnosti za nastopanje, ustanovili pa smo tudi Greenwich trio s čelistom Stjepanom Hauserjem in pianistko Joko Misumi. V glavnem se zato po študiju nisem hotela takoj vrniti v Slovenijo. Zdaj sem profesorica na konservatoriju za glasbo in ples Trinity Laban, ustanovila sem tudi festival v Blackheathu, kjer živim.
I was immediately drawn to London. I had plenty of opportunities to perform during my studies and also formed the Greenwich Trio, with Stjepan Hauser on cello and Yoko Misumi on piano. These were the main reasons I decided not to return to Slovenia after I concluded my studies. I currently teach at the Trinity Laban Conservatoire of Music and Dance, and I also established the International Chamber Music Festival in Blackheath, where I live.

2. Ali se radi vračate v Slovenijo?
Do you like returning to Slovenia?
V glavnem se vračam zaradi nastopov in poučevanja na Akademiji za glasbo v Ljubljani.
I mainly return to perform and teach at the Academy of Music in Ljubljana.

3. Je kakšna razlika med nastopi doma in v tujini?
Are there differences between performing home and abroad?
Včasih mi je bilo veliko teže nastopiti pred domačo publiko. Zdaj se zaradi pogostejših nastopov doma in v tujini ta občutek manjša.
Earlier, I found it more difficult to perform for home audiences. This has become much easier now, following many performances at home and abroad.

4. Vam je kateri od skladateljev še posebno pri srcu in zakaj?
Which composers are you especially fond of?
Bach, Beethoven ter Brahms me nenehno navdušujejo, vendar mi priraste k srcu skoraj vsaka skladba, ki se ji dovolj dobro posvetim.
Bach, Beethoven, and Brahms never fail to inspire me. But I also grow to like almost every composition that I study closely.

5. Ali poslušate samo klasično glasbo?
Do you listen to classical music only?
V glavnem klasično, vendar imam rada tudi jazz in Queene.
Mostly classical music, although I also like jazz and Queen.

6. Kariera profesionalnega glasbenika je zagotovo zelo naporna, kako se sprostite, kaj počnete v prostem času?
The career of a professional musician must be demanding – what do you do to relax and how do you spend your leisure time?
Rada delam vsak dan, tudi počitnice in vikendi so delovni. Ni mi težko, ker v tem uživam. Seveda so nekateri projekti bolj stresni od drugih, zato se mi zdi pomembno, da si vzamem čas za razgibavanje; hodim na jogo ter sprehode v naravo (če je kje blizu). Poleti si vzamem vsaj pet dni za morje, pozimi pa vsaj en dan za smučanje.
I like to work every day, including holidays and weekends. I don't find this difficult, because work gives me pleasure. It is true that some projects involve more stress than others, so I make time for activities like yoga or walks in nature, when I am close to it. In the summer, I spend at least five days at the seaside, and in the winter I try to find at least one day to ski.

IVICA BULJAN

Režiser gledališke predstave Vsi Ptice
Director of theatre performance Birds of a kind

1. Študirali ste politične vede, kasneje tudi francoski jezik in književnost ter primerjalno književnost, ob študiju ste delali kot novinar. Kako to, da ste se nato podali v gledališke/režiserske vode?
You studied political science, followed by French language and literature and comparative literature, while working as a journalist. How did you come to enter the theatre and directing?
Bil sem v Rennesu na štipendiji Théâtre National de Bretagne in tam sem spoznal prva imena francoskega gledališča. Tam so igrali Christian Colin, Stanislas Nordey, Joseph Nagy, Claude Régy. Odkril sem svojo strast, ki sem jo pozneje krepil s študijem na Académie Expérimentale des Théâtres pod vodstvom Michelle Kokosowski, ene najpomembnejših figur svetovnega gledališča. Svojo prvo predstavo »Ime na koncu jezika« Pascala Quignarda sem režiral v predoru pod Ljubljanskim gradom.
I was in Rennes on a scholarship from the Théâtre National de Bretagne and I got to meet the leading figures of French theatre there, such as Christian Colin, Stanislas Nordey, Joseph Nagy, Claude Régy. I discovered my passion, which I later cultivated by studying at the Académie Expérimentale des Théâtres led by Michelle Kokosowski, one of the most important names in theatre. My first production, Pascal Quignard's The Name on the Tip of the Tongue, was performed in the tunnel under Ljubljana Castle hill.

2. Katera dela vas najbolj privlačijo in impresionirajo, so bila morda vaše izhodišče?
Which works attract and impress you the most? Are they the starting point of your work?
Glede na svoje ozadje v književnosti izhajam iz besedila. Zanimali so me avtorji, kot so Bernard-Marie Koltès, Heiner Müller, Elfriede Jelinek, Marina Cvetajeva, Pier Paolo Pasolini, režiral pa sem tudi praizvedbe sodobnih avtorjev, kot so Julie Zeh, Anja Hilling, Édouard Louis. Privlačijo me kompleksna besedila, ki niso nujno dramska, režiral sem na primer poezijo Tomaža Šalamuna, znanstveno delo, kot je Kapital, ali antropološke študije Yuvala Noaha Hararija, na katerih je osnovana predstava »2020«.
Given my background is in literature, my starting point is the text. I was interested in authors such as Bernard-Marie Koltès, Heiner Müller, Elfriede Jelinek, Marina Tsvetaeva, and Pier Paolo Pasolini, but I also directed premieres of plays by contemporary authors such as Julie Zeh, Anja Hilling, and Édouard Louis. I am drawn to complex texts that are not necessarily dramatic – for instance, I've staged poetry by Tomaž Šalamun, a scientific work like Capital, or the anthropological studies by Yuval Noah Harari, on which 2020 is based.

3. Ste soustanovitelj gledališča Mini Teater in tesno sodelujete z Robertom Waltlom. Kako bi opisali vajino (profesionalno) zvezo?
You founded the Mini Theatre together with Robert Waltl and you work together closely. How would you describe your professional relationship?
Robert me je dobesedno prepričal, da sem začel režirati. Skupaj sva osnovala Mini teater. Igral je Hipolita v predstavi »Fedra«, ki smo jo z reško rock skupino Let 3 in Ano Karić uprizorili leta 1996 v zagrebškem Gledališču ITD, Migranta v Koltèsovem monologu »Noč čisto na robu gozdov«, ki je bil dolgo naš zaščitni znak, Kupca v predstavi »V samoti bombažnih polj«, in ne nazadnje nosilno vlogo v predstavi »Naj bo konec lep« avtorja Mohameda El Khatiba. Ko Robert režira, sem njegov dramaturg, ko je obratno, je on moj umetniški svetovalec.
Robert literally persuaded me to direct. We founded the Mini Theatre together. He played Hippolytus in Phaedra, which we staged together with the rock band Let 3 from Rijeka and Ana Karić in 1996 at the ITD Theatre in Zagreb, the Migrant in Koltès' monologue The Night Just Before the Forests, which was our signature production for a while, the Buyer in Koltès' In the Solitude of Cotton Fields, and last but not least, the main role in A Beautiful Ending by Mohamed El Khatib. When Robert directs, I act as his playwright, and when I direct, he is my artistic adviser.

4. Ustvarjali ste že v številnih gledališčih, tako pri nas kot tudi drugje. Kaj je glavna razlika med ustvarjanjem v Sloveniji in drugje? Kakšna je vaša izkušnja?
You have worked in many theatres both in Slovenia and abroad. What is the main difference between the two, and what have your experiences been like?
Zadnjih šest sezon sem ravnatelj Drame Hrvaškega narodnega gledališča v Zagrebu, vendar pa v Sloveniji režiram že od leta 1995, večinoma v Mini teatru, veliko pa tudi v Drami. Od »Ojdipa v Korintu« Iva Svetine in njegovega zadnjega dramskega teksta »V imenu matere« do predstav »Gospoda Glembajevi« Miroslava Krleže, »Še vedno vihar« Petra Handkeja, »Jugoslavija, moja dežela« Gorana Vojnovića, in »2020«. Delal sem v MGL, v Mladinskem, v Kranju, Mariboru. V Sloveniji imam širok krog prijateljev iz sveta gledališča, literature, novinarstva, filozofije. Vsako produkcijo v Sloveniji jemljem kot ustvarjalni eksperiment. Marko Mandić, Robert Waltl, Veronika Drolc, Olga Kacjan, Milena Zupančič, Niko Goršič, Ivo Ban, kakor tudi najmlajša generacija, v katero sodijo Petja Labović, Benjamin Krnetić, Saša Pavlin – vsi našteti so igralci in igralke, ki jih nisem usmerjal skozi proces, ampak sem se od njih veliko naučil in z njimi zgradil tisto, kar imenujejo moja poetika, v drugih gledališčih pa sem jo samo naprej razvijal.
Although I've been Director of Drama at the Croatian National Theatre in Zagreb for six seasons now, I've also been directing in Slovenia since 1995, mostly at the Mini Theatre, but frequently also at the SNT Drama Ljubljana. Among the plays I produced in Slovenia are Ivo Svetina's Oedipus in Corinth, as well as his most recent work In the Name of the Mother, along with Messrs. Glembay by Miroslav Krleža, Storm Still by Peter Handke, Yugoslavia, My Fatherland by Goran Vojnović, and 2020. I worked at the Ljubljana City Theatre, the Mladinsko Theatre, as well as in Kranj and Maribor. I have a wide circle of friends from the worlds of theatre, literature, journalism, and philosophy. I treat every production in Slovenia as a creative experiment. Marko Mandić, Robert Waltl, Veronika Drolc, Olga Kacjan, Milena Zupančič, Niko Goršič, Ivo Ban, as well as the new generation of actors such as Petja Labović, Benjamin Krnetić, Saša Pavlin – all are actors whom I did not direct through the process, but learned a great deal from; together, we have built what has come to be known as my poetics, which I have further developed at other theatres.

5. Ste prejemnik številnih mednarodnih nagrad in omemb. Kaj pomenijo vam osebno?
You have received many international awards and recognitions. What do they mean to you?
Družba nas stalno sili v fetiš uspešnosti, merimo pa ga z nagradami. Veliko mi je pomenila prva Vjesnikova nagrada za režijo predstave »Fedra«, saj so jo pred mano osvojili Rade Šerbedžija, Mira Furlan, Paolo Magelli. Prav tako prva Borštnikova nagrada za »Ojdipa v Korintu« in pozneje Prešernova nagrada, saj sem bil prvi tujec, ki jo je dobil, čeprav se sam nikoli nisem počutil kot tujec. Vesel sem tudi francoskega odlikovanja viteza reda umetnosti in leposlovja ter medalje častnega meščana Havane. Danes sem najbolj zadovoljen, ko recimo predstavo »Cigan, ampak najlepši« vidi več kot 40 tisoč ljudi. Vsakič, ko režiram, se počutim, kot da sem dobil nekaj v dar, in dokler je tako, bom delal.
Society constantly compels us to fetishise success, and it is measured by awards. The first Vjesnik Award for Phaedra meant a great deal to me, because it was previously won by names like Rade Šerbedžija, Mira Furlan, and Paolo Magelli. The first Borštnik Award for Oedipus in Corinth, and later the Prešeren Award, were likewise important, given that I was the first foreigner to receive it, even though I never felt like a foreigner. I was also happy to receive the French Order of Arts and Letters, and the City of Havana Award. Today, my greatest satisfaction is when a play like Gypsy, yet so Beautiful is seen by more than 40,000 people. Every time I direct, I feel like I've received a gift, and as long as that's the case, I'll continue working.

BRANIMIR SLOKAR

Umetniški vodja Mojstrskih tečajev
Artistic director of Masterclasses

1. Ste eden največjih mojstrov pozavne v svetovnem merilu. Zakaj ste se odločili ravno zanjo?
You are one of the world's finest trombonists. What made you choose the trombone?
Do 17. leta sta zame obstajali samo šola in atletika. Leta 1962 sem bil v takratni Jugoslaviji četrti v mnogoboju. Bil sem v tretjem letniku gimnazije in začel sem razmišljati, kaj bo po maturi. Hotel sem študirati psihologijo, vendar sem vedel, da bo to zelo težko, ker me starši finančno niso mogli podpreti. Imel sem prijatelja, ki je igral trobento in ob sobotah in med počitnicami kar dobro zaslužil, zato sem začel razmišljati o glasbi. Zakaj ravno pozavna? Takrat sem po naključju videl film Zgodba o Glennu Millerju (Glenn Miller Story) in se čez noč zaljubil v pozavno.
Up to the age of 17, my only interests were school and athletics. In 1962 I was ranked fourth in Yugoslavia in the decathlon. I was in the third year of upper secondary school and I was beginning to think about what I wanted to do after leaving school. I wanted to study psychology at university, but I knew it would be difficult because my parents weren't able to support me financially. I had a friend who played the trumpet and he used to earn pretty good money on Saturdays and during the holidays, so I started thinking about playing music. Why the trombone exactly? I happened to see The Glenn Miller Story in that period and fell in love with the trombone overnight.

2. Živeli in delovali ste v različnih evropskih mestih, katero vas je najbolj zaznamovalo?
You have lived and worked in various European cities. Which has left the greatest mark on you?
Vsekakor Pariz, kjer sem deloval dve leti in se skoraj že odločil tam tudi ostati. Na koncu sem se vseeno odločil za Švico, ker je bil Pariz predaleč od moje lepe Slovenije.
Definitely Paris, where I worked for two years and almost decided to stay. In the end I chose Switzerland, because Paris was too far away from my beautiful Slovenia.

3. Akademija Branimir Slokar je neprofitna izobraževalna organizacija na področju klasične glasbe v Evropi. Udeleženci na mojstrskih tečajih poglabljajo znanje solistične literature. Kako izberete profesorje, ki jih poučujejo?
The Branimir Slokar Academy is a non-profit educational organisation dedicated to classical music in Europe. Participants in the Academy's masterclasses have an excellent opportunity to deepen their knowledge of solo literature. How do you choose the teachers for the masterclasses?
Ne gre za veliko filozofijo, pomembno je, da je profesor znan kot solist in tudi kot dober pedagog – to pa ni samoumevno. Niso vsi solisti dobri pedagogi, tako kot pri športu; redko so vrhunski športniki tudi dobri trenerji. Sploh pa sem z vsemi temi profesorji že igral ali učil in zato je bila moja izbira še lažja.
There's no great philosophy to it. The important thing is that they are well-known soloists who are also good teachers – the two things do not necessarily go together. Not all soloists are good teachers, just like in sport: top athletes rarely make good coaches. Generally speaking, I've already played or taught with all these teachers, which makes my choice even easier.

4. Bi lahko izpostavili inštrument, najbolj priljubljen med mladimi, ki šele vstopajo v glasbeni svet?
What instrument is the most popular among youngsters entering the world of music for the first time?
Mislim, da ni glasbila, ki bi bilo pri vseh enako priljubljeno. Najbolj pametno je otroka peljati na dan odprtih vrat v glasbeno šolo, kjer lahko sliši vse inštrumente in se odloči za tistega, ki mu je najbolj všeč. Skoraj vedno bo izbral pravega.
I don't think there is an instrument that is equally popular with everyone. The best thing to do is to take children to

an open day at a music school, where they can hear all the instruments and choose the one they like best. They almost always choose the right one.

5. Kaj bi svetovali mlademu glasbeniku, ki bi se glasbi rad profesionalno posvetil?
What advice would you give to young musicians who would like to dedicate themselves to music professionally?
Moje mnenje je, da glasbe ne moremo primerjati s športom. V športu je najboljši tisti, ki skoči najviše ali teče najhitreje. V glasbi pa ni najboljši tisti glasbenik, ki igra najviše ali najhitreje, temveč tisti, ki igra najlepše. Torej bi bil moj nasvet mladim glasbenikom, da se ne posvečajo samo tehniki, ampak tudi glasbi.
My opinion is that we cannot compare music to sport. In sport it's the one who jumps highest or runs fastest that is the best. But in music it isn't the musician who plays highest or fastest that is the best, but the one who plays most beautifully. So my advice to young musicians would be not to dedicate themselves only to technique, but also to music.

Foto / *Photo*: Aljoša Rebolj

LIVIJA PANDUR

Režiserka gledališke predstave Alkestida
Director of the theatre performance Alcestis

1. Vsak od nas je imel v otroštvu željo in predstavo, kaj bo po poklicu, ko bo odrasel. Je bilo gledališče ta vaša otroška želja ali ste gledali v povsem drugo smer?
Everyone dreams in childhood about what they're going to do when they grow up. Was theatre your childhood dream or were you drawn in a completely different direction?
Zanimanje za gledališče oziroma umetnost se je pojavilo že zelo zgodaj, začelo se je s knjigami, slikarstvom, navduševanjem nad filmi in predvsem s sodobnim plesom, od tod pa je bil naraven korak h gledališču, ki me še vedno enako vznemirja. Mislim, da je gledališče še zdaj edina oaza kolektivnega in živega dialoga, mikrokozmos, kjer preizprašujemo najpomembnejša eksistencialna vprašanja ter etična in moralna načela družbe, je prostor srečanja, povezovanja in prepoznavanja. Je prostor, kjer se brišejo meje, razlike med ljudmi. V naših življenjih srečamo nekatere ljudi z razlogom, nekatere naključno, nekateri ostanejo za vselej. Tudi ko odidejo za vedno. In prav o tem govori zgodba o Alkestidi.
My interest in theatre or art appeared very early on. It began with books, painting, enthusiasm for films and, above all, modern dance. From there it was a natural step to the theatre, which still excites me now in the same way. I think that theatre is still now the only oasis of collective and living dialogue, a microcosm where we consider the most important existential questions and examine the ethical and moral principles of society, a place to meet, connect and recognise. It is a place where boundaries are blurred and differences between people are erased. In our lives we meet some people for a reason and others by chance, and some people stay with us forever. Even when they depart forever. This is exactly what the story of Alcestis is about.

2. Vse od začetka kariere ste dramaturško spremljali svojega brata, Tomaža Pandurja. Kaj je bila v vajinem sodelovanju glavna vez, energija, motivacija za ustvarjanje?
From the very outset of your career, you dramaturgically accompanied your brother, Tomaž Pandur. What was the principal bond in your collaboration, what gave you the energy, the motivation to create?
V štiridesetih letih skupnega ukvarjanja z gledališčem sva s Tomažem stkala močno ustvarjalno navezo v nenehnem preizpraševanju gledališke materije, ki jo je vodila predvsem potreba po iskanju snovi, ki najbolj odslikavajo današnji trenutek. Predvsem pa procesiranje in mapiranje idej, prevajanje dramskih in literarnih svetov v prostor gledališča, vzpostavljanje in izzivanje dialoga

s časom, pretapljanje in prevajanje arhetipskih zgodb v celovito odrsko izkušnjo. Tomaž me je naučil, da se edino v medsebojnem angažmaju in povezovanju vseh sodelavcev lahko rodijo avtentična dela. Potem je v tem »čudežnem rudniku duš« vse mogoče.
Over the course of forty years of working together in theatre, Tomaž and I wove a powerful creative connection in our continual investigation of the substance of theatre, which was guided above all by the need to find material that best reflected the present moment. More than anything else this means processing and mapping ideas, translating dramatic and literary worlds into the space of the theatre, establishing and provoking a dialogue with time, melding and translating archetypal stories into an integrated stage experience. Tomaž taught me that it is only in the reciprocal engagement and connection of all participants that authentic works can be born. Then everything is possible in this "deep uncanny mine of souls".

3. Kako v večinsko moški gledališki režiji dojemate gledališče kot (ženska) režiserka?
In the predominantly male world of theatrical direction, how do you understand theatre as a (female) director?
Nobene ustvarjalne zvrsti ne ločujem na moško ali žensko. Mislim, da umetnosti ne moremo ločiti po spolu. Danes je družba v veliki krizi, gospodarski, krizi vrednot, predvsem pa v etični in moralni. Skoraj nepredstavljivo je, da se borimo za ženske in osnovne človekove pravice, proti nasilju nad ženskami, proti izkoriščanju žensk in otrok, soočeni smo s tragedijami nešteto ljudi, ki se borijo proti brutalnemu nasilju, neodvisno od barve kože, veroizpovedi ali spolne usmerjenosti. Zato mislim, da je gledališče pomembno, da je njegovo poslanstvo govoriti resnico, govoriti proti grobosti, brutalnosti in vulgarnosti, ker velikokrat vsaka dovršena oblika vsebine izziva določeno iracionalno averzijo, kot da bi se ljudje hote ali nehote bali izčiščenosti ali dramaturgije pogleda, ki odkriva lepoto.
I don't separate any creative genre into male or female. I don't think we can divide art by gender. Today's society is facing a major crisis – an economic crisis, a crisis of values and, above all, an ethical and moral crisis. It's almost inconceivable that we are fighting for women's rights and basic human rights, combating violence against women, the exploitation of women and children, that we are faced with the tragedies of countless people who are fighting against brutal violence, irrespective of the colour of their skin, their religious beliefs or their sexual orientation. That is why I believe that theatre is important, that its mission is to speak the truth, to speak out against coarseness, brutality and vulgarity, since often every perfected form of content provokes a specific irrational aversion, as though people can't help being afraid of the purity or dramaturgy of a gaze that reveals beauty.

4. Kakšna je vaša vizija za slovensko gledališče, kaj vas žene?
What is your vision for Slovene theatre? What drives you?
V teh časih sem vsak dan, vsako uro, vsako minuto ali, če hočete, nanosekundo bolj prepričana, da je umetnost vitalnega pomena za naše preživetje, za ohranjanje zdravega razuma, plemenitosti, resnice in predvsem lepote. Gledališka umetnost je diagnoza časa in prostora in je povsem neprimerljiva z duhovno nehigieno našega vsakdana, z moralno strahopetnostjo, nogometno ali katero drugo žogo, za katero se za ogromne denarje podijo razgreti posamezniki. Če bo družba negovala in podpirala najvišje vrednote in spoštovala imanentno poslanstvo umetnosti, je za ta svet in tudi za gledališče upanje, da nadaljuje svojo misijo, da združuje, nagovarja, opozarja, razgalja – sebe in druge, da prodorno misli in hodi po nevarnem robu, izvablja smeh in solze in nas vse dela boljše ljudi. Takšno gledališče me zanima.
In this period in which we are living, I am every day, every hour, every minute – even every nanosecond – more and more convinced that art is of vital importance for our survival, for the preservation of common sense, nobility of mind, truth and, above all, beauty. Theatrical art is a diagnosis of time and space and bears no comparison whatsoever to the absence of spiritual hygiene in our everyday lives, the moral cowardice, the football or any other kind of ball that overexcited individuals chase after for huge sums of money. If society cultivates and supports the highest values and respects the inherent mission of art, then there is hope for this world, and for the theatre: the hope that it will continue its mission and bring together, address, warn, expose (itself and others), think perceptively and walk a fine line, provoke laughter and tears and make us all better people. That is the kind of theatre that interests me.

LJUBLJANA FESTIVAL NA LJUBLJANICI
LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Ljubljana Festival z veseljem že peto leto zapored napoveduje atraktivne in priljubljene koncerte Ljubljana Festival na Ljubljanici, med katerimi se na turističnih ladjicah po reki predstavljajo najobetavnejši mladi glasbeniki Akademije za glasbo Ljubljana. Ti koncerti zagotovo spadajo med nepozabna glasbena doživetja, predvsem zaradi edinstvene izvedbe. Ob spremljavi navdahnjenih interpretacij najlepših umetnin iz svetovne glasbene zakladnice, posebnih redko slišanih del in zanimivih sodobnih skladb, ki so prežete z mladostniškim žarom, boste spoznavali razgibano zgodovino reke in odkrivali skrite kotičke slikovitega nabrežja starega mestnega jedra.

The Ljubljana Festival is happy to announce, for the fifth successive year, the attractive and popular concerts that make up the Ljubljana Festival on the Ljubljanica, where the most promising young musicians from the Ljubljana Academy of Music perform aboard pleasure boats on the Ljubljanica, a unique setting that makes these concerts an unforgettable musical experience. Accompanied by inspired interpretations of the most beautiful works from the world treasury of music, rarely performed pieces and interesting modern compositions full of youthful fire, you will learn about the river's fascinating history and discover hidden corners of the picturesque embankments of Ljubljana's Old Town.

Vstopnice / *Tickets*:
Koncerti na ladjicah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladjice in znaša 10 € za odrasle ter 5 € za otroke (3–12 let).
Concerts on the boats are free. The cost of a one-hour boat trip during the festival is the same for all boats: €10 for adults and € 5 for children (aged 3–12).

29. 6.–1. 7.

Mestna občina Ljubljana

Ljubljana2025 European Capital of Culture Candidate City

Sponzor / *Sponsor*:

PETROL
Energija za življenje

Ponedeljek, 29. junija 2020
Monday, 29 June 2020

12:00, Breg
OTVORITEV LJUBLJANA FESTIVALA NA LJUBLJANICI
OPENING OF THE LJUBLJANA FESTIVAL ON THE LJUBLJANICA

12:00-14:00, Barjanka (Dvorni trg)
Kvartet saksofonov Akademije za glasbo v Ljubljani
Saxophone Quartet of Academy of Music
Ita Nagode, sopran saksofon */ soprano saxophone*
Agata Živoder, alto saksofon */ alto saxophone*
Vida Vatovec, tenor saksofon */ tenor saxophone*
Nika Deželak, bariton saksofon */ baritone saxophone*

14:00-16:00, Emonca
(Cankarjevo nabrežje / *Cankar Embankment*)
Schaka kvintet / *Quintet Schaka*
Matej Kravcar, trobenta */ trumpet*
Lenart Zih, trobenta */ trumpet*
Blaž Ogrič, rog */ horn*
Tine Plahutnik, pozavna */ trombone*
Rok Grubelnik, tuba

16:00-18:00, Lana Sulc
(Gallusovo nabrežje / *Gallus Embankment*)
Duo Afrodita
Ana Gorjanc, kitara */ guitar*
Tinkara Majcen, kitara */ guitar*

18:00-20:00, Ljubljana 1 (Ribji trg)
Daniel Šimek, harmonika */ accordion*

20:00-22:00, Lea
(Mesarski most / *Butchers' Bridge*)
Kvartet flavt Con gaio
Flute quartet Con gaio
Maruša Alegro, flavta */ flute*
Jana Rumpf, flavta */ flute*
Polona Šuligoj, flavta */ flute*
Annemarie Glavič, flavta */ flute*

Torek, 30. junija 2020
Tuesday, 30 June 2020

10:00-12:00, Barjanka (Dvorni trg)
Gaja Ana Zvonar, viola
Anastazija Krenn, viola

12:00-14:00, Mala Zala
(Gallusovo nabrežje / *Gallus Embankment*)
Katarina Zvonar, flavta */ flute*
Jan Šoštarič, violina */ violin*
Tinkara Majcen, kitara */ guitar*

14:00-16:00, Zeleni zmaj
(Mesarski most / *Butchers' Bridge*)
Schaka kvintet / *Quintet Schaka*
Matej Kravcar, trobenta */ trumpet*
Dominik Rus, trobenta */ trumpet*
Blaž Ogrič, rog */ horn*
Tine Plahutnik, pozavna */ trombone*
Rok Grubelnik, tuba

16:00-18:00, Ljubljana 1 (Ribji trg)
Reberka Pregelj, glas */ voice*
Tilen Lancer, kitara */ guitar*

18:00-20:00, Emonca
(Cankarjevo nabrežje / *Cankar Embankment*)
Zala Eva Kocijančič, violina */ violin*
Peter Keiser, violončelo */ cello*

20:00-22:00, Lana Sulc
(Gallusovo nabrežje / *Gallus Embankment*)
Natko Štiglić, kitara */ guitar*

Sreda, 1. julij 2020
Wednesday, 1 July 2020

10:00-12:00, Ljubljana 1 (Ribji trg)
Anja Kralj, violina */ violin*
Teja Brenčič, violina */ violin*

12:00-14:00, Emonca
(Cankarjevo nabrežje / *Cankar Embankment)*
Katarina Zvonar, flavta */ flute*
Jan Šoštarič, violina */ violin*
Tinkara Majcen, kitara */ guitar*

14:00-16:00, Lana Sulc
(Gallusovo nabrežje / *Gallus Embankment*)
Meša Hadžimusić, kitara */ guitar*
Tinkara Majcen, kitara */ guitar*

16:00-18:00, Lea
(Mesarski most / *Butchers' Bridge*)
Andrej Omejc, saksofon */ saxophone*
Teja Udovič Kovačič, harmonika */ accordion*

18:00-20:00, Zeleni zmaj
(Mesarski most / *Butchers' Bridge*)
Trobilni kvintet Neobrass
Brass Quintet Neobrass
Žan Kopše, pozavna */ trombone*
Marko Arh, rog */ horn*
Uroš Menegatti, tuba
Kristjan Zupan, trobenta */ trumpet*
Jernej Maček, trobenta */ trumpet*

20:00-22:00, Mala Zala
(Gallusovo nabrežje / *Gallus Embankment*)
Trio Morenita / *Morenita trio*
Ana Gorjanc, kitara */ guitar*
Anja Kravanja, flavta */ flute*
Teja Brenčič, violina */ violin*

2. 7. ob 21.00 / *at 9.00 pm*
Kongresni trg / *Congress Square*

Foto / *Photo*: Cris Lee

Otvoritev 68. Ljubljana Festivala
Opening of the 68th Ljubljana Festival

BEETHOVNOVA 9. SIMFONIJA IN 3. KLAVIRSKI KONCERT

BEETHOVEN'S 9TH SYMPHONY AND 3RD PIANO CONCERTO

Orkester in zbor Slovenske filharmonije
Slovenian Philharmonic Orchestra and Choir

Komorni zbor Megaron / *Megaron Chamber Choir*

Dubravka Tomšič Srebotnjak, klavir / *piano*
Sabina Cvilak, sopran / *soprano*
Monika Bohinec, mezzosopran / *mezzo-soprano*
Egils Silins, basbariton / *bass-baritone*
Rodrigo Porras Garulo, tenor

Charles Dutoit, dirigent / *conductor*

Program / *Programme*

L. van Beethoven: Koncert za klavir in orkester št. 3 v c-molu, op. 37 / *Piano Concerto No. 3 in C minor, Op. 37*

L. van Beethoven: Simfonija št. 9 v d-molu, op. 125 "Koralna" / *Symphony No. 9 in D minor, Op. 125 "Choral"*

Prvi od veličastnih poletnih koncertov, posvečenih 250-letnici rojstva Ludwiga van Beethovna, bo vključeval dve monumentalni deli iz opusa tega velikana orkestrske glasbe. *Tretji klavirski koncert* in *9. simfonija* sta v več pogledih revolucionarna; simfonija v 4. stavku vključuje zbor s himnično *Odo radosti* Friedricha von Schillerja, ki opeva enotnost, bratstvo in ljubezen med narodi. Za vznemirljive izvedbe mojstrovin bodo poskrbeli domači in tuji solisti: prva dama slovenskega pianizma, *Dubravka Tomšič Srebotnjak*, domači pevski primadoni, *Sabina Cvilak* in *Monika Bohinec*, članica Dunajske državne opere ter latvijski bas-baritonist *Egils Silins*, ki je reden gost opernih festivalov, kot so Tanglewood, Savonlinna in Glyndebourne. Dogodek *par excellence* z *orkestrom Slovenske filharmonije* in *Komornim zborom Megaron* bo vodil slavni švicarski dirigent, *Charles Dutoit*, ki je že dve sezoni angažiran pri Sanktpeterburškem filharmoničnem orkestru in je prejemnik častne nagrade na področju klasične glasbe, zlate medalje Kraljevega filharmoničnega združenja Velike Britanije.

The first of the magnificent summer concerts dedicated to the 250th anniversary of the birth of Ludwig van Beethoven will include two monumental works by this giant of orchestral music. Beethoven's Third Piano Concerto *and* Ninth Symphony *are in many respects revolutionary works. The fourth movement of the symphony includes a hymn-like setting of Friedrich von Schiller's* Ode to Joy, *a work extolling unity, brotherhood and love among nations. Stirring performances of these masterpieces are guaranteed, thanks in part to outstanding Slovene and international soloists: Slovenia's first lady of the piano,* Dubravka Tomšič Srebotnjak, *the Slovene prima donnas* Sabina Cvilak *and* Monika Bohinec, *a member of Vienna State Opera and the Latvian bass-baritone* Egils Siliņš, *a regular guest at opera festivals such as Tanglewood, Savonlinna and Glyndebourne. This event* par excellence, *which also features the* Slovenian Philharmonic Orchestra *and the* Megaron Chamber Choir, *will take place under the baton of famed Swiss conductor* Charles Dutoit, *who has been the principal guest conductor of the St Petersburg Philharmonic for the past two seasons and was recently the recipient of the Royal Philharmonic Society Gold Medal, the Society's highest honour, awarded for the most outstanding musicianship.*

Vstopnice / *Tickets*: 59, 39, 29, 19 €

slovenska filharmonija

MEGARON KOMORNI ZBOR

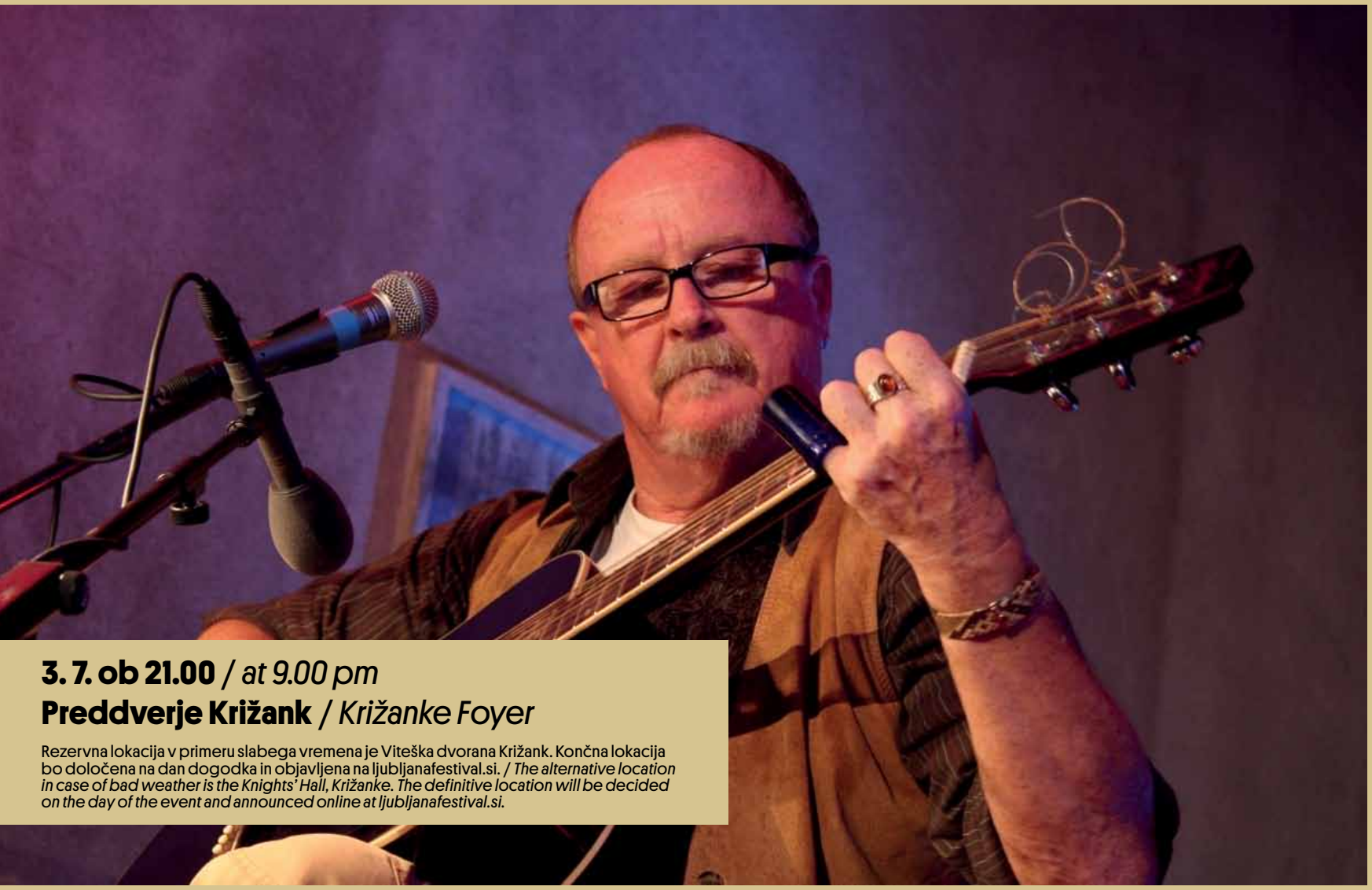
Orkester Slovenske filhamonije je rezidenčni orkester Festivala Ljubljana 2020. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2020 Festival Ljubljana.*

Glavni sponzor / *General sponsor*:

SAVA ZAVAROVALNICA

Glavni medijski sponzor / *General media sponsor*:

DELO



3. 7. ob 21.00 / *at 9.00 pm*

Preddverje Križank / *Križanke Foyer*

Rezervna lokacija v primeru slabega vremena je Viteška dvorana Križank. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si. / *The alternative location in case of bad weather is the Knights' Hall, Križanke. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

PETA AKUSTIKA
FIFTH ACOUSTIC

Tomaž Domicelj, kitara, vokal, orglice
guitar, vocal, harmonica
Gost / *Guest*: **Jure Tori**, harmonika / *accordion*

Peklensko dvorišče bo s svojim magičnim in intimnim okoljem prizorišče zdaj že tradicionalnega poletnega akustičnega Domiceljevega koncerta na ljubljanskem festivalu. Peta akustika bo resnično že peta tovrstna predstavitev začetnika slovenskega kantavtorstva, ikone *Tomaža Domicelja*. Nadaljevanje dosedanjih nastopov, imenovanih Čista akustika, bo tako nov povzetek njegovih najzanimivejših ubesedenih skladb kakor tudi svež pristop do nekaterih njegovih povsem instrumentalnih izvedb. K temu bo s svojo improvizatorsko ustvarjalnostjo zagotovo veliko prispeval tokratni Domiceljev gost, revirski harmonikar *JURE TORI*.
Tori je najširšemu občinstvu znan predvsem kot član folk rock skupine Orlek in je v svoji pisani karieri nastopal že na petih celinah, v številnih prestolnicah in na zelo pomembnih prizoriščih. Z lastnimi posnetimi projekti pa je harmoniko raztegnil od folklorne glasbe prek klasike in poezije do tanga. »Poleg tradicionalnih valčkov in polk nam pri harmoniki seveda najprej pride na misel tango,« pravi Domicelj. »Zato na koncertu Peta akustika ne bo manjkala 'tetralogija', ki sem jo pred leti napisal za primorsko 'radodajko' Meri - Marijo. To bo prva celotna izvedba štirih povezanih pesmi, v katerih se poleg rocka in boogieja pojavita še valček in tango.«
Na Peti akustiki ne bo manjkala tudi kakšna izvirna skladba izpod peresa Jureta Torija, ki je sicer lahko znana z njegovih albumov in nastopov, prvič pa bo zazvenela v duetu harmonika-akustična kitara.

The magical and intimate atmosphere of the Devil's Courtyard (Peklensko dvorišče) once again serves as the venue for the now traditional summer acoustic concert by Tomaž Domicelj *at the Ljubljana Festival.*
Fifth Acoustic is in fact the fifth showcase by this pioneering Slovene singer-songwriter, a veritable icon of the genre. A continuation of his previous performances under the Pure Acoustic banner, this new spectacle will be both a summary of his most interesting compositions with lyrics and a fresh presentation of some of his purely instrumental compositions. This year's guest, whose improvisational creativity is certain to make a major contribution to Domicelj's vision, is accordionist JURE TORI *from Slovenia's coal mining district.*
Best known as a member of the folk-rock group Orlek, Tori has performed on five continents, in numerous capital cities and in countless major venues over the course of his colourful career. His own recording projects have brought the accordion from folk music via classical music and poetry to tango. "Alongside traditional waltzes and polkas, the first thing that comes to mind with the accordion is of course the tango," says Domicelj. "So Fifth Acoustic will include the 'tetralogy' I wrote years ago for Marija, aka Meri, a 'working girl' from the Slovenian coast. This will be the first complete performance of this sequence of four songs, in which rock and boogie are joined by waltz and tango rhythms."
Fifth Acoustic will also include some original compositions by Jure Tori. While these may be familiar from his albums and concerts, this will be the first time they are performed by an accordion and acoustic guitar duo.

Vstopnice / *Tickets*: 14 €

6. 7. ob 21.00 / *at 9.00 pm*
Kongresni trg / *Congress Square*

Johann Strauss ml.:

NETOPIR
DIE FLEDERMAUS

opereta / *operetta*

Simfonični orkester SNG Maribor / *Slovenian National Theatre Maribor Symphony Orchestra*

Zbor Opere SNG Maribor
Slovenian National Theatre Maribor Chorus

Baletni ansambel SNG Maribor
Slovenian National Theatre Maribor Ballet

Dirigent / *Conductor*: **Simon Robinson**

Režiser / *Stage Director*: **Stanislav Moša**

Zasedba / *Cast*:
Gabriel von Eisenstein: **Martin Sušnik**
Rosalinda, njegova žena / *Rosalinde, his wife*: **Andreja Zakonjšek Krt**
Adela, Rosalindina sobarica / *Adele, Rosalinde's maid*: **Petja Ivanova**
Frank, upravnik zapora / *a prison governor*: **Sebastijan Čelofiga**
Alfred, učitelj petja / *a singer teacher*: **Tim Ribič**
Dr. Falke, notar / *notary*: **Jaki Jurgec**
Dr. Blind, odvetnik / *a lawyer*: **Dušan Topolovec**
Princ Orlovski / *Prince Orlofsky*: **Dada Kladenik**
Ida, Adelina sestra / *Adele's sister*: **Mojca Potrč**
Ivan, princev sluga / *Yvan, the prince's valet*: **Bojan Hinteregger**
Frosch, ječar / *a jailer*: **Vojko Belšak**

Netopir ali Die Fledermaus je ena izmed najbolj znanih operetnih mojstrovin Johanna Strausa ml. iz slavne dunajske dinastije Strauss. Večplastna zgodba spletk, prepovedanih ljubezni, previsokih ambicij in lumparij vseh vrst je, zaradi svoje žgečkljivosti, ki nazorno prikazujejo dvojno moralo dunajskega meščanstva, očarljivih kostumov in dobro osnovane glasbe, doživela že na tisoče uspešnih uprizoritev. Sijajne odrske situacije sta po motivih Benedixove farse napisala libretista Karl Haffner in Richard Genée. V prepletu prepoznavno očarljive Straussove glasbe spoznamo nestanovitnega Eisensteina, razočarano soprogo Rosalindo, sobarico Adele z ambicijami igralke, v Rosalindo zaljubljenega Alfreda. To pa je le preludij k šokantnim razkritjem, ki se zgodijo na glamurozni plesni zabavi v vili kneza Orlovskega, kjer vsak dobi, kar si zasluži; streznitev v realnost, in to kar v zaporniških celicah. Tam pa naletimo na ječarja Froscha, velikega ljubitelja žlahtne kapljice. Odlični *operni in baletni ansambel SNG Maribor* v vratolomnem omnibusu zabave in neskončnih melodij Straussa ml.

Die Fledermaus – *"The Bat" – is the best-known stage work by Johann Strauss II, a member of Vienna's famous Strauss dynasty. A many-layered story of intrigues, forbidden loves, vaulting ambition and shenanigans of every kind, the operetta has enjoyed countless of successful stagings thanks to a faintly scandalous plot that shines a light on the double standards of the Viennese bourgeoisie, enchanting costumes and solidly constructed music. The sparkling libretto by Karl Haffner and Richard Genée is based on an earlier farce by Julius Roderich Benedix. Against a background of Strauss's distinctive and charming music, we are introduced to the fickle Eisenstein, his disappointed wife Rosalinde, her maid Adele, who has ambitions to become an actress, and Rosalinde's old flame Alfred. But this is only the prelude to a series of shocking revelations at a glamorous ball in the house of Prince Orlofsky, where each character gets what they deserve, sobering up to reality in a prison cell. There we meet the jailer Frosch, who is rather too fond of the drink. The excellent* opera and ballet companies of the Slovene National Theatre in Maribor *offer us a fast-paced potpourri of fun and Strauss's deathless melodies.*

Opereta se izvaja v slovenskem jeziku z angleškimi nadnapisi. / *The operetta will be performed in Slovene with English surtitles.*

Vstopnice / *Tickets*: 39, 29, 25, 19 €

Sponzor / *Sponsor*:

triglav

7. 7. ob 20.00 */ at 8.00 pm*
SNG Opera in balet Ljubljana
SNG Opera & Ballet Ljubljana

Foto / *Photo*: Novkovic

Emmerich Kálmán:

GROFICA MARICA
COUNTESS MARITZA

opereta / *operetta*

Režiser / *Director*: **Ozren Prohić**
Dirigenta / *Conductors*: **Krešimir Batinić / Davor Kelić**

Orkester, zbor in balet Zagrebškega mestnega gledališča Komedija / *Orchestra, chorus and ballet of Komedija Theatre, Zagreb*

Zasedba / *Cast*:
Grofica Marica / *Countess Maritza*:
Sandra Bagarić / Darija Auguštan
Knez / *Prince* POPULESCU: **Ervin Baučić**
Baron Kolomán Zsupán / *Baron Kolomán Zsupán*:
Dražen Bratulić / Goran Malus
Grof / *Count* TASSILO ENDRÖDY-WITTEMBURG:
Filip Hozjak / Žiga Kasagić
Liza, Tassilova sestra / *Tassilo's sister*:
Danijela Pintarić / Lucija Jelušić
Karl Stephan Liebenberg: **Zlatko Ožbolt**
Kneginja / *Princess* BOŽENA GUDDENSTEIN ZU Chlumetz: **Dubravka Ostojić**
Veliki knez / *Grand Duke*: **Damir Lončar / Vid Balog**
Manja: **Zorica Antonić, Kristina Habuš**
Tschekko: **Željko Duvnjak**
Penižek: **Antun Stašić / Leopold Stašić**

Zagrebško mestno gledališče Komedija je *Grofico Marico*, operetni biser madžarskega skladatelja Emmericha Kálmána, postavilo na oder že četrtič in je ena od njegovih najuspešnejših uprizoritev, ki si jo je od prve postavitve leta 1954 ogledalo več kot 150.000 gledalcev. Uspeh se po najnovejši izvedbi novembra 2019 ponavlja. Kritika piše: »Ohranja šaljivi ton zahvaljujoč izvrstnim protagonistom značajske komedije, ljubezenski zgodbi vdahne nostalgični ton nekdanjega hollywoodskega glamurja.« Ljubezenska komedija govori o svojeglavi, bogati, nadvse očarljivi grofici s smislom za humor, ki si v želji, da bi se znebila vsiljivih snubcev, ki ji dvorijo zaradi njenega denarja, preprosto izmisli neobstoječega zaročenca. Stvari pa ne gredo po njenih načrtih … Opereta je nastala med obema vojnama (leta 1924) in združuje dunajsko operetno tradicijo ter strastne madžarske ritme. Ob valčkih in čardašu pa zazvenita še foxtrot in druga glasba z ameriškim pridihom. Sto let po premieri čar *Grofice Marice* ni pojenjal, kvečjemu se je še povečal.

Zagreb's Komedija Theatre *has brought* Countess Maritza *by Hungarian composer Emmerich Kálmán to the stage for the fourth time. This jewel of an operetta is one of Komedija's most successful productions and has been seen by a total audience of more than 150,000 since its first staging in 1954. In its latest incarnation, premiered in November 2019, it is enjoying similar success. Critics have written: "It maintains its jocular tone thanks to the first-rate protagonists of this comedy of manners and imbues the love story with the nostalgic air of old Hollywood glamour." The romantic comedy tells the story of a headstrong, rich and utterly charming Countess with a sense of humour, who, in a desire to rid herself of the importunate suitors paying court to her because of her fortune, simply invents a non-existent fiancé. Unfortunately matters do not go quite according to plan. The operetta was written between the world wars (in 1924) and combines the Viennese operetta tradition with passionate Hungarian rhythms. Alongside waltzes and csárdás, the score includes a foxtrot and other music with an American feel. Almost a century after its premiere, the charms of* Countess Maritza *have not waned and if anything have even grown.*

Vstopnice / *Tickets*: 35, 29, 25, 20, 15, 9 €

Koprodukcija / *Co-production*:

FESTIVAL LJUBLJANA

HRVATSKO NARODNO KAZALIŠTE SPLIT

8. 7. ob 21.00 / *at 9.00 pm*
Kongresni trg / *Congress Square*

Rezervni termin v primeru slabega vremena je 9. 7.. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / *The alternative date in case of a bad weather is July 9. The definitive date will be decided on a day of the event and announced online at ljubljanafestival.si.*

MOJMIR SEPE 90-let

MOJMIR SEPE 90 Years

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra
Big Band RTV Slovenija / *RTV Slovenia Big Band*
Patrik Greblo, dirigent / *conductor*

Solisti / *Soloists*:
Eva Hren, vokal / *vocal*
Nina Strnad, vokal / *vocal*
Klemen Golner, klavir / *piano*
Tomaž Gajšt, krilni rog / *flugelhorn*

Ob visokem jubileju enega osrednjih skladateljev slovenske popevke, *Mojmirja Sepeta*, se *Simfonični orkester RTV Slovenija* s koncertom na dan po maestrovem rojstnem dnevu klanja Sepetovemu obsežnemu simfoničnemu in ritmosimfoničnemu repertoarju (Pogled z gradu, Poletni nokturno, Frnikule za Franeta, Janžev vrh, Ljubljanske razglednice), njegovi filmski glasbi in nekaj vsem znanim popevkam. Mojmir Sepe se je trajno zapisal v slovensko glasbeno zgodovino z večno lepimi skladbami, ki se nas še danes globoko dotaknejo. Ganljive so pesmi, ki jih je ustvaril s soprogo, eno največjih slovenskih šansonjerk, Majdo Sepe, hudomušno prikupne tiste, ki jih je ustvaril s Franetom Milčinskim Ježkom, če naštejemo samo dva izmed pevcev, s katerimi je Mojmir Sepe tesno sodeloval. Po študiju trobente je med letoma 1949 in 1970 igral v Plesnem orkestru Radia Ljubljana, vmes ustanovil Ansambel Mojmirja Sepeta in posnel eno prvih jazzovskih plošč v Jugoslaviji. Nato je postal urednik za zabavno glasbo na Radiu Ljubljana in bil aktiven tudi kot skladatelj. V šestdesetih in sedemdesetih letih je bil redni dirigent in avtor skladb na Slovenski popevki. Mojmirja Sepeta lahko upravičeno imenujemo za očeta slovenske popevke in šansona.

The RTV Slovenia Symphony Orchestra *marks an important milestone in the life one of the most important composers of Slovene popular music,* Mojmir Sepe, *with a concert on the day after his ninetieth birthday. The programme will focus on his symphonic and big band compositions (including View from the Castle, Summer Nocturne and Postcards from Ljubljana) and will also include selections from his film music and some of his best-known songs. Mojmir Sepe has earned himself a permanent place in the musical history of Slovenia with eternally beautiful compositions that still have the power to touch us deeply today. For example the moving songs he created with his wife Majda Sepe, one of Slovenia's greatest singers of popular song, or the humorously entertaining fruits of his collaboration with Frane Milčinski, aka Ježek, to mention but two of the many singers with whom Mojmir Sepe worked closely. A trained trumpeter, he played in the Radio Ljubljana Dance Orchestra from 1949 until 1970. During this period he also founded the Mojmir Sepe Ensemble and recorded one of the first jazz albums in what was then Yugoslavia. He later became a programme editor for popular music at Radio Ljubljana and was also active as a composer. In the 1960s and 1970s he was a regular presence at the Slovene Song Festival as a conductor and songwriter. Mojmir Sepe may legitimately be called the father of Slovene popular song and chanson.*

Vstopnice / *Tickets*: 39, 29, 19, 9 €

RTV SLO | BigBAND RTV SLOVENIJA
SIMFONIČNI ORKESTER RTV SLOVENIJA

10. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

Rezervni termin v primeru slabega vremena je 11. 7.. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / *The alternative date in case of a bad weather is July 11. The definitive date will be decided on a day of the event and announced online at ljubljanafestival.si.*

Paul Claudel
Jacques Lacan:
TALKA
THE HOSTAGE

Anton Podbevšek Teater
Anton Podbevšek Theatre

Režija / *Director*: **Matjaž Berger**

Glasba / *Music*: **Duo Silence**
Kostumografija / *Costume design*:
Peter Movrin, Metod Črešnar
Scenografija / *Set design*:
Sara Slivnik, **Dorian Šilec Petek**
Avtorstvo projekcij / *Video*:
Iztok H. Šuc, **Gašper Vovk**

Zasedba / *Cast*:
Anuša Kodelja, **Gregor Čušin**, **Pavle Ravnohrib**,
Janez Hočevar, **Borut Doljšak**, **Lovro Zafred**

Dispozitiv za uprizoritev *Talke* Paula Claudela je vezan na ultimativno dejanje terorja v človekovi pokrajini, kjer moramo izb{i}rati, da bi skozi radikalno zavrnjen okvir izbire lahko vzniknili z Ne! v *novo singularnost* … Vprašanje *terorja* je v zgodbi, ki pritiče žanru melodrame, implicirano z ideološkimi nosilci: državo, Cerkvijo, razrednim bojem, ljubeznijo, ekonomijo in skozi vel – *življenje* ali *denar*, *svoboda* ali *smrt*, o katerem pravi Jacques Lacan, da je »edini dokaz svobode, ki ga lahko ponudite v okoliščinah, v katerih ste se znašli, prav to, da izberete smrt, saj s tem pokažete, da imate svobodo izbire«. V tej zelo posebni claudelovski pokrajini prevladuje njegov taktilni mojstrski slog – dolg, bogat in neriman verz, v teoriji aklamiran kot *verset claudélien*.
Claudelova *Talka* je torej drama o paradoksu izsiljene izbire, v katerem se mora Sygne de Coûfontaine, osrednji lik, na ozadju brutalnosti dogodkov iz francoske revolucije odreči temu, kar predstavlja njeno bit samo, tja do »najintimnejših korenin« {Lacan}. Drama so odvija med Sygnino izbiro in Sygninim ne-, v katerem talka besede z dejanjem svobode in nemo in smrtno grimaso Ne!{gacije} vznikne v novo singularnost.

Anton Podbevšek Teater

The apparatus or dispositif for the staging of Paul Claudel's The Hostage *is tied to the* ultimate act of terror *in the human landscape, where we must make a choice, in order to be able, via a radically rejected framework of choice, to emerge through No! into a* new singularity … *The* question of terror, *in a story that belongs to the genre of melodrama, is implied through the ideological pillars of State, Church, class struggle, love, economy, and through a veil* – love *or* money, freedom *or* death – *with regard to which Jacques Lacan says "the only proof of freedom that you can have in the conditions laid out before you is precisely to choose death, for there you show that you have freedom of choice."This very special Claudelian landscape is dominated by his tactile, masterful verse style consisting of long, luxuriant, unrhymed lines of free verse, acclaimed in literary theory as the* verset claudélien.
Claudel's The Hostage, *set against the background of the brutality of the French Revolution, is thus a drama about the paradox of a forced choice, in which Sygne de Coûfontaine, the central figure of the drama, rejects that which represents her very essence, "down to its most intimate roots" (Lacan). The drama unfolds between Sygne's choice and Sygne's No!, in which the hostage of the word, through an act of freedom and with the mute and deathly grimace of her negation, emerges into a new singularity.*

Anton Podbevšek Theatre

Vstopnice / *Tickets*: 25 €

XXIII. MEDNARODNA LIKOVNA KOLONIJA

XXIII INTERNATIONAL FINE ARTS COLONY

Tomo Vran, selektor / *Selector*

Udeleženci / *Participants*:
Andrej Pavlič, Slovenija / *Slovenia*
Gianni Borta, Italija / *Italy*
Natalia Ignatyeva, Rusija / *Russia*
Kateryna Burlyna, Ukrajina / *Ukraine*
Milan Erič, Slovenija / *Slovenia*
Cvetka Hojnik, Slovenija / *Slovenia*
Rajmund Kocbek, Slovenija / *Slovenia*
Gregor Žitko, Slovenija / *Slovenia*

Odprtje razstave / *Opening of the exhibition*:
17. 7. ob 12.00 / *at 12.00 pm*, Viteška dvorana Križank / *Knights' Hall, Križanke*

12.–17. 7.
Križanke

ZAVAROVALNICA SAVA JE PONOSNI GLAVNI SPONZOR PRIREDITEV FESTIVALA LJUBLJANA 2020.

NIKOLI SAMI

SAVA
ZAVAROVALNICA

13. 7. ob 21.00 / *at 9.00 pm*
Kongresni trg / *Congress Square*

FALLING ANGELS

baletni triptih / *ballet triptych*

Alexander Ekman: Left right left right
Edward Clug: Handman
Jiři Kylián: Falling angels

Baletni ansambel SNG Maribor
Slovenian National Theatre Maribor Ballet

Koreografi / *Choreographers*: **Alexander Ekman**, **Edward Clug**, **Jiři Kylián**

Vse tri koreografije, zasnovane v zvrsti sodobnega baleta, so na zunaj igrive, vendar je notranji mehanizem, ki jih poganja, prefinjen in skorajda vojaško natančen. Izziv, s katerim se plesalci spoprijemajo pri izvedbi teh virtuoznih koreografij, dosega dih jemajoče sinhrono sodelovanje, ki ustvarja občutek lahkotne in privlačne igre.
Vse tri koreografske stvaritve, ki so nastale v različnih obdobjih, so bile izvirno ustvarjene za Nizozemsko plesno gledališče (NDT).

Eden izmed najzanimivejših koreografov svoje generacije, Šved Alexander Ekman, se v svojih stvaritvah posveča vprašanjem bivanjskih simptomov današnjega človeka in tako je *Left Right Left Right* unikatna študija človeškega gibanja, prežeta s prefinjeno ironijo. Podoben vtis ustvarja *Handman* Edwarda Cluga, koreografija, ki mu je s humorno inovativnostjo in podrobno prečiščenostjo celotne gibalne konstelacije prinesla nominacijo za prestižno nagrado benois de la danse v letu 2017. Jiři Kylián je v *Falling Angels* uporabil minimalistično glasbo Steva Reicha, ki jo je ta ustvaril po lastnih vtisih ritualne glasbe iz Gane.

All three of these contemporary ballet pieces are externally playful, yet the internal mechanism that drives them is sophisticated and functions with almost military precision. The challenge faced by the dancers when performing these virtuoso pieces demands a breathtaking level of synchronised cooperation that creates the sensation of a light and attractive game.
All three pieces, created in different eras, were originally commissioned by the Netherlands Dance Theatre (NDT).

One of the most interesting choreographers of his generation, Swedish trailblazer Alexander Ekman likes to explore existential questions that are symptomatic of contemporary human life. Left Right Left Right *is thus a unique study of human movement imbued with a refined irony. A similar impression is created by Edward Clug's* Handman, *a piece notable for its humorous innovativeness and detailed honing of the entire constellation of movement that earned him a nomination for the prestigious Prix Benois de la Danse in 2017. Jiří Kylián's piece* Falling Angels *uses minimalist music by Steve Reich, created on the basis of the composer's own impressions of ritual music from Ghana.*

Vstopnice / *Tickets*: 35, 29, 25, 19 €

14. 7. ob 20.00 / *at 8.00 pm*
Župnijska cerkev svetega Jakoba
St. James's Parish Church

Foto / *Photo*: Lukasz Rajchert

BAROČNI ANSAMBEL WROCŁAW

WROCŁAW BAROQUE ENSEMBLE

Andrzej Kosendiak, dirigent / *conductor*

Program / *Programme*:

Glasba s kraljevega gradu v Varšavi in kraljeve katedrale v Krakovu / *Music from the Royal Castle in Warsaw and Royal Cathedral in Cracow*

J. Różycki: Magnificat, Ave sanctissima Maria

M. Mielczewski: Canzona seconda a due, Veni Domine

B. Pękiel: Magnum nomen Domini, Resonet in laudibus

G. G. Gorczycki: Illuxit sol iustitia, Laetatus sum

S. S. Szarzyński: Sonata

G. G. Gorczycki: Completorium (Cum invocarem, In te, Domine, speravi, Qui habitat, Ecce nunc benedicte, Te lucis ante terminum, In manus tuas, Nunc dimittis)

Baročni ansambel Wrocław združuje uveljavljene glasbenike in pevce iz Poljske, Češke, Velike Britanije in Nemčije, ki so priznani specialisti za historično izvajalsko prakso. Zasedba, ki deluje od leta 2012, se osredotoča na raziskovanje manj poznanega repertoarja srednje Evrope. Veliko pozornost posveča oživljanju renesančne in baročne glasbe Poljske. Pohvali se lahko z impresivno diskografijo, z mnogo nagrajenimi albumi. Kraljevi dvor v Varšavi in kraljeva katedrala v Krakovu sta (bili) za Poljsko stoletja neizmernega pomena, saj se je v njiju odločala usoda naroda, se izoblikovala politična, nacionalna in kulturna identiteta države. Od 16. do 18. stoletja je bil na kraljevem gradu sedež skupnosti narodov Poljske in Litve. Nekje na sredi tega obdobja, v 17. stoletju, so za ti dve ustanovi pisali glasbo Grzegorz Gerwazy Gorczycki, Barłomiej Pękiel, Marcin Mielczewski in Stanisław Sylwester Szarzyński.
Baročni ansambel Wrocław največ in pogosto nastopa na Poljskem, poleg tega pa je gost mednarodnih festivalov. *Andrzej Kosendiak* je direktor Državnega foruma za glasbo Witolda Lutosławskega v Vroclavu, priznan profesor in eden najaktivnejših promotorjev glasbenega življenja na Poljskem, ki dirigira številnim filharmoničnim orkestrom Poljske in najpomembnejšim zasedbam Vroclava ter gostuje po Evropi, ZDA in Kitajski.

The Wrocław Baroque Ensemble*, which specialises in historically informed performance, brings together outstanding musicians and singers from Poland, Czech Republic, the United Kingdom and Germany. Founded in 2012, the ensemble focuses on the exploration of less well known repertoire from central Europe and devotes particular attention to Polish music from the Renaissance and Baroque periods. It boasts an impressive catalogue of recordings, including many award-winning albums. The Royal Castle in Warsaw and the Royal Cathedral in Cracow have for centuries been places of immeasurable importance for Poland: in them the fate of the Polish nation was decided and the country's political, national and cultural identity shaped. From the sixteenth century to the eighteenth, the Royal Castle was the seat of the Polish–Lithuanian Commonwealth. Around the middle of this period, in the seventeenth century, music was composed for the two institutions by Grzegorz Gerwazy Gorczycki, Bartłomiej Pękiel, Marcin Mielczewski and Stanisław Sylwester Szarzyński.*
The Wrocław Baroque Ensemble performs regularly in Poland and is also a frequent guest at international festivals. Andrzej Kosendiak *is the director of the Witold Lutosławski National Forum of Music in Wrocław, a distinguished educator and one of the most active promoters of musical life in Poland.*
As a conductor he works regularly with philharmonic orchestras from all over Poland and the most important ensembles in Wrocław and has toured Europe, the USA and China.

Vstopnice / *Tickets*: 19 €

ADAM MICKIEWICZ INSTITUTE POLSKA MUSIC

V kolaboraciji z Inštitutom Adama Mickiewicza kot del Glasbenega programa Poljske. / *Organised in collaboration with the Adam Mickiewicz Institute as part of the Polska Music Programme.*

15. 7. ob 21.00 / *at 9.00 pm*
Kongresni trg / *Congress Square*

WE LOVE MOZART

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Irena Grafenauer, flavta / *flute*

Mate Bekavac, klarinet in dirigent
clarinet and conducor

Program / *Programme*:

W. A. Mozart:

Uvertura k operi Figarova svatba, K. 492
Overture to Le nozze di Figaro, K. 492

Koncert za flavto in orkester št. 2 v D-duru, K. 314
Flute concerto No. 2 in D major, K. 314

Koncertantna simfonija za flavto, klarinet in orkester
Sinfonia concertante for flute, clarinet and orchestra

Simfonija št. 41 v C-duru, K. 551 »Jupiter«
Symphony No. 41 in C major, K. 551 "Jupiter"

V letu, posvečenem Beethovnu, bo prefinjena in elegantna Mozartova glasba dobrodošla koncertna popestritev. Kaj pa je tisto, kar dela Mozarta tako velikega? »Življenjskost njegove glasbe ga dviga nad vse; njegova široka paleta govorice, univerzalnost, humor, igrivost, včasih otročja naivnost pomešana z globoko in široko duhovnostjo, kot bi bil bradati sivi modrec z mladostnim duhom ...« je zapisal *Mate Bekavac*, ki se izvajanju njegove glasbe posveča od 13. leta. Slovenski klarinetist, dirigent, umetniški vodja in skladatelj, mednarodno priznan koncertant, znan kot Paganini klarineta, je študiral v Gradcu pri Beli Kovacsu in pri rosnih 18. letih magistriral na Mozarteumu v Salzburgu, študij je nato nadaljeval na prestižnem Julliard School v New Yorku in na Pariškem nacionalnem konservatoriju. Pogosto se na koncertnih odrih pojavlja z najznamenitejšo slovensko flavtistko *Ireno Grafenauer*, prejemnico Prešernove nagrade za življenjsko delo v 2005, ki kot solistka nastopa z najboljšimi orkestri in dirigenti današnjega časa. Njena izjemna diskografija vključuje tudi sodelovanje pri obsežnem glasbeno-založniškem projektu pri izdaji Mozartovih zbranih del na 180 ploščah.

In a year dedicated to Beethoven, the refined and elegant music of Mozart will add welcome variety to the festival programme. What is it that makes Mozart so great? "The vitality of his music lifts him above everyone; the broad palette of his musical language, his universality, humour, playfulness, occasionally childlike naïveté mixed with deep and broad spirituality, as though he were a wise old greybeard with a youthful soul ..." writes Mate Bekavac, *who has been playing Mozart since the age of 13. The Slovene clarinettist, conductor, artistic director and composer, an internationally acclaimed concert performer who has been described as the "Paganini of the clarinet", studied with Béla Kovács in Graz and completed his MA at the Mozarteum in Salzburg at the tender age of 18, before going on to study at the prestigious Juilliard School in New York and the Conservatoire national supérieur de musique et de danse de Paris. He frequently shares the stage with Slovenia's most famous flautist,* Irena Grafenauer, *the winner of the 2005 Prešeren Prize in recognition of her lifetime achievements, who has performed as a soloist with the finest orchestras and conductors in the world today. Her remarkable discography also includes her participation in the mammoth Complete Mozart Edition project, which brings together Mozart's complete works on 180 discs.*

Vstopnice / *Tickets*: 35, 29, 25, 19 €

RTV SLO | **SIMFONIČNI**ORKESTER **RTV**SLOVENIJA

16. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

ODSEVI TARTINI
REFLECTIONS OF TARTINI

Bernardo Brizani, violončelo / *cello*

Komorni godalni orkester Slovenske filharmonije
Slovenian Philharmonic String Chamber Orchestra

Program / *Programme*:

G. Tartini: Sinfonia v G-duru / *Sinfonia in G major*

J. Haydn: Koncert za violončelo št. 1 v C-duru, H. 7b/1
Cello Concerto No. 1 in C major, H. 7b/1

G. Tartini: Sinfonia v A-duru / *Sinfonia in A major*

U. Krek: Sonatina za godala / *Sonatina for strings*

G. Tartini: Sinfonia v D-duru / *Sinfonia in D major*

Violončelist *Bernardo Brizani* je znana glasbena osebnost Ljubljana Festivala. Na Akademijo za glasbo v Ljubljani je bil sprejet pri petnajstih letih zaradi izredne glasbene nadarjenosti, v istem obdobju je končal šestletni študij na Konservatoriju za glasbo v Fiesolah. Študij je opravil tudi na uglednih evropskih akademijah pri slavnih profesorjih violončela, kot so Igor Škerjanc (Ljubljana), Natalia Gutman (Firence), Claudio Bohórquez (Stuttgart) in Ksenija Jankovič (Detmold). Bernardo Brizani, ki zadnji dve sezoni deluje kot akademik pri Bamberških simfonikih, je večkrat nagrajeni violončelist mednarodnih in domačih tekmovanj. Kot solist in v komornih zasedbah je nastopil na številnih najpomembnejših koncertnih prizoriščih doma pa tudi v Minnesoti (ZDA), Bruslju, Semmeringu, Baden Badnu ter znameniti newyorški dvorani Kosciuszko Foundation Auditorium kot prvi izmed treh nagrajencev tekmovanja The Alexander & Buono Competitions leta 2010. Leta 2012 je postal prejemnik študentske Prešernove nagrade. *Komorni orkester Slovenske filharmonije* je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovil ga je takratni direktor Slovenske filharmonije Boris Šinigoj, izjemen potencial ideje pa je podprlo tudi Ministrstvo za kulturo. V petindvajsetih letih delovanja je ansambel odigral več kot 400 koncertov doma in v tujini, redno nastopa tudi na ljubljanskem poletnem festivalu.

Cellist Bernardo Brizani *is a well-known figure at the Ljubljana Festival. Admitted to the Ljubljana Academy of Music at the age of just fifteen owing to his remarkable musical talent, he completed six years of study at the Scuola di Musica in Fiesole in the same period. He has also studied at prestigious European academies with famous cello teachers such as Igor Škerjanc (Ljubljana), Natalia Gutman (Florence), Claudio Bohórquez (Stuttgart) in Xenia Janković (Detmold). Brizani, who this year is a member of the Orchestra Academy of the Bamberg Symphony Orchestra, has won prizes at numerous national and international competitions. As a soloist and chamber musician he has performed in many of the most important concert venues in Slovenia, and also in Minnesota (USA), Brussels, Semmering, Baden-Baden and at the Kosciuszko Foundation Auditorium in New York, as the first of the three winners of the Alexander & Buono Competitions in 2010. In 2012 he won a Student Prešeren Prize*. The Slovenian Philharmonic String Chamber Orchestra *is an ensemble of fourteen string players from the Slovenian Philharmonic Orchestra. It was founded in 1993 by Boris Šinigoj, who was then director of the Slovenian Philharmonic, with the support of the Ministry of Culture. Over the course of more than 25 years of activity, the ensemble has played over 400 concerts at home and abroad and is a regular guest at Ljubljana's summer festival.*

Vstopnice / *Tickets*: 29, 19 €

17. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

SPEV MINLJIVOSTI
SONG OF IMPERMANENCE

Komorni godalni orkester Slovenske filharmonije
Slovenian Philharmonic String Chamber Orchestra

Mate Bekavac, klarinet / *clarinet*

Program / *Programme*:

G. Pelecis: Vse v preteklosti (spominjanje na Oskarja Storksa) / *All in the Past (Remembering Oskar Strock)*

D. Cimarosa: Koncert za klarinet v C-duru
Clarinet Concerto in C major

G. Donizetti: Andante sostenuto

H. Baerman: Adagio za klarinet in godala
Adagio for clarinet and strings

G. Verdi: Solo iz opere Moč usode
Solo from La forza del destino

A. Piazzolla: Tango balet / *Tango Ballet*

A. Šnitke: Ljubezenske izpovedi / *Declarations of Love*

G. Kančeli: Pisma prijateljem / *Letters to Friends*

S. Tanejev: Kancona za klarinet in godalni orkester v f-molu / *Canzona for clarinet and string orchestra in F minor*

A. Šnitke: Poslovilni valček / *Dance of Farewell*

G. Gershwin: Moški, ki ga ljubim / *The Man I Love*

Klarinetist *Mate Bekavac* sodi med najizrazitejše pihalce svojega časa in nastopa v najuglednejših dvoranah sveta. Znan je po poglobljenih in polnokrvnih interpretacijah, prepoznavnem tonu in zavidljivi tehniki ter ekscentričnem glasbenem okusu, s katerim oblikuje svoje programe. Drzna radovednost ga sili k odkrivanju izraznih možnosti; poleg železnega repertoarja za klarinet od baroka naprej rad izvaja prodorna dela uveljavljenih in mladih sodobnih skladateljev kot tudi tehtna dela redko slišanih skladateljskih imen polpretekle zgodovine. Njegovi nastopi so domiselni, avtentični, posebni, vedno elegantno in prefinjeno povezani v homogeno celoto. *Spev minljivosti* je nostalgično popotovanje v izgubljene čase. Koncertni program je posvečen pozabljenim čustvom, prijateljem in ljubljenim. Vsebuje zvočne zapise iz dnevnika glasbenika, ki so v kozmični povezanosti z zapisi skladateljev in s tem tudi s primarnimi človeškimi čustvi, ki jim skušamo pobegniti, jih preslepiti. Spev izgubljenega je upočasnitev, je ponovno srečanje samega s seboj in prebuditev vsega lepega v nas.

Clarinettist Mate Bekavac *is one of the most notable wind players of his generation and has performed in many of the world's most prestigious concert halls. He is known for his profound and full-blooded interpretations, distinctive tone and enviable technique, and for the unconventional musical taste with which he devises his concert programmes. His bold curiosity drives him to discover new expressive possibilities and, alongside the key clarinet repertoire from the Baroque onwards, he enjoys playing works by contemporary composers (both established names and newcomers) and tackling challenging works by rarely heard composers from the recent past. His performances are thoughtful, authentic and special, and always linked together in an elegant and refined manner to form a homogeneous whole.* Song of Impermanence *is a nostalgic journey into times past. The concert programme is dedicated to forgotten feelings, friends and loved ones. It contains aural entries from the diary of a musician that are cosmically connected to the notes written by composers, and thus also to the primary human emotions that we attempt to escape or deceive. The song of the lost is a slowing down, a new encounter with the self and an awakening of all that is beautiful in us.*

Vstopnice / *Tickets*: 29, 19 €

komorni
godalni
orkester
slovenske
filharmonije

MOJSTRSKI TEČAJI
MASTERCLASSES

23. 7.—2. 8. 2020

Akademija za glasbo v Ljubljani
Ljubljana Academy of Music
Viteška dvorana / *Knights' Hall*, **Križanke**

BRANIMIR SLOKAR, umetniški vodja / *Artistic director*

23. – 28. 7.
Akademija za glasbo v Ljubljani
Ljubljana Academy of Music

EMANUEL ABBÜHL
oboa / *oboe*

Kimiko Imani, korepetitor / *répétiteur*

27. – 30. 7.
Viteška dvorana
Knights' Hall
Križanke

EPIFANIO COMIS
klavir / *piano*

27. – 2. 8.
Akademija za glasbo v Ljubljani
Ljubljana Academy of Music

FELIX RENGGLI
flavta / *flute*

Thomas Haberlah, korepetitor / *répétiteur*

28. – 2. 8.
Akademija za glasbo v Ljubljani
Ljubljana Academy of Music

JENS-PETER MAINTZ
violončelo / *cello*

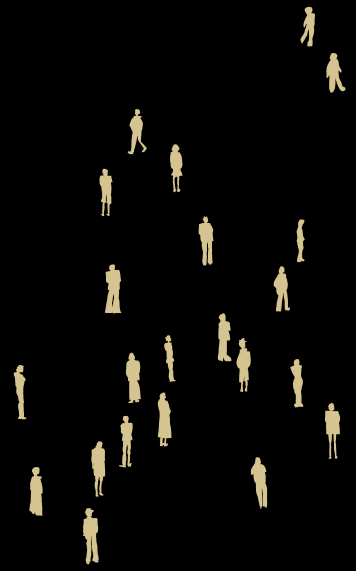
Keiko Tamura, korepetitor / *répétiteur*

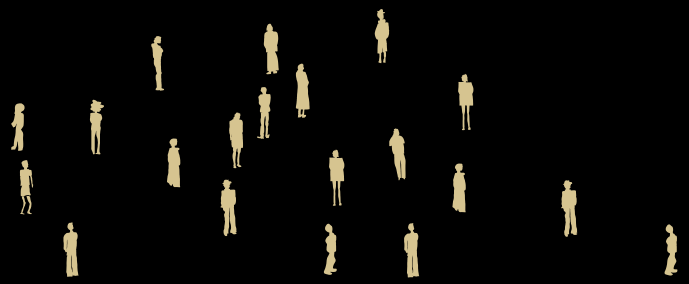
KONCERTI ŠTUDENTOV
STUDENT CONCERTS

28. 7. – 2. 8. 2020
ob 18.00 / *at 6.00 pm*

Akademija za glasbo v Ljubljani / *Ljubljana Academy of Music*
Viteška dvorana, Križanke / *Knights' Hall, Križanke*

Vstop prost / *Free entrance*





Radisson BLU
PLAZA HOTEL, LJUBLJANA

RADISSON BLU PLAZA HOTEL LJUBLJANA

WELCOMES YOU IN SLOVENIA

BRAIN FOOD FOR MEETINGS
FREE INTERNET
100% SATISFACTION GUARANTEE
RADISSON REWARDS
THINK PLANET

ICONIC, STYLISH, SOPHISTICATED DESIGN
Only 4 km from the old city center Ljubljana, at shopping and entertainment district BTC City
Spacious and comfortable Guest rooms (28m2)
Modern congress center on the 15th floor with daylight and amazing views
Free parking for buses near hotel (100m)
Free use of hotel fitness, spectacular terrace on the 16th floor

HOTEL, DESIGNED TO SAY YES

Radisson Blu Plaza Hotel Ljubljana, Bratislavska cesta 8, 1000 Ljubljana, Slovenia,
t: +386 1 243 00 00 info.ljubljana@radissonblu.com radissonblu.com/en/hotel-ljubljana

21. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

Foto / *Photo*: Vogus

ANSAMBEL GUSTAVA MAHLERJA

GUSTAV MAHLER ENSEMBLE

Aleksej Kornienko, klavir in dirigent
piano and conductor
Elena Denisova, violina / *violin*

Program / *Programme*:

L. van Beethoven: Ariji iz opere Fidelio za violino in orkester, transkripciji F. Hummel / *Aria from Fidelio for violin and orchestra, transcription by F. Hummel**

L. van Beethoven: Koncert za violino in orkester št. 2 v B-duru, transkripcija Koncerta za klavir in orkester št. 2 v B-duru, op. 19, F. Hummel / *Violin Concerto No. 2 in B-flat major, transcription of the Piano Concerto No. 2 in B-flat major, Op. 19, by F. Hummel**

F. Mendelssohn - Bartholdy: Koncert za klavir, violino in godalni orkester v d-molu / *Concerto for piano, violin and strings in D minor*

* svetovna premiera / *world premiere*

Pozornost v tem programu takoj pritegne *Koncert za violino št. 2* Ludwiga van Beethovna, ki ga je skladatelj Franz Hummel napisal na pobudo violinistke Elene Denisove, in to kot transkripcijo Koncerta za klavir št. 2, op. 19. Znano je, da je Beethoven naredil obraten korak; priljubljeni in umetelno zasnovani *Koncert za violino in orkester v D-duru, op. 61*, je na pobudo Muzia Clementija transkribiral v ne prav slavni Koncert za klavir v D-duru, op. 61a. Franz Hummel je sprejel izziv transkripcije iz dveh razlogov; prvi je ta, da ga je za to prosila nadarjena violinistka Elena Denisova, ki lahko zagotovi odlično izvedbo, in drugi, ker globoka in mojstrsko zasnovana Beethovnova glasba dopušča takšne ustvarjalne posege.
Ansambel Gustava Mahlerja sta leta 1996 ustanovila violinistka *Elena Denisova* in pianist *Aleksej Kornienko*. Sestavlja ga krog posebej izbranih solistov, ki zmorejo s svojimi brezhibnimi izvedbami ustvariti edinstvena glasbena doživetja, pa naj igrajo redko slišane ali najbolj znane skladbe iz repertoarja za komorne orkestre. Ansambel je reden gost Festivala Wörthensee Classics, pogosto nastopa v Konzerthausu na Dunaju in na drugih koncertnih prizoriščih v mestu. Odmevni so bili nastopi na Nizozemskem, Finskem in v Italiji.

Attention is immediately drawn in this programme by Beethoven's Violin Concerto No. 2, *which is in fact a transcription of the composer's Piano Concerto No. 2, Op. 19, written by composer Franz Hummel at the suggestion of violinist Elena Denisova. Beethoven himself did the same thing in reverse when, at the request of Muzio Clementi, he produced a transcription for piano and orchestra of his popular and brilliant* Violin Concerto in D major, Op. 61, *later published as the comparatively little known Piano Concerto in D major, Op. 61a. Franz Hummel accepted the challenge of transcribing the Op. 19 concerto for two reasons. The first is that he was asked to do so by the gifted violinist Elena Denisova, who is able to guarantee an excellent performance; the second is that Beethoven's profound and masterfully composed music permits such creative interventions.*
The Gustav Mahler Ensemble *was founded in 1996 by the violinist* Elena Denisova *and the pianist* Alexei Kornienko. *Its members are drawn from a select circle of soloists capable of creating unique musical experiences with faultless performances, whether playing rarely heard pieces or the best known works from the chamber orchestra repertoire. The ensemble is a regular guest at the Wörthersee Classics Festival and frequently performs at the Konzerthaus in Vienna and other concert venues in the city. The Gustav Mahler Ensemble has performed to great acclaim in the Netherlands, Finland and Italy.*

Vstopnice / *Tickets*: 29, 19 €

23. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

I SOLISTI VENETI

Giuliano Carella, dirigent / *conductor*

Program / *Programme*:

A. Vivaldi: Štirje letni časi / *The Four Seasons*

T. Albinoni: Koncert za oboo in godala v d-molu, op. 9, št. 2 / *Concerto for oboe and strings in D minor, Op. 9, No. 2*

G. Tartini: Koncert za violončelo in godala v A-duru (ob 250. obletnici Tartinijeve smrti)
Concerto for Cello and Strings in A major (on the 250th anniversary of Tartini's death)

A. Pasculli: Simpatici ricordi della Traviata, za oboo in godala / *for oboe and strings*

Legendarni beneški komorni ansambel *I Solisti Veneti* je v letu 2019 obeležil 60-letnico delovanja. Leta 1959 ga je ustanovil Claudio Scimone in slava ansambla je z vsakim koncertom, ki ga je izvedel bodisi doma bodisi v tujini, strmo naraščala. Danes našteje več kot 6000 koncertov, izvedenih po več kot 90 državah po svetu. Od tega je prek 30 koncertov odigral samo na Salzburškem festivalu. Ansambel I Solisti Veneti se tako uvršča med svetovne glasbene zvezde. Ugled so mu dodatno utrdile laskave nagrade, med temi grammy in častna plaketa Evropskega parlamenta. Ansambel, znan po svoji interpretativni prefinjenosti, ki iz vsakega koncerta naredi nepozabno doživetje, goji posebno vez z beneško glasbo in enim največjih tamkajšnjih baročnih glasbenih mojstrov, z *Antoniom Vivaldijem*, pa tudi s *Tomasom Albinonijem*. Iz njunih opusov bosta zazveneli dve najpomembnejši deli. *Tartini* in *Pasculli* sta manj znani imeni italijanskega baroka in romantike, zato pa toliko bolj mikavni.

The legendary Venetian chamber orchestra I Solisti Veneti *celebrated its 60th anniversary in 2019. Founded in 1959 by Claudio Scimone, the ensemble established itself rapidly and its reputation grew with every concert in Italy and abroad. To date it has performed more than 6,000 concerts in more than 90 countries around the world, including over 30 concerts at the Salzburg Festival alone, and is a recognised star of the classical music world. The many prestigious accolades and honours awarded to I Solisti Veneti include a Grammy Award and a special plaque from the European Parliament. Known for refined interpretations that make every concert an unforgettable experience, the ensemble has a special bond with Venetian music and one of the greatest masters of the Venetian Baroque,* Antonio Vivaldi. *It also has close ties with the music of* Tomaso Albinoni. *The Ljubljana concert by I Solisti Veneti will feature two of the most important works by these two composers. The names of the Italian Baroque and Romantic composers* Tartini *and* Pasculli *may be less well known, but this only makes them all the more fascinating.*

Vstopnice / *Tickets*: 29, 19 €

Sponzor / *Sponsor*:

KRKA

ISTITUTO italiano di CULTURA LUBIANA

Ambasciata d'Italia Lubiana

#VIVERE ALL' ITALIANA

24. 7. ob 20.00 */ at 8.00 pm*
Viteška dvorana */ Knights' Hall*
Križanke

VIOLETTA EGOROVA
klavir / *piano*

Program / *Programme*:

L. van Beethoven: Andante za klavir v F-duru, WoO 57 »Andante favori« / *Andante for piano in F major, WoO 57 "Andante favori"*

L. van Beethoven: Sonata za klavir št. 31 v As-duru, op. 110 / *Piano Sonata No. 31 in A-flat major, Op. 110*

S. Rahmaninov: Morceaux de fantaisie, Op. 3

S. Rahmaninov: Sonata za klavir št. 2 v b-molu, op. 36 *Piano Sonata No. 2 in B-flat minor, Op. 36*

Violetta Egorova, mednarodno uveljavljena koncertantka, je globoko predana ruska glasbenica in znana ambasadorka klasične ruske glasbene tradicije. Klavir je začela igrati kot štiriletni otrok in bila pri šestih letih sprejeta na moskovsko glasbeno šolo nadarjenih. Prvi recital je imela pri dvanajstih letih. Na Konservatoriju za glasbo P. I. Čajkovski si je pri »botru ruske klavirske šole« Levu Naumovu izoblikovala neprekosljivo klavirsko tehniko in poetično ekspresivnost. Že med študijem je snemala za različne diskografske hiše in zmagovala na klavirskih tekmovanjih, kot sta Gina Bachauer (Salt Lake City, ZDA) in Gian Battista Viotti (Vercelli, Italija). Na Ljubljana Festivalu bo zaigrala Beethovnov *Andante favori*, ki ga je skladatelj sprva napisal kot počasni stavek Waldstein sonate. *Sonata op. 110*, ena od zadnjih v opusu, je popolna mojstrovina klavirske glasbe, ki s svojo umetelnostjo vzbuja začudenje. Pet stavkov iz *Morceaux de fantaisie* so samosvoje značajske skladbe, ki jih je Rahmaninov zasnoval na prehodu v zrelo obdobje, *Sonato št. 2* pa je večinoma ustvarjal v poletju na dači v Ivanovki v južni Rusiji, ko je dopolnil 40 let.

Internationally acclaimed Russian concert pianist Violetta Egorova *is a dedicated and deeply committed musician who is well known as an ambassador of her country's classical music tradition. She began playing the piano at the age of four and entered Moscow's Central Special Music School for Gifted Children at the age of six. She gave her first solo recital at the age of twelve. She developed her matchless piano technique and poetic expressiveness at Moscow's Tchaikovsky Conservatory under the guidance of Lev Naumov, the "godfather of the Russian piano school". While still a student she made recordings for various classical labels and won prizes at competitions such as the Gina Bachauer International Piano Competition in Salt Lake City, Utah (USA) and the Gian Battista Viotti International Music Competition in Vercelli (Italy). She will begin her Ljubljana Festival appearance with a performance of Beethoven's* Andate favori, *originally intended to be the second, slow movement of the composer's Waldstein piano sonata (Op. 53). Beethoven's* Piano Sonata No. 31 in A-flat major *(Op. 110), one of his last works in this genre, is an absolute masterpiece of piano music that makes enormous technical demands of the pianist. The five* Morceaux de fantaisie *are a set of solo piano pieces composed by Rachmaninov at the beginning of his mature period, while his* Piano Sonata No. 2 *was mostly composed in the summer of 1913, the year he turned 40, at his Ivanovka estate in southern Russia.*

Vstopnice / *Tickets*: 19 €

27. 7. ob 20.00 / *at 8.00 pm*
Viteška dvorana / *Knights' Hall*
Križanke

JENS-PETER MAINTZ
violončelo / *cello*

EPIFANIO COMIS
klavir / *piano*

KEIKO TAMURA
klavir / *piano*

Program / *Programme*:

R. Schumann: Pravljične slike za violo in klavir, op. 113 *Märchenbilder (Fairy-Tale Pictures) for viola and piano, Op. 113*

E. Ysaÿe: Elegična poema za violino in klavir v d-molu, op. 12 / *Poème élégiaque for violin and piano in D minor, Op. 12*

P. I. Čajkovski: Nokturno za violončelo in klavir v d-molu, op. 19/4 / *Nocturne for cello and piano in D minor, Op. 19/4*

P. I. Čajkovski: Pezzo Capriccioso za violončelo in klavir v h-molu, op. 62 / *Pezzo capriccioso for cello and piano in B minor, Op. 62*

L. van Beethoven: Trio za violino, violo in violončelo v Es-duru, op. 3 / *String Trio in E-flat major, Op. 3*

Jans Peter Maintz bo z violončelom koncert odel v žametno mehkobo. Dolgoletni prvi violončelist Orkestra Festivala v Luzernu je tudi profesor na Umetniški univerzi v Berlinu. Pri klavirju ga bo spremljala *Keika Tamura*, japonska pianistka, diplomantka Lübeškega glasbenega koledža in nagrajenka tekmovanja Čajkovski v Moskvi za najboljšo klavirsko spremljavo.

The cello of Jens Peter Maintz *will bring a velvet softness to the evening. For many years principal cellist with the Lucerne Festival Orchestra, he is also a professor of cello at the Berlin University of the Arts. He will be accompanied by the Japanese pianist* Keiko Tamura, *a graduate of the Lübeck University of Music and a winner of the prize for best piano accompanist at the International Tchaikovsky Competition in Moscow.*

Vstopnice / *Tickets*: 19 €

28. 7. ob 21.00 / *at 9.00 pm*
Preddverje Križank / *Križanke Foyer*

Foto / *Photo*: Boris Bizjak, flavta / *flute*

Foto / *Photo*: Domen Marinčič, viola da gamba

Foto / *Photo*: Tomaž Sevšek Šramel, čembalo / *harpsichord*

BORIS BIZJAK
flavta / *flute*

DOMEN MARINČIČ
viola da gamba

TOMAŽ SEVŠEK ŠRAMEL
čembalo / *harpsichord*

Baročna glasba za traverso, gambo in čembalo / *Baroque music for traverso, viola da gamba and harpsichord*

Program / *Programme*:

J. S. Bach: Sonata v e-molu za flavto in basso continuo, BWV 1034 / *Sonate in E major for flute and basso continuo, BWV 1034*

R. Marais: Suita II v c-molu za violo da gamba in basso continuo / *Suite II in C minor for viola da gamba and basso continuo*

G. Tartini: Sonata za flavto in basso continuo v A-duru *Sonate for flute and basso continuo in A major*

G. Tartini: / prir./*arr.* **L. Frischmuth:** Largo iz Concerta VI proti F-duru

J. M. Leclair: Sonata za flavto in basso continuo št. 1 v e-molu, op. 2 / *Sonate for flute and basso continuo No. 1 in E minor, op. 2*

J. S. Bach: Sonata v h-molu za flavto in basso continuo, BWV 1030 / *Sonata in B minor for flute and basso continuo, BWV 1030*

Boris Bizjak je mednarodno prepoznaven slovenski flavtist, ki živi in deluje v Londonu. Ugled si je zgradil kot virtuoz z izjemnim občutkom za glasbeno improvizacijo. Diplomiral je na École Normale de Musique v Parizu v razredu Pierrea Yvesa Artauda. Poleg standardnega repertoarja za flavto, pa se uveljavlja kot specialist za baročno glasbo z avtentičnimi glasbili. Poslušalcem evropskih, ameriških, japonskih in kitajskih dvoran je znan po očarljivih izvedbah, široki odrski percepciji in karizmatični prezenci. Spremljala ga bosta priznana domača interpreta baročne glasbe, ki se koncertno uveljavljata po vsem svetu. *Tomaž Sevšek Šramel* je docent za orgle na Akademiji za glasbo Ljubljana, kot organist in čembalist sodeluje z orkestroma Slovenske filharmonije in RTV Slovenija ter z zbori, komornimi zasedbami in znanimi solisti. *Domen Marinčič*, dolgoletni umetniški vodja Festivala Radovljica, je sodeloval pri snemanju petintridesetih zgoščenk za znane založbe. Kot gostujoči profesor predava na evropskih visokošolskih in na mednarodnih muzikoloških simpozijih, ki je za izvedbe in notne izdaje rekonstruiral izgubljene glasove nepopolno ohranjenih del 17. in 18. stoletja.

Boris Bizjak *is an internationally recognised London-based Slovene flautist who has built himself a reputation as a virtuoso musician with a remarkable sense for improvisation. He graduated from the École Normale de Musique in Paris in the class of Pierre-Yves Artaud. Alongside the standard flute repertoire, he specialises in Baroque music played on period instruments. He is known to European, American, Japanese and Chinese concertgoers for his captivating performances characterised by breadth of perception and a charismatic stage presence. He will be accompanied by two acclaimed Slovene interpreters of Baroque music who have performed throughout the world.* Tomaž Sevšek Šramel *is an assistant professor of organ at the Ljubljana Academy of Music. As an organist and harpsichordist, he works with the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra, as well as with choirs, chamber ensembles and well-known soloists.* Domen Marinčič, *for many years the artistic director of the Radovljica Festival, has participated in the recording of 35 albums for well-known labels. He has been a visiting professor at European universities and a speaker at international musicological symposia and has reconstructed the missing parts of incompletely preserved seventeenth- and eighteenth-century works for performance and publication purposes.*

Vstopnice / *Tickets*: 19 €

V sodelovanju z / *In corporation with*:

Interreg
UNIONE EUROPEA
EVROPSKA UNIJA
ITALIA-SLOVENIJA
tARTini

Progetto standard co-finanziato dal Fondo europeo di sviluppo regionale
Standardni projekt sofinancira Evropski sklad za regionalni razvoj

30. 7. ob 21.00 */ at 9.00 pm*
Preddverje Križank */ Križanke Foyer*

RICHARD GALLIANO
harmonika / *accordion*

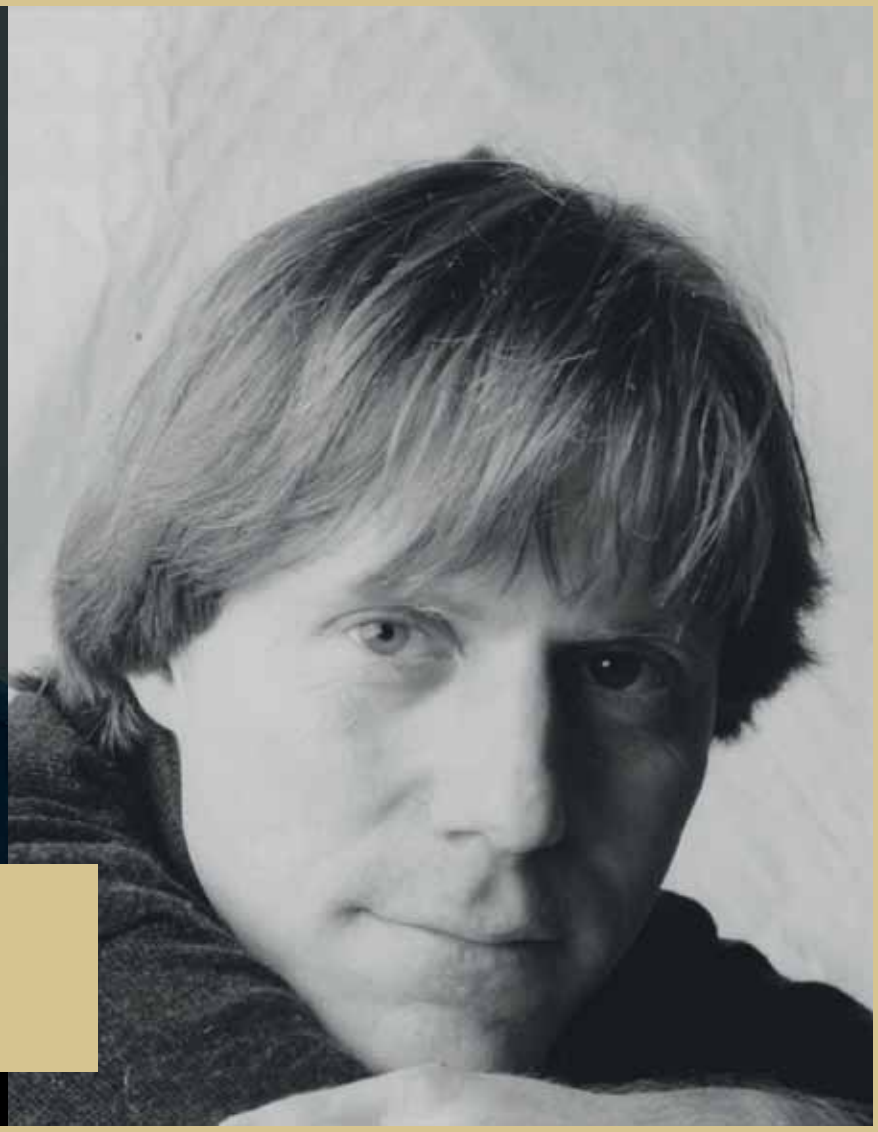
MASSIMO MERCELLI
flavta / *flute*

ORKESTER I SOLISTI AQUILANI
ORCHESTRA DE I SOLISTI AQUILANI

Francoski mojster harmonike in bandoneona *Richard Galliano* je eden najpomembnejših evropskih jazz glasbenikov, ki je znan tudi kot eden najbolj cenjenih interpretov Astorja Piazzolle in njegovega »novega tanga«. Izjemen tudi kot skladatelj je ena najvidnejših osebnosti, ki je popularizirala musette, francosko različico tanga. Vsestranski koncertni mag Richard Galliano poslušalcev nikoli ne pusti ravnodušnih, pa naj nastopa kot solist ali v družbi big bandov ter komornih in simfoničnih orkestrov. Gallianovi koncerti so edinstveni, saj je za njegov glasbeni slog značilen nezmotljiv občutek za brisanje žanrskih meja in spajanje različnih vplivov od »klasike« do jazza v prepričljiv in zapeljiv glasbeni koktajl. Njegova osupljiva diskografija vsebuje več kot 50 albumov, posnetih tudi za najprestižnejše glasbene založbe, kot je Deutsche Grammophon. Z Gallianom bo nastopil priznani italijanski flavtist *Massimo Mercelli*, ki ga zaradi impresivne tehnike, melodičnosti in karizme ne obožujejo samo poslušalci in kritika, temveč tudi največji sodobni skladatelji. Penderecky, Gubaidulina, Glass, Nyman, Bacalov, Morricone in Galliano so mu posvetili svoja dela. Vrhunska solista bo spremljal *Orkester I Solisti Aquilani*, ki ga je leta 1968 ambiciozno ustanovila skupina glasbenih sanjačev in vizionarjev. Najpomembnejši orkester iz dežele Abruci ima več kot petdesetletno tradicijo, obenem pa se uvršča med najuglednejše komorne orkestre Italije z dolgim seznamom obsežnih turnej po vsem svetu.

French master accordionist and bandoneonist Richard Galliano *is one of Europe's most important jazz musicians and one of the most respected interpreters of the "new tango" of Ástor Piazzolla. He is also a remarkable composer and one of the leading proponents of the "musette", a French variant of the tango. A highly versatile concert musician, Richard Galliano never leaves listeners unmoved, whether performing as a soloist or with big bands and chamber and symphony orchestras. Galliano's concerts are unique, since he has an unerring knack for blurring the boundaries of musical genres and fusing diverse influences, from classical to jazz, creating a unique magic that is simultaneously seductive and enchanting. His remarkable discography runs to more than 50 albums, many of them recorded for the prestigious Deutsche Grammophon label. Appearing alongside Galliano will be acclaimed Italian flautist* Massimo Mercelli, *whose impressive technique, musicality and charisma are admired not only by audiences and critics, but also by some of the greatest contemporary composers. Penderecky, Gubaidulina, Glass, Nyman, Bacalov, Morricone and Galliano have all dedicated works to him. The two first-rate soloists will be accompanied by I Solisti Aquilani, a chamber orchestra founded in 1968 by an ambitious group of musical dreamers and visionaries. More than fifty years later,* I Solisti Aquilani *are not only the most important orchestra in Italy's Abruzzo region, they are among the most prestigious chamber orchestras in Italy, boasting a long list of extensive tours around the world.*

Vstopnice / *Tickets*: 39, 29 €



29. 7. ob 20.00 / *at 8.00 pm*
Viteška dvorana / *Knights' Hall*
Križanke

FELIX RENGGLI
flavta / *flute*

EMANUEL ABBÜHL
oboa / *oboe*

Program / *Programme*:

M. Glinka: Patetični trio za klarinet, fagot in klavir v d-molu / *Trio Pathétique for clarinet, bassoon and piano in D minor*

L. van Beethoven: Kvintet za oboo, klarinet, rog, fagot in klavir v Es-duru, op. 16 / *Quintet for oboe, clarinet, horn, bassoon and piano in E-flat major, Op. 16*

P. Haas: Kvintet za pihala, op. 10 / *Wind Quintet, Op. 10*

P. Juon: Divertimento v F-duru, za pihalni kvintet in klavir, op. 51 / *Divertimento in F major, for wind quintet and piano, Op. 51*

Švicarski flavtist *Felix Renggli* poučuje na Konservatoriju za glasbo italijanske Švice v Luganu, oboist *Emanuel Abbühl* pa na Univerzi za glasbo v Mannheimu in Akademiji za glasbo v Baslu ter je častni član Kraljeve glasbene akademije v Londonu.

Swiss flautist Felix Renggli *teaches at the Conservatorio della Svizzera Italiana in Lugano [Switzerland], while oboist* Emanuel Abbühl *is a professor at the University of Music and Arts in Mannheim and at the City of Basel Music Academy. He is also an honorary member of the Royal Academy of music in London.*

Vstopnice / *Tickets*: 19 €

31. 7. ob 20.00 / *at 8.00 pm*
Viteška dvorana / *Knights' Hall*
Križanke

Foto / *Photo*: Gattopino

ANSAMBEL GOFFRILLER

GOFFRILLER ENSEMBLE

Epifanio Comis, klavir / *piano*
Vito Imperato, violina / *violin*
Giovanni Anastasio, violina / *violin*
Alberto Salomon, viola
Benedetto Munzone, violončelo / *cello*

Program / *Programme*:

G. Puccini: Godalni kvartet v D-duru
String quartet in D major

W. A. Mozart: Kvartet za klavir št. 1 v g-molu, K. 478
Piano Quartet No. 1 in G minor, K. 478

R. Schumann: Kvintet za klavir v Es-duru, op. 44
Piano Quintet in E-flat major, Op. 44

Ansambel Goffriler je ustanovil pianist Epifanio Comis, ki je k sodelovanju povabil koncertante, zaposlene kot docente na Glasbenem inštitutu Vincenzo Bellini v Kataniji (Sicilija). Ansambel spleta umetnost pristne godalne liričnosti in klavirskega barvnega spektra v idealno partnerstvo, ki v polnosti izraža vse najfinejše zvočne posebnosti takšne komorne zasedbe. Odličnost ansamblu zagotavljajo izkušeni glasbeniki, nagrajenci domačih in mednarodnih tekmovanj, ki prihajajo iz najuglednejših italijanskih akademij, kot sta Chigiana v Sieni in Akademija v Cremoni, in so aktivni v najpomembnejših simfoničnih ter komornih ansamblih Italije. Prožnost komorne zasedbe omogoča poustvarjanje raznolikega repertoarja od baroka do glasbe 20. stoletja. Ansambel vzdržuje tesne stike s sodobnimi skladatelji, ki jih spodbuja k pisanju novih, njemu posvečenih skladb, ustvarjenih z afiniteto do njegovega prepoznavnega subtilno-poetskega interpretativnega tona.

Founded by pianist Epifanio Comis, the Ensemble Goffriller *is made up of musicians who are members of the teaching staff at the Vincenzo Bellini Conservatory in Catania (Sicily). The ensemble blends the pure lyricism of strings with the colour palette of the piano to form an ideal partnership that perfectly reflects all the refined characteristics of the sound of an ensemble of this type. The excellence of the ensemble is guaranteed by the experienced musicians who make it up, all of them prize winners at national and international competitions and trained at the most prestigious Italian music academies such as the Accademia Musicale Chigiania in Siena and the Accademia Walter Stauffer in Cremona, and active in the most important symphony orchestras and chamber orchestras in the country. The ensemble's flexible line-up allows it to cover a diverse repertoire ranging from the Baroque to the music of the twentieth century. It maintains close contacts with several contemporary composers, whose new works created specifically for the ensemble are an opportunity for it to further refine its distinctive and subtly poetic interpretive conception.*

Vstopnice / *Tickets*: 19 €

3. 8., **4. 8.** in */ and* **6. 8. ob 20.00** */ at 8.00 pm*
Viteška dvorana */ Knights' Hall*
Križanke

Foto / *Photo*: Marco Borggreve

LANA TROTOVŠEK
violina / *violin*

MARIA CANYIGUERAL
klavir / *piano*

Program / *Programme*:

Koncert I / *Concert I* (3. 8.)

L. van Beethoven

Sonata za klavir in violino št. 1 v D-duru, op. 12
Violin Sonata No. 1 in D major, Op. 12

Sonata za klavir in violino št. 3 v Es-duru, op. 12
Violin Sonata No. 3 in E major, Op. 12

Sonata za klavir in violino št. 4 v a-molu, op. 23
Violin Sonata No. 4 in A minor, Op. 23

Sonata za klavir in violino št. 5 v F-duru, op. 24
Violin Sonata No. 5 in F major, Op. 24

Koncert II / *Concert II* (4. 8.)

L. van Beethoven

Sonata za klavir in violino št. 2 v A-duru, op. 12
Violin Sonata No. 2 in A major, Op. 12

Sonata za klavir in violino št. 6 v A-duru, op. 30/1
Violin Sonata No. 6 in A major, Op. 30/1

Sonata za klavir in violino št. 9 v A-duru, op. 47
Violin Sonata No. 9 in A major, Op. 47

Koncert III / *Concert III* (6. 8.)

L. van Beethoven

Sonata za klavir in violino št. 8 v G-duru, op. 30/3
Violin Sonata No. 8 in G major, Op. 30/3

Sonata za klavir in violino št. 7 v c-molu, op. 30/2
Violin Sonata No. 7 in c minor, Op. 30/2

Sonata za klavir in violino št. 10 v G-duru, op. 96
Violin Sonata No. 10 in G major, Op. 96

Violinistka *Lana Trotovšek*, ljubljenka poslušalstva, mednarodnih koncertnih odrov in svetovno uveljavljenih orkestrov, in *Maria Canyigueral*, sijajna španska pianistka nove generacije, se bosta 250. obletnici rojstva Ludwiga van Beethovna poklonili z izvedbo vseh njegovih desetih *Sonat na klavir in violino*. Lepoto njegovih umetelno zasnovanih violinskih sonat bosta predstavili na treh večerih. Glasbenici, ki ju vežejo prijateljstvo in odmevni projekti, živita in ustvarjata v Londonu. Spoznali sta se na študiju na kraljevem glasbenem kolidžu v Veliki Britaniji. Revija Strad je njun celovečerni koncert v Wigmore Hallu lani opisala kot "izjemen". Talent violinistke Lane Trotovšek, ki prihaja iz Ljubljane, je pri 17 letih odkril Ruggiero Ricci in jo nato sprejel v svoj razred na Akademiji Mozarteum v Salzburgu. Po študiju na ljubljanski Akademiji za glasbo je študij nadaljevala na kolidžu Trinity v Londonu.
Leta 2012 je debitirala z Orkestrom Marijinega gledališča pod taktirko Valerija Gergijeva, od takrat jo kritika in poslušalci občudujejo kot »bleščečo« violinistko, ki poslušalstvo osvaja s »toplim zvokom, prefinjenim tonom in brezhibno tehniko«

Violinist Lana Trotovšek, *an audience favourite who has graced international concert platforms with world-famous orchestras, and* Maria Canyigueral, *a shining star of the new generation of Spanish pianists, will mark the 250th anniversary of the birth of Ludwig van Beethoven with a performance of all ten of his sonatas for piano and violin. The two musicians, who are linked by ties of friendship and successful past projects, will present the beauty of Beethoven's skilfully wrought violin sonatas over the course of three evenings. Both musicians live and work in London, where they met while studying at the Royal College of Music. The Strad magazine described their Wigmore Hall evening recital last year as "Remarkable". Ljubljana-born violinist Lana Trotovšek was discovered at the age of 17 by Ruggiero Ricci, who recognised her talent and admitted her to his class at the Mozarteum in Salzburg. After graduating from the Ljubljana Academy of Music she pursued postgraduate studies at the Trinity Laban Conservatoire of Music and Dance in London. In 2012 she debuted with the Mariinsky Theatre Orchestra under Valery Gergiev, and since then has been described by critics as a "radiant" musician who captivates audiences with her "warm sound", "refined tone", "impeccable intonation" and "formidable technique".*

Vstopnice / *Tickets*: 19 €

Sponzor / *Sponsor*:

BTC

5. 8. ob 20.30 / *at 8.30 pm*
Preddverje Križank / *Križanke Foyer*

Foto / *Photo*: Andrea Felvegi

KOMORNI ORKESTER ANIMA MUSICAE

ANIMA MUSICAE CHAMBER ORCHESTRA

László G. Horváth, koncertni mojster in solo violina
concertmaster and solo violin

Program / *Programme*:

E. Grieg: Fra Holbergs tid [»Suita Holberg«], op. 40
From Holberg's Time ["Holberg Suite"], Op. 40

C. Saint-Saëns: Introdukcija in rondo capriccioso za violino in komorni orkester, op. 28 / *Introduction and Rondo Capriccioso for violin and chamber orchestra, Op. 28*

F. Kreisler: Liebesleid in Schön Rosmarin za violino in komorni orkester / *Liebesleid and Schön Rosmarin for violin and chamber orchestra*

P. I. Čajkovski: Serenada za godala v C-duru, op. 48 / *Serenade for Strings in C major, Op. 48*

Komorni orkester Anima Musicae je z najboljšimi študenti Akademije za glasbo Ferenca Liszta v Budimpešti leta 2010 ustanovil violinist *László G. Horváth*, tudi sam perspektiven študent. László G. Horváth je zanimanje za komorno glasbo kazal zgodaj in kot dijak osvojil več prvih nagrad. Zgodba orkestra Anima Musicae se je začela z razprodanim debitantskim koncertom. Nase je dodatno opozoril leta 2011 z zmago na 5. mednarodnem glasbenem festivalu Summa Cum Laude v dunajskem Musikvereinu in nato z zmagami na madžarskih tekmovanjih ter v Parizu leta 2014. Poleg odmevnih koncertov na najsijajnejših madžarskih koncertnih prizoriščih Anima Musicae z velikim uspehom gostuje na evropskih koncertnih prizoriščih in festivalih od Francije do Avstrije, Italije, Španije, Nemčije in Srbije, v dvoranah, kot so Gledališče Verdi na Sardiniji, Avditorij v Zaragozi, Gewandhaus Leipzig, Musikverein Dunaj, Berlinska filharmonija. Anima Musicae, ki v prevodu pomeni *duša glasbe*, zrcali neizmerno ljubezen, ki jo orkester čuti do glasbe, in njegovo globoko željo deliti jo med poslušalce.

The Anima Musicae Chamber Orchestra, *consisting of the best students at the Franz Liszt Academy of Music in Budapest, was founded in 2010 by the violinist* László G. Horváth, *himself a promising student at the Academy. Horváth showed his interest in chamber music from an early age and won several first prizes at chamber music competitions while still a student at secondary school. The story of Anima Musicae began with a sold-out debut concert. The orchestra attracted further attention in 2011 when it won the 5th Summa Cum Laude International Youth Music Festival at the Musikverein in Vienna, followed by victories at competitions in Hungary and in Paris in 2014. In addition to successful concerts at Hungary's most prestigious concert venues, Anima Musicae has appeared with great success at concert halls and festivals around Europe [in France, Austria, Italy, Spain, Germany and Serbia], in venues such as the Teatro Verdi in Sassari [Sardinia], the Auditorio in Saragossa, the Gewandhaus in Leipzig, the Musikverein in Vienna and the Philharmonie in Berlin. The name Anima Musicae, literally* soul of music, *reflects the orchestra members' boundless love of music and their deep desire to share it with listeners.*

Vstopnice / *Tickets*: 25, 19 €

6. 8. ob 20.30 / *at 8.30 pm*
Kongresni trg / *Congress Square*

NUNE V AKCIJI
NUNSENSE
muzikal / *musical*

Producent / *Producer*: **Jurij Franko**
Režija / *Stage director*: **Jaša Jamnik**
Prevod in priredba / *Adaptation*: **Drago Mislej - Mef**, **Marjan Bunič**
Koreografija / *Choreographer*: **Matevž Česen**
Scenografija / *Scenography*: **Jože Logar**
Kostumografija / *Costume design*: **Andrej Vrhovnik**
Oblikovanje luči / *Light design*: **Kristjan Vidner**
Oblikovanje zvoka / *Sound design*: **Damir Rapić**, **Primož Vozelj**, **Marko Turel**

Zasedba / *Cast*:
Mati prednica / *Mother Superior*: **Gojmir Lešnjak - Gojc**
Sestra Danica / *Sister Danica*: **Simona Vodopivec Franko**
Sestra Vida / *Sister Vida*: **Alenka Godec**
Sestra Amnezija / *Sister Amnesia*: **Marjan Bunič**
Sestra Lea / *Sister Lea*: **Tanja Pečenko**
Sestra Miranda, glasbeno vodstvo
Sister Miranda, music director: **Miran Juvan**
Plesalci / *Dancers*: **Anja Andoljšek**, **Matic Bizjak**, **Miha Florjanc Lukan**, **Anja Jeršan**, **Simona Kočar**, **Maj Žan Peršin**, **Matej Voušek**, **Tina Turk/Katja Turk**

Producent muzikalov Mamma Mia! in Briljantina *Jurij Franko* je s svojo produkcijsko hišo Prospot za slovenske odrske deske pripravil uprizoritev še ene velike svetovne uspešnice – glasbeno komedijo Nune v akciji. Izjemno prodorno delo Dana Goggina je bilo leta 1985 premierno predstavljeno občinstvu v gledališču Cherry Lane. Število ponovitev je zaradi izjemne priljubljenosti strmo naraščalo in danes je to druga najdlje izvajana predstava nebroadwayske produkcije. Prevedena v več kot 26 jezikov je postala fenomen, ki je znan po vsem svetu. *Nune v akciji!* je domiselna zgodba o petih redovnicah, ki se znajdejo v denarnih težavah in se zato odločijo organizirati dobrodelno prireditev, v kateri hoče vsaka postati glavna zvezda. V nizu nenavadnih okoliščin pokažejo povsem drugačen obraz, kot smo ga vajeni. V soju reflektorjev, ob petju, plesu in smehu vsaka in vse skupaj zažarijo v novi, edinstveni luči. To je predstava, v kateri celotna ekipa diha kot eden in bo vsak našel nekaj zase ... ali celo odkril košček samega sebe.

Jurij Franko, *the producer of the hit musicals Mamma Mia! and Grease, and his production company Prospot have brought another global smash hit to Slovenia: the musical comedy Nunsense. Created by Dan Goggin, this wildly successful show premiered at New York's Cherry Lane Theatre in 1985. It was an immediate hit and ran for an incredible 3,672 performances, becoming the second longest running off-Broadway show in history. Translated into more than 26 languages, it has become a phenomenon that is known throughout the world.* Nunsense *is the ingenious story of five nuns who find themselves in financial difficulties and decide to hold a charity event to raise money – with each of them wanting to be the star of the show. Over the course of a series of unlikely situations, the nuns reveal a different side of themselves from the one we are used to seeing. In the glare of the stage lights, with singing, dancing and laughter, each of them shines in a new and unique light. This is a show in which the whole team breathes as one and everyone will find something for themselves… or even discover a little piece of themselves.*

Vstopnice / *Tickets*: 35, 25 €

10. 8. ob 20.00 / *at 8.00 pm*
Viteška dvorana / *Knights' Hall*
Križanke

Foto / *Photo*: Pierre Martello

KVARTET AÏGHETTA
AÏGHETTA QUARTET

François Szonyi, **Alexandre Del Fa**, **Philippe Loli**, **Olivier Fautrat**, kitare / *guitars*

Program / *Programme*:

F. Carulli: Kvartet, op. 21 / *Quartet, Op. 21*

P. Loli: Tango del Mar

G. Rossini / P. Loli: Uvertura k operi Seviljski brivec
Overture to The Barber of Seville

O. Fautrat: Granizado de limón

K. Weill / N. Nashir: Dve pesmi iz Opere za tri groše
Two songs from The Threepenny Opera

O. Fautrat: Senso

Ph. Loli: Fuego

A. Del Fa: Casa de la fuente

G. Bizet / prir. / *arr.* **P. Loli:** Arija Bohème iz opere Karmen / *Chanson bohème from Carmen*

Aïghetta kvartet s sedežem v Monte Carlu že več kot tri desetletja navdušuje poslušalce po svetu s svojimi eklektičnimi koncertnimi programi, ki presegajo žanrske meje. Kvartet je debitiral leta 1982 z izvedbo Koncerta za štiri kitare Andaluz Joaquina Rodriga s Filharmoničnim orkestrom iz Monte Carla. Sledila je obsežna evropska turneja, na kateri si je Aïghetta utrdila sloves, kot zasedba z inovativnim, očarljivim zvokom, z uravnoteženimi glasovi, ki zvenijo kot en. Seznam koncertov in festivalov, na katerih je zasedba nastopila, je obsežen, vključuje pa dvorane, kot so La Fenice in Benetkah, Palau de la Musica Catalana v Barceloni, Salle Garnier v Monte Carlu. V Ljubljani se bo predstavila s programom, ki bo vključeval skladbe manj znanih avtorjev, kot je italijanski skladatelj zgodnjega 19. stoletja, Ferdinand Carulli, priredbe odlomkov iz Rossinijevega Seviljskega brivca, Bizetove Karmen in Opere za tri groše avantgardista Kurta Weilla. Program bodo dopolnjevale izvirne skladbe, ki jih člani Aïghette v zadnjih letih vse pogosteje ustvarjajo in so pod vplivi jazza, flamenka, tanga in klasične glasbe ...

For more than three decades the Monte Carlo–based Aïghetta Quartet *has been delighting audiences around the world with its eclectic concert programmes that transcend genre boundaries. The quartet debuted in 1982 with a performance of Joaquín Rodrigo's Concierto Andaluz for four guitars and orchestra with the Monte Carlo Philharmonic Orchestra. This debut was followed by an extensive European tour, through which Aïghetta cemented its reputation as an ensemble with an innovative and fascinating sound characterised by a balance of voices sounding as one. The extensive list of concert and festival venues at which the quartet has performed includes the Teatro La Fenice in Venice, the Palau de la Música Catalana in Barcelona and the Salle Garnier in Monte Carlo. For its Ljubljana concert, the quartet has prepared a programme that includes works by lesser-known names such as the early-nineteenth-century Italian composer Ferdinando Carulli alongside arrangements of extracts from Rossini's The Barber of Seville, Bizet's Carmen and Kurt Weill's The Threepenny Opera. The programme will also feature original compositions by members of the Aïghetta Quartet, who have become increasingly active as composers in recent years and whose works show the influences of jazz, flamenco, tango and classical music.*

Vstopnice / *Tickets*: 19 €

11. 8. ob 20.00 */ at 8.00 pm*
Viteška dvorana */ Knights' Hall*
Križanke

Foto / *Photo*: Janez Kotar

DUO CLARIPIANO

Dušan Sodja, klarinet / *clarinet*
Tatjana Kaučič, klavir / *piano*

Program / *Programme*:

R. Schumann: Fantazijske skladbe, op. 73
Fantasy Pieces, Op. 73

G. Mahler, prir. / *arr.* **R. Kornfeil:** Ich bin der Welt abhanden gekommen
(štiri izbrane pesmi / *four selected songs)*

A. Berg: Štiri skladbe, op. 5 / *Four Pieces for clarinet and piano, Op. 5*

M. Lipovšek: Tri pravljice za klarinet in klavir
Three fairy-tales for clarinet and piano

L. Lebič: Invokacija (In memoriam Primož Ramovš)
Invocation (In memoriam Primož Ramovš)

T. Vulc: Oblaki so rudeči, Petelinček je zapieu (posvečeno Duu Claripiano)
The clouds are red, The little rooster crowed (dedicated to Duo Claripiano)

Duo Claripiano sestavljata pianistka *Tatjana Kaučič* in klarinetist *Dušan Sodja*, ki ju ljubezen povezuje v glasbi in zasebno, kar se zrcali v njunih bleščečih izvedbah, polnih ljubezni in ponotranjene občutenosti. Glasbenika, zaposlena v Slovenski filharmoniji, sta Claripiano ustanovila leta 1994 in nanizala vrsto odmevnih koncertov doma in v tujini, uspešnih projektov ter ustvarila bogato diskografijo, v kateri izstopajo dela slovenskih skladateljev. Slovenski skladatelji so ju imenovali za ambasadorja slovenske glasbe. Z njimi se predstavljata po svetu, od Ljubljane do Beograda, Prage, Stockholma, Edinburgha, Salzburga in Madrida vse do Erevana, Los Angelesa in Kitajske. Diplomirala sta na ljubljanski Akademiji za glasbo in magistrirala na Univerzi Mozarteum v Salzburgu. Posebno noto pa so njunemu ustvarjanju dodali: fagotist Božidar Tumpej, skladatelj Ivo Petrić in pianist Anthony Spiri na Visoki šoli za glasbo v Kölnu. Klarinet in klavir bosta ob tej priložnosti zazvenela v dveh vrhunskih stvaritvah *R. Schumanna* in *A. Berga* iz železnega repertoarja ter priredbi *Mahlerjevih* orkestriranih pesmi iz različnih opusov, ki so poseben izziv samo za dva izvajalca. Tri skladbe slovenskih skladateljev treh generacij *Lipovška*, *Lebiča* in *Vulčeve* zaznamujeta odličnost in pripadnost vokalu, ki ga tokrat prepuščajo klarinetu.

Claripiano *is a duo consisting of pianist* Tatjana Kaučič *and clarinettist* Dušan Sodja, *whom love has united not only in music but also in life. This intimate connection is reflected in brilliant performances full of love and feeling. The two musicians, both members of the Slovenian Philharmonic Orchestra, founded Claripiano in 1994, since which time they have performed numerous successful concerts both in Slovenia and abroad, worked on a range of successful projects and created an extensive discography in which works by Slovene composers have a prominent place. Slovene composers call them "ambassadors of Slovene music" because they perform their works throughout the world, from Ljubljana to Belgrade, Prague, Stockholm, Edinburgh, Salzburg and Madrid and all the way to Yerevan, Los Angeles and even China. Both members of the duo are graduates of the Ljubljana Academy of Music and completed postgraduate studies at the Mozarteum in Salzburg. Their creative journey has benefited in particular from their association with bassoonist Božidar Tumpej, composer Ivo Petrić and pianist Anthony Spiri at the Hochschule für Musik in Cologne. On this occasion the clarinet and piano will be heard in two masterful works by Schumann and Berg from the standard repertoire and arrangements of a selection of* Mahler's *orchestral songs, which represent a particular challenge for a duo. Three works by Slovene composers of three different generations* –Lipovšek, Lebič *and* Vulc – *share the same compositional excellence and affinity for the voice. The vocal part is taken here by the clarinet.*

Vstopnice / *Tickets*: 19 €

12. 8. ob 20.00 */ at 8.00 pm*
Viteška dvorana */ Knights' Hall*
Križanke

BOŽO PARADŽIK
kontrabas / *double bass*

HANSJACOB STAEMMLER
klavir / *piano*

Program / *Programme*:

A. Pärt: Spiegel im Spiegel / *Mirror in the Mirror*

J. Brahms: Sonata za violončelo in klavir št. 1 v e-molu, op. 38 / *Cello Sonata No. 1 in E minor, Op. 38*

L. van Beethoven: Sonata za violončelo in klavir št. 2 v g-molu, op. 5/2 / *Cello Sonata No. 2 in G minor, Op. 5/2*

M. Bonis: Sonata za violončelo in klavir v F-duru, op. 67 / *Cello Sonata F major, Op. 67*

Božo Paradžik, rojen leta 1969 v Zagrebu, je diplomiral na Akademiji za glasbo v Pragi v razredu Jiřija Hudeca. Od leta 2000, ko je izdal solo debitantski CD pri založniški hiši EMI, je ustvaril impresivno solistično kariero in postal eden mednarodno najuglednejših in najbolj iskanih solo kontrabasistov. Kot komorni glasbenik sodeluje z najsijajnejšimi instrumentalisti našega časa; pred tem je kot član različnih orkestrov igral pod taktirko najpomembnejših dirigentov. Izjemno znanje predaja tudi na mlajše generacije. Od leta 2010 je docent za kontrabas na Visoki šoli za glasbo v Luzernu, poučeval je tudi na glasbenih akademijah v Amsterdamu, Detmoldu, Freiburgu im Breisgau in Lozani. Paradžikov široki repertoar sestavljajo predvsem dela od zgodnjega klasicizma do pozne romantike. Njegovi videi na spletni platformi youtube imajo skupaj več kot štiri milijone ogledov.
Pri klavirju ga bo spremljal *Hansjacob Staemmler*, ki je bil še kot študent na Visoki šoli za glasbo Hannsa Eislerja v Berlinu pianist Ansambla solistov Berlinske filharmonije. Študij je v Berlinu opravil pod mentorstvom Georga Save in ga zaokrožil na mojstrskih tečajih pri Danielu Barenboimu in Menahemu Presslerju. Danes spremlja številne znane glasbenike in solopevce po vsem svetu.

Božo Paradžik, *born in Zagreb in 1969, studied the double bass with Jirí Hudec at the Academy of Music in Prague. Since 2000, when he released his debut CD on EMI, he has built an impressive career as a soloist and become one of the internationally most renowned and sought after double bassists in the world. As a chamber musician he works with the finest instrumentalists of our time; as a member of various orchestras, he has played under the baton of the most important conductors. He also enjoys passing on his great expertise to younger generations. He has been an assistant professor for double bass at the Lucerne University of Applied Sciences and Arts since 2010 and has also taught at the academies of music in Amsterdam, Detmold, Freiburg im Breisgau and Lausanne. His extensive repertoire mainly covers works from the early Classical to the late Romantic periods. His YouTube videos have been viewed more than 4 million times.*
He will be accompanied on the piano by Hansjacob Staemmler, *who began playing with the Ensemble Berlin, consisting of soloists from the Berlin Philharmonic, while still a student at the Hochschule für Musik Hanns Eisler in Berlin. He completed his studies in Berlin under Georg Sava and has attended masterclasses with Daniel Barenboim and Menahem Pressler. Today he accompanies numerous well-known musicians and singers throughout the world.*

Vstopnice / *Tickets*: 19 €

13. 8. ob 20.30 */ at 8.30 pm*

Peklensko dvorišče */ Devil's Courtyard*, **Križanke**

Rezervna lokacija v primeru slabega vremena je Viteška dvorana Križank. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si. */ The alternative location in case of bad weather is Knights' Hall, Križanke. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

Foto / *Photo*: Villi Bonati - Parma

ČRTOMIR ŠIŠKOVIČ
violina / *violin*

Program / *Programme*:

G. Tartini

Sonata v d-molu, Br. d3 / *Sonata in D minor, B.d3*

Sonata VI v e-molu, Br. e1 / *Sonata VI in E minor, B. e1*

Sonata XXIV v D-duru, Br. D4
Sonata XXIV in D major, B.D

Sonata XVII v D-duru, Br. D2
Sonata XVII in D major, B.D2

Sonata VII v a-molu, Br. a1
Sonata VII in A minor, B.a1

Tržaški violinist in violist *Črtomir Šiškovič* se več kot dve desetletji posveča izvajanju baročne glasbe; uporablja violino in lok iz tega obdobja. Središče njegovega repertoarja predstavlja Giuseppe Tartini in njegovi učenci, čigar skladbe skrbno preučuje in snema že vrsto let. Posebno velja omeniti njegov izvrsten posnetek vseh 31 Tartinijevih sonat za violino solo. Študij je opravljal na Konservatoriju Giuseppe Tartini v Trstu in na Visoki šoli za glasbo v Kölnu ter pri Francu Gulliju na univerzi v Bloomingtonu. Kot solist je nastopal s Simfoniki RTV Slovenija, A. Toscanini iz Parme in San Rema pa tudi s Slovensko, Sanktpeterburško in Rensko filharmonijo, komornimi orkestri iz Budimpešte in Cappelle Istropolitane iz Bratislave. Je profiliran komorni glasbenik, ki snema za domače in italijanske radijske ter televizijske hiše. Koncertiral je po vsej Evropi, v ZDA, na Japonskem, Kitajskem in v Mongoliji. Leta 2001 je kot član Godalnega kvarteta Tartini prejel nagrado Prešernovega sklada. V zadnjih letih se posveča tudi dirigiranju.

The Trieste-born violinist and violist Črtomir Šiškovič *has been devoting himself exclusively to the performance of Baroque music for more than two decades, and uses a violin and bow from that period. His repertoire centres on the works of Giuseppe Tartini and his pupils, whose compositions he has been carefully studying and recording for a number of years. Particularly worth mentioning is his outstanding recording of all 31 of Tartini's sonatas for violin solo. A graduate of the Giuseppe Tartini Conservatory in Trieste and the Hochschule für Musik in Cologne, he also studied with Franco Gulli at Indiana University in Bloomington. He has performed as a soloist with the RTV Slovenia Symphony Orchestra, the Orchestra Sinfonica A. Toscanini di Parma, the Orchestra Sinfonica di Sanremo, the Slovenian Philharmonic, the St Petersburg Philharmonic and the Rheinische Philharmonie, and also with the Budapest Chamber Orchestra and the Cappella Istropolitana of Bratislava. He is an accomplished chamber musician who has recorded for both Slovene and Italian radio and television channels. He has performed concerts throughout Europe and in the USA, Japan, China and Mongolia. In 2001 he won a Prešeren Fund Prize as a member of the Tartini Quartet. In recent years he has also dedicated himself to conducting.*

Vstopnice / *Tickets*: 19 €

18. 8. ob 20.30 */ at 8.30 pm*
Kongresni trg */ Congress Square*

KONCERT OPERNIH ARIJ
CONCERT OF OPERA ARIAS

Solista */ Soloists*:
Anna Netrebko, sopran */ soprano*
Yusif Eyvazov, tenor

Orkester Slovenske filharmonije */ Slovenian Philharmonic Orchestra*
Michelangelo Mazza, dirigent */ conductor*

Program */ Programme*:

G. Verdi: Uvertura iz opere Nabucco */ Overture from the opera Nabucco*

G. Verdi: "Ben io t'invenni", arija Abigaille iz opere Nabucco */ Aria of Abigaille from opera Nabucco*

G. Verdi: "Ah! Si ben mio", arija Manrica iz opere Trubadur */ Aria of Manrico from the opera Il Trovatore*

A. Dvořak: "Měsíčku na nebi hlubokém", arija Rusalke iz opere Rusalka
Aria of Rusalka from the opera Rusalka

P. Mascagni: "Mamma, quell vino e generoso", arija Turrida iz opere Cavalleria Rusticana */ Aria of Turiddu from the opera Cavalleria Rusticana*

E. Curtis: Non ti scordar di me

G. Puccini: "Vissi d'arte", arija Florie Tosce iz opere Tosca */ Aria of Floria Tosca from the opera Tosca*

G. Puccini: "E lucevan le stelle", arija Maria Cavaradossija iz opere Tosca
Aria of Mario Cavaradossi from the opera Tosca

G. Puccini: Intermezzo iz opere Manon Lescaut */Intermezzo from the opera Manon Lescaut*

G. Puccini: "Vogliatemi bene", duet B. F. Pinkertona in Cio-Cio San iz opere Madama Butterfly */ Duet of B. F. Pinkerton and Cio-Cio San from the opera Madame Butterfly*

Nerazdružljivi par tako v zasebnem življenju, kot tudi na odru, *Ana Netrebko* in *Jusif Ejvazov*, ustvarjata vse od prve skupne uprizoritve Puccinijeve opere Manon Lescaut v Rimu leta 2014. Očarljiva in karizmatična ruska sopranistka, Ana Netrebko, z občudujočimi glasovnimi sposobnostmi in vznemirljivim tonom ter prvovrstnim igralskim talentom, danes velja za operni idol. Njej raznolik repertoar se v zadnjem času najpogosteje dotika del pozne romantike. Vokalna zrelost pa ji omogoča uprizoritve osrednjih vlog v operah Verdija in Wagnerja. Azerbajdžanski tenorist Jusif Ejvazov je svojo mednarodno kariero začel z odmevnim nastopom v vlogi Turrida v Mascagnijevi Cavallerii rusticani v Milanu. Po tem je nizal uspeh za uspehom po vsem svetu in postal eden najbolj zaželenih tenoristov svoje generacije. Ikonski operni duo bo spremljal Orkester Slovenske filharmonije, ki ga bo vodil *Michelangelo Mazza*. Italijanski operni dirigent je debitiral z Verdijevim Falstaffom v Theatro Municipal São Paulo v Braziliji in si kmalu zgradil mednarodni ugled, ki ga še dodatno utrjuje z rednim sodelovanjem z opernim zvezdnim duom in dirigira orkestrom na raznoraznih gala koncertih po najprestižnejših koncertnih dvoranah po svetu.

Anna Netrebko *and* Yusif Eyvazov *have been an inseparable couple both in life and on stage ever since their first performance together in Puccini's opera Manon Lescaut in Rome in 2014. The enchanting and charismatic Russian soprano Anna Netrebko, with her astonishing vocal abilities, thrilling tone and first-rate acting talent, is today an operatic idol. In recent years her varied repertoire has tended to focus on works from the late Romantic period, and her vocal maturity enables her to take on the central roles in the operas of Verdi. The Azerbaijani tenor Yusif Eyvazov began his international career with a sensational performance as Turiddu in Mascagni's Cavalleria rusticana in Milan. This was followed by success after success around the world and he has become one of the most sought-after tenors of his generation. The iconic duo will be accompanied by the Slovenian Philharmonic Orchestra conducted by* Michelangelo Mazza. *The Italian conductor made his operatic debut with Verdi's Falstaff at the Theatro Municipal de São Paulo in Brazil and quickly built an international reputation, further enhanced by regular collaborations with the international opera stars Anna Netrebko and Yusif Eyvazov at gala concerts in the world's most prestigious concert halls.*

Vstopnice / *Tickets*: 199, 149, 99, 69 €

Častni pokrovitelj dogodka je veleposlanik Ruske federacije, nj. eksc. gospod Timur Eyvazov.
The honorary patron of the event is his excellency Timur Eyvazov, ambassador of the Russian Fedeeration.

slovenska filharmonija

Orkester Slovenske filhamonije je rezidenčni orkester Festivala Ljubljana 2020. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2020 Ljubljana Festival.*

Sponzor / *Sponsor*:

RIKO
Globalni inženiring za srečo ljudi

20. 8. ob 20.30 */ at 8.30 pm*
Kongresni trg */ Congress Square*

Guiseppe Verdi:
NABUCCO
opera

Operni ansambel SNG Opera in balet Ljubljana
Opera ensemble of the Slovenian National Theatre Opera and Ballet Ljubljana

Riccardo Zanellato, bas
Gianluca Marcianò, dirigent / *conductor*
Detlef Soelter, režiser in scenograf / *stage director and scenographer*

Zasedba / *Cast*:
Nabucco: **Marko Kobal**
Ismaele: **Branko Robinšak**
Zaccaria: **Riccardo Zanellato**
Abigaille: **Dragana Radaković** k. g.
Fenena: **Elena Dobravec** / **Norina Radovan**
Véliki duhoven / *High priest*: **Zoran Potočan**
Abdallo: **Rusmir Redžić** / **Aljaž Žgavc**
Anna: **Sandra Vidovič Mlakar**

Opera *Nabucco* je postala široko prepoznavna in priljubljena predvsem zaradi zbora sužnjev, Splavaj, misel (Va, pensiero). Mladi italijanski skladatelj Giuseppe Verdi je s svojo tretjo opero, ki so jo izvedli v milanski Scali, dosegel triumf, s katerim si je tlakoval pot do svetovne slave in vpis v zgodovino glasbe. Lepota te opere temelji na ekspresivnih recitativih, ki se iztekajo v lirične arije in ansamble. Najvidnejšo vlogo v operi pa ima prav zbor.

Starozavezna biblijska zgodba o osvoboditvi Hebrejcev izpod babilonskega suženjstva je Verdija tako navdihnila, da je na besedilo Temistocla Solere ustvaril popolno prispodobo in takrat aktualno sliko o usodi svojega naroda, ki se je boril za osvoboditev izpod jarma habsburške monarhije. To je vplivalo, da je Verdi nehote (ali hote) postal simbol narodovega prebujenja in združevanja. Poleg tega Nabucco, ob boju asirskega voditelja Nabukadnezarja proti Izraelcem, vsebuje ljubezenski zaplet med Nabuccovima hčerama, Feneno in spletkarsko Abigailo, ki si prizadevata za ljubezen izraelskega voditelja Izmaela.

V SNG Opera in balet Ljubljana je bila opera Nabucco prvič uprizorjena leta 1959, ponovno pa ob stoti obletnici skladateljeve smrti, leta 2001.

Verdi's opera Nabucco *owes much of its fame and popularity to the "Chorus of Hebrew Slaves", beginning with the words* "Va, pensiero" *("Fly, thought"). With his third opera, which debuted at La Scala in Milan, the young Italian composer Giuseppe Verdi achieved a triumph that paved his path to worldwide fame and permanently inscribed his name in the history of music. The beauty of this opera rests on its expressive recitatives that flow into lyrical arias and ensembles. The most prominent role in the opera, however, is that of the chorus.*

The Old Testament story of the freeing of the Israelites from their Babylonian captivity inspired Verdi to such an extent that he used Temistocle Solera's libretto to create a perfect allegory of the fate of his own nation, which at that time was struggling to free itself from the yoke of the Habsburg Empire. One effect of this was that Verdi (willingly or otherwise) became a symbol of the Risorgimento. As well as Babylonian king Nebuchadnezzar's war with the Israelites, the plot of Nabucco includes a love story involving his daughters – Fenena and the scheming Abigaille – and Ismaele, leader of the Israelites.

Nabucco was first staged at the Ljubljana Opera in 1959 and was revived in 2001 to mark the centenary of Verdi's death.

Vstopnice / *Tickets*: 35, 29, 25, 19 €

24. in / *and* **25. 8. ob 20.00** / *at 8.00 pm*
Gallusova dvorana / *Gallus Hall*
Cankarjev dom

LOLITA
muzikal / *musical*

Gledališče LDM Novaya Scena / ***LDM. Novaya Stsena***
Ansambel Profesionalne plesne šole Jagger
Dancers of the Jagger Professional Dance School

Avtorica predstave in producentka
Author and producer: **Irina Afanasjeva**
Glasba, aranžmaji in zvok / *Music, arrangements and sound*: **Anton Tanonov**
Režiserja / *Directors*: **Irina Afanasjeva**, **Svjatoskav Meljnikov**
Avtorica koreografskega koncepta
Choreographic concept: **Anastasia Melnikova**
Koreograf / *Choreographer*: **Svjatoskav Meljnikov**
Scena in kostumografinja / *Set design and costume design*: **Irina Afanasjeva**
Scenografinja / *Set design*: **Sofia Tjuremnova**

Zasedba / *Cast*:
Lolita: **Evdokija Malevskaja**
Oswald Rayner (Humbert): **George Novitski**
Ana Virubova: **Natalia Faerman**
Duša Lolite / *The soul of Lolita*: **Darja Česnokova**
Gregorij / *Gregory*: **Vsevolod Makarov**
Mladi Gregorij / *Young Gregory*: **Anton Avdejev**
Madama Ju-Ju / *Madam Ju-Ju*: **Margarita Kolganova**
Felix: **Vasilij Turkin**
Hudič / *Demon*: **Sergej Hudjakov**

Baletni solisti / *Ballet soloists*: **Evgenij Česnokov**, **Sofija Roždestvenskaja**, **Ariana Kabanova**

Ansambel Profesionalne plesne šole Jagger
Dancing Troupe of the Jagger Professional Dance School

Gledališče LDM Novaya Scena iz Sankt Peterburga znova prihaja v Slovenijo. Po odmevnem debiju iz preteklega poletja s spektakularnim *Mojstrom in Margareto* ter nekonvencionalnim *Evgenijem Onjegonim* se vrača z briljantno mojstrovino čutnosti, pogubne ljubezni in erotike. Muzikal *Lolita* ima le malo skupnega z romanom Vladimira Nobokova – z obskurno zgodbo, ki govori o sprevrženi in tragični romanci, da jo težko imenujemo romanca. Skupna ostaja le temačnost in groza, v katero nas lahko zapelje uničujoča ljubezen. Muzikal Lolita ustvarjata mednarodna koprodukcijska ekipa s pevskimi zvezdami ruskih muzikalov in razkošen baletni ansambel z impozantno koreografijo, mikavnimi kostumi in inovativno interaktivno kuliso s posebnimi vizualnimi učinki. Lolita prikazuje še poslednjih nekaj sončnih dni zlate dobe Rusije pred padcem v brezno, v krvavo leto 1916. Lolita je simbol čistosti, prepovedani sad, obljubljeni raj, nad katerim se pne svod peklenskega ognja. Ljubezen od nekdaj narekuje ženska, čeprav je ta nedolžna nimfeta še otrok ali pa hudičeva hči, ki prebudi v nas zver. Lolita je zastrašujoča ljubezen, ki vodi v smrt; je eros-tanatos.

St Petersburg's LDM Novaya Scena *theatre company returns to Slovenia for this year's Ljubljana Festival. Following its stunning Ljubljana debut last summer with a spectacular* The Master and Margarita *and an unconventional* Eugene Onegin, *the company returns with a brilliant masterpiece of sensuality, fateful love and eroticism. The musical* Lolita *has little in common with Vladimir Nabokov's novel – the dark story of a perverse and tragic romance that can hardly be called a romance. All they have in common is the darkness and horror into which a destructive love can lead us. Lolita is the creation of an international co-production team with singing stars from Russian musical theatre and a magnificent corps de ballet, featuring stunning choreography, dazzling costumes and an innovative interactive backdrop with special visual effects. Lolita also portrays the last few sunny days of the golden age of Russia before the fall into the abyss in the bloody year of 1916. Lolita herself is a symbol of purity, a forbidden fruit, a promised paradise with a vault of hellfire rising above it. Love has always been dictated by woman, be she an innocent nymphet, still a child, or a devil's daughter who awakens the beast in us. Lolita is the frightening love that leads to death; she is Eros-Thanatos.*

Muzikal se izvaja delno v angleškem jeziku.
The musical is performed partly in English.

Vstopnice / *Tickets*: 49, 35, 29, 19 €

Častni pokrovitelj dogodka je veleposlanik Ruske federacije, nj. eksc. gospod Timur Eyvazov.
The honorary patron of the event is his excellency Timur Eyvazov, ambassador of the Russian Fedeeration.

Sponzor / *Sponsor* (24. 8.):

SPAR

Sponzor / *Sponsor* (25. 8.):

TelekomSlovenije

26. 8. ob 20.30 / *at 8.30 pm*
Kongresni trg / *Congress Square*

JONAS KAUFMANN
tenor

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra
Jochen Rieder, dirigent / *conductor*

Nemški tenorist *Jonas Kaufmann* je znan kot operni in koncertni pevec z izvrstno tehniko. Z izjemnimi karizmatičnimi uprizoritvami se enako dobro znajde v osrednjih vlogah nemškega, francoskega in italijanskega opernega repertoarja kot tudi v intimnih samospevih nemškega *lieda*. Že med študijem na Visoki šoli za glasbo v Münchnu je začel nastopati v manjših vlogah v dveh osrednjih opernih hišah v Münchnu, nato se je zaposlil v Državni operi v Saarbrücknu. Leta 1999 je prvič gostoval na Festivalu v Salzburgu, sledili so vrhunski nastopi v najsijajnejših operah in dvoranah po svetu; leta 2001 je debitiral v Čikagu, leta 2004 v londonski Kraljevi operi. Več let je bil angažiran v Operi v Zürichu, medtem je slavil uspeh v Metropolitanski operi. Operno zvezdo bo spremljal Simfonični orkester RTV Slovenija, ki ga bo vodil *Jochen Rieder*. Nemškega dirigenta je kariera vodila od Karlsruheja v Bremen in nato v Zürich.
Z Jonasom Kaufmannom ju povezuje dolgoletno in intenzivno glasbeno prijateljstvo, ki ju je popeljalo na koncertno potovanje od Barbican Centra v Londonu do sydneyjske opere, Centra umetnosti v Seulu, v dvorano Carnegie v New Yorku in se še kar nadaljuje z bleščečimi mednarodnimi uspehi.

German tenor Jonas Kaufmann *is an opera singer and recitalist known for his outstanding technique and remarkably charismatic performances, who is equally at home in the leading roles of the German, French and Italian operatic repertoire and the intimate settings of German* Lieder. *He began appearing in minor roles at the two major opera houses in Munich while still a student at the city's Hochschule für Musik und Theater, after which he joined the Staatstheater in Saarbrücken. His Salzburg Festival debut in 1999 was followed by notable performances in the world's most prestigious opera theatres and concert halls. He made his US debut in Chicago in 2001 and debuted at the Royal Opera House in London in 2004. He was engaged at the Zürich Opera House for several years, during which time he also enjoyed success at the Metropolitan Opera in New York. He will be accompanied by the RTV Slovenia Symphony Orchestra under* Jochen Rieder, *a German conductor whose career has taken him from Karlsruhe via Bremen to the Zürich Opera House. He and Jonas Kaufmann enjoy a long-standing and intense musical friendship that has seen them perform together in venues ranging from the Barbican Centre in London to the Sydney Opera House in Australia and from the Seoul Arts Centre in South Korea to Carnegie Hall in New York, and continues to this day with one dazzling international success after another.*

Vstopnice / *Tickets*: 149, 99, 69, 49 €

RTV SLO | **SIMFONIČNI**ORKESTER **RTV**SLOVENIJA

Sponzor / *Sponsor*:

TRIMO

27. 8. ob 20.30 / *at 8.30 pm*
Preddverje Križank / *Križanke Foyer*

Foto / *Photo*: A. Rebolj

Evripid: ALKESTIDA
Euripides: ALCESTIS

Gledališče Marina Držića / *Marin Držić Theatre*

Režiserka / *Stage director*: **Livija Pandur**
Avtorica priredbe in dramaturginja
Adaption and dramaturgy: **Lada Kaštelan**
Scenograf / *Set design*: **Sven Jonke (Numen)**
Kostumografinja / *Costume design*: **Danica Dedijer**
Oblikovalka svetlobe / *Light design*: **Vesna Kolarec**
Avtorja glasbe / **Composers**: **Primož Hladnik**, **Boris Benko (Duo Silence)**

Zasedba / *Cast*:
Katarina Stegnar, **Igor Kovač**, **Glorija Šoletić**, **Zdeslav Čotić**, **Mirej Stanić**, **Bojan Beribaka**, **Hrvoje Sebastijan**, **Nika Lasić / Marija Šegvić**, **Vini Jurčić**

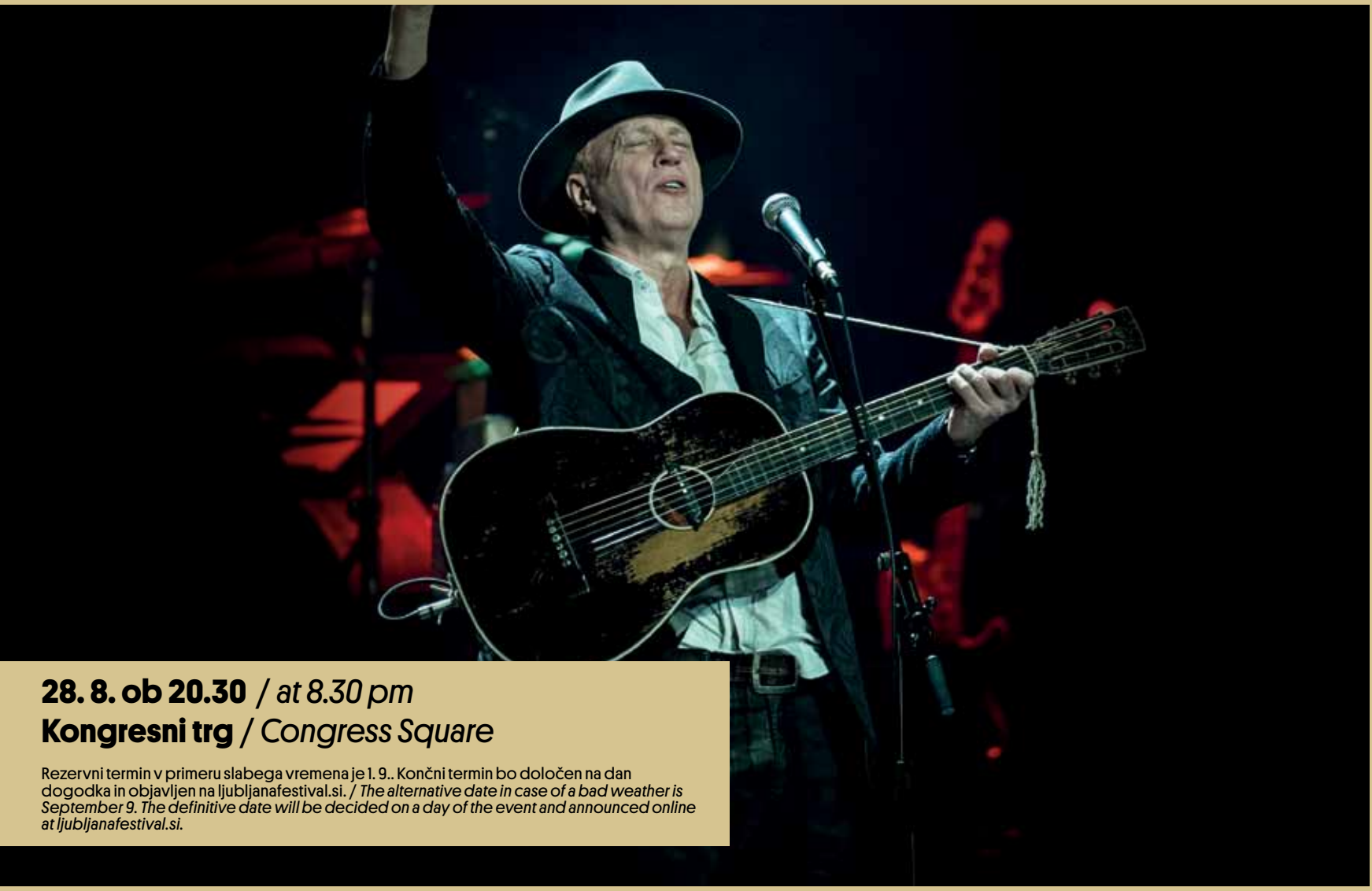
Alkestida je junakinja antične tragedije s srečnim koncem, ki jo je grški pisec Evripid napisal leta 438 p. n. št. Kljub starosti pa je presenetljivo aktualna, saj nam poskuša pretanjeno in dvoumno odgovoriti na temeljna eksistencialna vprašanja o smrti, izgubi in vlogi ženske v moški družbi. Alkestida žrtvuje svoje življenje za šibkega moža in namesto njega prostovoljno odide v Podzemlje, da ga reši smrti. Srboriti polbog Heraklej je z nepovabljeno gostjo nezadovoljen in jo odslovi iz hiše gorja ter vrne v življenje. Alkestida Lade Kaštelan, ki jo je priredila za *Gledališče Marina Držića iz Dubrovnika*, se je poglobila v esenco skrivnostnih Evripidovih sporočil in jih z občutkom odstirala, ne da bi podajala enostranske odgovore. Pod režijo je podpisana mednarodno uveljavljena slovenska režiserka *Livija Pandur*, prejemnica nagrade za življenjsko delo Združenja dramskih umetnikov Slovenije v 2018, ki je profesionalno razpeta med Slovenijo, Nemčijo, Španijo in Hrvaško.

Alcestis *is the heroine of a tragedy with a happy ending, written in 438 BC by the ancient Greek playwright Euripides. Despite its age, the work is still surprisingly relevant and attempts, in a subtle and ambiguous manner, to answer fundamental existential questions about death, loss and the role of women in a male-dominated society. Alcestis sacrifices her own life for her weak husband and voluntarily descends to the underworld in his place in order to save him from death. Dissatisfied with his uninvited guest, the irascible demigod Heracles dismisses her from the house of woe and restores her to life. This version of Alcestis, adapted by Lada Kaštelan for* Dubrovnik's Marin Držić Theatre, *plunges deeper into the essence of Euripides's mysterious messages and sensitively discloses them without proffering simple answers. The play is directed by the internationally acclaimed Slovene director* Livija Pandur, *the winner of the Slovenian Association of Dramatic Artists' lifetime achievement award in 2018, who divides her professional life among Slovenia, Germany, Spain and Croatia.*

Vstopnice / *Tickets*: 29, 25 €

Sponzor / *Sponsor*:

interEnergo
a kolag company
NENEHNO V POGONU



28. 8. ob 20.30 */ at 8.30 pm*
Kongresni trg */ Congress Square*

Rezervni termin v primeru slabega vremena je 1. 9.. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. */ The alternative date in case of a bad weather is September 9. The definitive date will be decided on a day of the event and announced online at ljubljanafestival.si.*

Foto / *Photo*: M. Mirt

VLADO KRESLIN
z gosti / *with guests*

Žameten glas *Vlada Kreslina* in njegova neizmerna poetičnost ustvarjata že več desetletji posebno slovensko glasbeno zgodbo z razprodanimi koncerti in izjemno množico oboževalcev vseh starosti. Mehkoba, ujeta v melodijo, in brezčasna sporočila o življenjskih modrostih, ki opredeljujejo glasbo Vlada Kreslina, so posneti na zavidljivo diskografijo z dolgim seznamom uspešnic. Čeprav izhaja iz rockerskih voda, iz skupin Horizont in Martin Krpan, s katerimi se je uveljavljal v mladosti, se je njegov talent najizraziteje razkril v osebnoizpovednem žanru; v oživljanju ljudske glasbe na presečišču kantavtorstva in šansona. Tukaj sta mu stala ob strani Beltinška banda in Mali bogovi. Glasba Vlada Kreslina lahko prikliče solzo ganjenosti na obraz, stisne zaljubljene v objem in dvigne poslušalce na plesišče. Vlado Kreslin bo tudi letos zapel v Križankah poletju v slovo.

Vlado Kreslin's *velvet voice and endlessly poetic words have been creating a special Slovene musical story for decades, with sold-out concerts and a huge number of fans of all ages. The softness of the melodies and the timeless messages full of wisdom that define the music of Vlado Kreslin are captured in an impressive discography that includes a long list of hits. Although his background is in rock music, specifically the groups Horizont and Martin Krpan, with which he established his career as a young man, his talent has revealed itself most clearly in a personal, confessional genre, in a revival of folk music that lies at the intersection between the singer-songwriter genre and traditional chanson. He will be joined on stage in Ljubljana by Beltinška Banda and Mali Bogovi.*
Vlado Kreslin's music can move an audience to tears, join lovers in an embrace and get the crowd moving on the dancefloor. Once again this year, Kreslin will sing a farewell to summer at Križanke.

Vstopnice / *Tickets*: 29 €

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

Sponzor / *Sponsor*:

UniCredit Bank

30. 8. ob 20.30 */ at 8.30 pm*
Kongresni trg */ Congress Square*

Zaključek 68. Ljubljana Festivala
Closing of the 68th Ljubljana Festival

FILHARMONIČNI ORKESTER MILANSKE SCALE

LA SCALA PHILARMONIC ORCHESTRA

Fabio Luisi, dirigent */ conductor*
Solist */ Soloist*: **Alessandro Taverna**, klavir */ piano*

Program */ Programme*:

C. M. von Weber: Uvertura Oberon
Oberon Overture

L. van Beethoven: Koncert za klavir in orkester št. 4 v G-duru, op. 58 */ Piano Concerto No. 4 in G major, Op. 58*

L. van Beethoven: Simfonija št. 6 v F-duru, op. 68 "Pastoralna" */ Symphony No. 6 in F major, Op. 68 "Pastoral"*

Zaključni koncert Ljubljana Festivala označuje preplet vrhunskih italijanskih glasbenikov. *Filharmonični orkester milanske Scale* je leta 1982 ustanovil Claudio Abbado z glasbeniki iz tega gledališča s ciljem razvijati simfonični repertoar v kontekstu operne tradicije Scale. Prvi dirigent je bil Carlo Maria Giulini, Riccardo Muti pa njegov naslednik (med letoma 1987 in 2005). Filharmonija tesno sodeluje z dirigenti Scale: Riccardom Chaillyjem, Danielom Hardingom, Danielejem Gattijem in Valerijem Gergijevim, ki je častni član skupaj z Georgesom Prêtrejem, Lorinom Maazelom in Wolfgangom Sawallischem. *Fabio Luisi* je umetniški vodja Simfoničnega orkestra v Dallasu in Züriške Opere ter glavni dirigent Danskega državnega simfoničnega orkestra. Je prejemnik Brucknerjevega prstana, nagrade, ki jo podeljujejo Dunajski simfoniki in častnega državnega naziva *Cavaliere* (vitez) Republike Italije. *Alessandro Taverna*, lavreat klavirskih tekmovanj v Minessoti, Londonu, Leedsu in Busoni v Bolzanu, z interpretacijami navdušuje stroko po vsem svetu. O njem pišejo, da je »naravni naslednik rojaka Artura Benedettija Michelangelija« in da njegova glasba »popelje naša občutja v njegove rodne Benetke« ter »vzbuja občudovanje«.

The closing concert of the Ljubljana Festival brings some of Italy's finest musicians to the Slovenian capital. The La Scala Philarmonic Orchestra *was established in 1982 by Claudio Abbado and the musicians of the Teatro alla Scala in Milan, with the objective of developing a symphonic repertoire in order to add a further dimension to La Scala's great operatic tradition. The orchestra's first conductor was Carlo Maria Giulini. He was succeeded by Riccardo Muti (principal conductor from 1987 to 2005). The orchestra works closely with conductors from La Scala, including Riccardo Chailly, Daniel Harding, Daniele Gatti and Valery Gergiev, the last of whom is an honorary member along with Georges Prêtre, Lorin Maazel and Wolfgang Sawallisch.* Fabio Luisi *is music director of the Dallas Symphony Orchestra, general music director of the Zurich Opera and principal conductor of the Danish National Symphony Orchestra. He is a recipient of the Bruckner Ring (awarded by the Vienna Symphony Orchestra) and a Cavaliere Ufficiale (Knight Officer) of the Order of Merit of the Italian Republic.* Alessandro Taverna *has won major prizes at the Minnesota Piano-e-Competition, the London International Piano Competition, the Leeds International Piano Competition and the Busoni Piano Competition in Bolzano and his performances have impressed critics and audiences throughout the world. Critics have hailed him as the "natural successor to his great compatriot Arturo Benedetti Michelangeli" and have said of his music-making that it "stimulates the senses as does a visit to his native Venice" and "gives rise to a feeling of wonderment".*

Vstopnice / *Tickets*: 69, 49, 29, 19 €

Glavni sponzor / *General sponsor*:

SPAR

Sponzor orkestra / *Sponsor of the orchestra*:

UniCredit Bank

Istituto italiano di cultura Lubiana

Ambasciata d'Italia Lubiana

#VIVERE ALL'ITALIANA

2. 9. ob 20.30 */ at 8.30 pm*
Preddverje Križank */ Križanke Foyer*

Wajdi Mouawad:
VSI PTICE
BIRDS OF A KIND

Režija / *Director*: **Ivica Buljan**
Dramaturgija / *Dramaturgy*: **Diana Koloini**
Producenta / *Producers*: **Branislav Cerović**, **Sandra Ristić**
Scenograf / *Set design*: **Aleksandar Denić**
Kostumografinja / *Costume design*: **Alan Hranitelj**
Skladatelj / *Composer*: **Mitja Vrhovnik Smrekar**
Oblikovanje luči in video / *Light and sound design*: **Sonda 13** in **Toni Soprano Meneglejte**
Lektor / *Language editor*: **Jože Faganel**
Prevajalec v slovenščino / *Translator*: **Nace Fock**

Fotografinja / Photographer: **Barbara Čeferin**
Asistentka dramaturgije / *Dramaturgy assistant*: **Manca Majeršič Sevšek**
Asistentka kostumografije / *Costume design assistant*: **Slavica Janošević**
Tehnično vodstvo / *Technical management*: **Matej Primec**
Garderoba / *Clothing*: **Elleke van Elde**

Vznemirljiv dramski tekst *Wajdija Mouawada Vsi ptice* je po svetu zaslovel v prejšnji sezoni. Kanadski avtor libanonskega rodu, ki živi v Franciji, v družinski sagi o judovski družini z mednarodnimi koreninami izpostavlja Drugega kot absolutno idejo. Iz globine zgodovine vznikne lik muslimanskega diplomata, ki je ujet in izročen papežu kot darilo ter prisiljen preiti v katoličanstvo. Dogajanje v knjižnici univerze v New Yorku, kjer mladi raziskovalec genetike spozna doktorandko zgodovine, nas bliskovito popelje v teroristični napad v Jeruzalemu: Wahida raziskuje življenje arabskega diplomanta pred 500 leti, Eitan s svojo družino, s katero živi v Berlinu, išče izgubljeno babico. Vsi ptice je triler, aktualna politična uganka in čustveno nabita ljubezenska zgodba, ki v metaforični sliki človeštva kot planeta z vsemi pticami poskuša narediti korak dlje v izpraševanju vesti o vojni odgovornosti. Ivica Buljan se z gledališko režijo ukvarja od leta 1995 in režira tako v Sloveniji, rodni Hrvaški kot številnih evropskih državah. Za svoje delo je večkrat prejel mednarodne gledališke nagrade: je nagrajenec Borštnikovega srečanja, Prešernovega sklada in prejemnik francoskega viteza reda za umetnost in leposlovje. Od leta 2019 je direktor Hrvaškega narodnega gledališča v Zagrebu.

Wajdi Mouawad's drama Birds of a Kind *(Tous des oiseaux) shot to international fame last year. In this family saga about a Jewish family with international roots, Lebanese-Canadian playwright Mouawad, who is currently based in France, focuses on the Other as an absolute idea. From the depths of history appears the figure of a Muslim diplomat who is kidnapped and given to the Pope as a gift, whereupon he is forced to convert to Catholicism. The action of the play opens in the library of New York's Columbia University, where a young genetics researcher meets a historian writing her doctoral thesis, and then jumps to a terrorist attack in Jerusalem. Wahida is researching the life of an Arab diplomat from 500 years ago, while Eitan, who lives with his family in Berlin, is searching for his lost grandmother. Part political thriller and part emotionally charged love story,* Birds of a Kind *offers a metaphorical picture of humanity as a planet entirely populated by birds and attempts to go a step further in the examination of consciences with regard to responsibilities for war. Ivica Buljan has been a theatre director since 1995, working in Slovenia, his native Croatia and numerous European countries. He has won several international theatre awards for his work, including the Borštnik Ring at the Maribor Theatre Festival and a Prešeren Fund Prize. He is a Chevalier of the French Ordre des Arts et des Lettres. Since 2019 he has been the director of the Croatian National Theatre in Zagreb.*

Vstopnice / *Tickets*: 25 €

Koprodukcija / *Co-production*:

MiniTeater

FESTIVAL LJUBLJANA

Mestno gledališče Ptuj

Glavni sponzor / *General sponsor*:

Mercator

3. 9. ob 20.30 / *at 8.30 pm*

Kongresni trg / *Congress Square*

Rezervni termin v primeru slabega vremena je 4. 9.. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / *The alternative date in case of a bad weather is September 4. The definitive date will be decided on a day of the event and announced online at ljubljanafestival.si.*

Foto / *Photo*: Anže Vrabl

POLETNA NOČ – 75 let Big Banda RTV Slovenija

SUMMER NIGHT – 75 Years of RTV Slovenia Big Band

BIG BAND RTV SLOVENIJA in
SIMFONIČNI ORKESTER RTV SLOVENIJA
s priznanimi slovenskimi izvajalci
RTV SLOVENIA BIG BAND *and*
RTV SLOVENIA SYMPHONY ORCHESTRA
with renowned Slovenian musicians

Lojze Krajnčan, **Tadej Tomšič**, **Patrik Greblo**,
dirigenti / *conductors*

Tradicionalna Poletna noč bo tokrat pospremila poletje v jesen. Posvečena bo osrednjemu nosilcu nastanka in razvoja slovenske zabavne in jazzovske glasbe – nekoč Plesnemu orkestru Radia Ljubljana, danes *Big Bandu RTV Slovenija*. Trdne umetniške temelje je zasedbi postavil prvi dirigent in skladatelj filmske glasbe Bojan Adamič. Orkester je glasbeno zgodbo o uspehu od šestdesetih let prejšnjega stoletja pisal z izjemnim dirigentom Jožetom Privškom, ki mu je posvetil več kot 4000 priredb in skladb. Po Privškovi upokojitvi leta 1992 je dirigentsko vodstvo orkestra prevzel Lojze Krajnčan, poleg njega pa še Petar Ugrin, Milko Lazar, Emil Spruk, Tadej Tomšič in drugi, umetniško pa ga je od leta 2002 do 2013 vodil dotedanji saksofonist Hugo Šekoranja. V zadnjih dveh desetletjih tako njegove vrste sestavljajo mladi glasbeniki, ki so študij opravljali na znanih jazzovskih akademijah v tujini in so virtuozi na svojih glasbilih. Delo orkestra danes koordinirata Patrik Greblo in Lenart Krečič, pri umetniškem vodstvu pa sodelujejo tudi člani orkestra: Adam Klemm, Tomaž Gajšt, Aleš Avbelj in Blaž Trček. Svojih prvih 75 let bo Big Band RTV Slovenija proslavil v družbi najvidnejših slovenskih pevcev in jazzovskih solistov, ki jih je zaznamoval ta edinstveni profesionalni glasbeni sestav.

This years Summer night will escort summer in to autumn. The traditional concert will be dedicated to one of the pillars of popular music and big band jazz in Slovenia – the former radio Ljubljana Dance Orchestra, today's RTV Slovenia Big Band. *The orchestra's solid artistic foundations were laid by its first conductor Bojan Adamič, himself a noted composer of film music. From the 1960s onwards the orchestra's musical success story continued under the extraordinary Jože Privšek, who dedicated more than 4,000 arrangements and compositions to it. Following Privšek's retirement in 1992, the chief conductor's position was taken over by Lojze Krajnčan. Other conductors have included Petar Ugrin, Milko Lazar, Emil Spruk and Tadej Tomšič. From 2002 until 2013 the artistic director was Hugo Šekoranja, previously a saxophonist with the ensemble. For the last two decades the Big Band's members have included prominent young musicians who have studied at well-known jazz academies around the world and are virtuoso performers on their instruments. Today the Big Band's work is coordinated by Patrik Greblo and Lenart Krečič, with the following members also involved in its artistic direction: Adam Klemm, Tomaž Gajšt, Aleš Avbelj and Blaž Trček. The RTV Slovenia Big Band will celebrate its first 75 years in the company of some of Slovenia's most prominent singers and jazz soloists, whose careers have been marked by this unique professional ensemble.*

Vstopnice / *Tickets*: 49, 39, 19, 9 €

Koprodukcija / *Co-production*:

FESTIVAL LJUBLJANA

RTV SLO | BigBAND RTV SLOVENIJA

SIMFONIČNI ORKESTER RTV SLOVENIJA

Sponzor / *Sponsor*:

Plinovodi
Povezani z energijo

SPREMLJEVALNE PRIREDITVE 68. LJUBLJANA FESTIVALA
ACCOMPANYING EVENTS 68th LJUBLJANA FESTIVAL

USTVARJALNE DELAVNICE ZA OTROKE / *CREATIVE WORKSHOPS FOR CHILDREN*

OTROŠKE IN MLADINSKE DELAVNICE *CHILDREN'S AND YOUTH WORKSHOPS*

V sklopu 68. Ljubljana Festivala bodo organizirane različne likovne delavnice, namenjene radovednim ustvarjalnim otrokom. V sodelovanju s strokovno usposobljenimi mentorji bomo prispevali k razvoju umetniškega talenta, spodbujali njihovo kreativnost in spontanost ter se seznanjali z različnimi umetniškimi zvrstmi. Naš cilj je spodbujati otrokovo spontanost. Poletnih kreativnih delavnic se bodo lahko udeležili vsi otroci z veliko željo po spoznavanju umetnosti. Vse delavnice bodo brezplačne.

A range of art workshops for curious and creative children will take place under the aegis of the 68th Ljubljana Festival. In collaboration with professional art mentors, we will contribute to the development of their artistic talent, encourage their creativity and spontaneity and introduce them to a variety of artistic genres. Participation in the summer creative workshops will be open to all children who are interested in learning about art. All the workshops will be free of charge.

POLETNE KREATIVNE USTVARJALNICE *SUMMER CREATIVE WORKSHOPS*

Mala likovna kolonija *Little Art Colony*

13.–17. 7., Križanke

Izvajalci projekta / *Providers*:
Rea Vogrinčič, strokovna mentorica na področju likovne umetnosti / *professional art mentor*
Nastasja Kraljevska, splošnovsebinski koncept *concept and content*

Kratka vsebina / *Summary*:
Na Ljubljana Festivalu bodo kot spremljevalni del programa organizirane različne vodene tematske delavnice, namenjene ustvarjalnim šolskim otrokom. V počitniški program se bodo lahko vključili otroci brez predhodnega predznanja. V sodelovanju s strokovnimi pedagogi želimo pri otrocih spodbuditi njihovo lastno kreativnost ter jih seznaniti z različnimi umetniškimi teorijami in tehnikami. Predvsem pa jim želimo odpreti nova obzorja na njihovi ustvarjalni poti. Delavnice bodo potekale v sproščenem vzdušju Plečnikovih Križank. Vse delavnice bodo brezplačne.

The activities accompanying the programme of the Ljubljana Festival will include a range of themed workshops led by mentors. These will be aimed at creative children of school age. No previous knowledge is necessary in order to take part in the workshops. The aim is to encourage children's creativity and familiarise them with different artistic theories and techniques, in collaboration with teachers specialised in individual fields. Above all, we wish to open new horizons for the children on their own creative journey. The workshops will take place in the relaxed atmosphere of Plečnik's Križanke complex. All the workshops will be free of charge.

Sponzor / *Sponsor*:

SPAR

triglav

Zgradimo svoje mesto
Build a city

13. 7., 10.00–12.00

Opis delavnice – Mesto iz kartona - "štiri kartonaste stranice in streha". Na delavnici bodo otroci iz kartona "zgradili" mesto. Podrobno si bomo na fotografijah ogledali različne zgradbe Ljubljane: Filharmonijo, Križanke in Nebotičnik ter jih s pomočjo kartona, lepenke in barv poskušali poustvariti. Oblepili in okrasili z različnimi barvnimi papirji, porisali s flomastri in na koncu delavnice postavili čisto lastno mesto.

Description of the workshop – Cardboard City – "four cardboard walls and a roof". At this workshop children will "build" a city out of cardboard. We will study photographs of various buildings in Ljubljana (such as the concert hall of the Slovenian Philharmonic, the Križanke complex and the Nebotičnik skyscraper) and try to recreate them in cardboard. We will stick pieces of cardboard together, decorate them with coloured paper, paint them and draw on them with marker pens. By the end of the workshop we will have built our own city.

Gledališke maske
Theatrical masks

14. 7., 10.00–12.00

Opis delavnice – Na delavnici bomo izdelovali papirnate maske, ki spominjajo na gledališke maske (tragedija, komedija), dalo se jih bo tudi nadeti. Otroci bodo z barvnim papirjem okrasili svojo masko, ki je lahko princesa ali princ iz kakšne od pravljic, ali pa naredili povsem svoj lik.

Description of the workshop – At this workshop we will make paper masks that are reminiscent of theatrical masks (symbolising tragedy or comedy) and can also be worn. The children will use coloured paper to decorate their own masks, representing a princess or prince from a fairy tale or a character they have invented themselves.

Oblikovanje z das maso
DAS clay design

15. 7., 10.00–12.00

Opis delavnice – Das masa je hitro sušeč material, ki je enostaven za eksperimentiranje. Vsak od udeležencev bo naredil odtis svoje roke v das maso jo izrezal in potem pobarval, nato se jo bo posušilo na lončku, in nastala bo posodica, po tem, pa se lahko vsak preizkusi v izdelovanju posodice iz kačic ali pa naredi kaj drugega.

Description of the workshop – DAS modelling clay is a fast-drying material that is simple to experiment with. Each workshop participant will make an impression of their own hand in DAS clay, cut it out and paint it, and then leave it to dry. The resulting "cupped" hand will make a useful container. Participants can also have a go at making a simple coil pot or other product.

Viseča skulptura
Hanging sculpture

16. 7., 10.00–12.00

Četrti dan bi izdelovali viseče skulpture in se poigravali s prostorom ter ritmom obešanja različnih izdelkov, perlic, pisanega papirja na vrvice, izdelovali bi okraske na temo glasbe, note različnih vrednosti, celinke, polovinke, ki jih bo potem vsak posameznik obesil na svoje enostavno izdelano ogrodje, ki se ga bo obesilo na vrvico tako da bo viselo v zraku.

On the fourth day we will make hanging sculptures and experiment with space and rhythm by hanging different items (beads, coloured paper) on strings. We could also make music-themed decorations, with different musical notes (semibreves, minims, etc.), which each participant will then hang on a simple framework attached to a string so it can be hung in the air.

17. 7. ob 11.30 / *at 11.30 am*
Peklensko dvorišče / *Devil's Courtyard*

RAZSTAVA VSEH DEL
EXHIBITION OF ALL THE WORKS

Zaključno razstavo bomo pripravili zadnji dan tematskih delavnic. Vsem ljubiteljem kulture bomo predstavili inovativne in predvsem unikatne izdelke, ki jih bodo otroci ustvarili pod strokovnim pedagoškim vodstvom.

We will organise a closing exhibition for the last day of the themed workshops. It will be an opportunity to present the innovative and unique products made by the children under expert guidance to everyone who loves culture.

SAVA ZAVAROVALNICA

Festival Ljubljana si pridržuje pravico do spremembe programa. / *Festival Ljubljana reserves the right to change the programme.*

PREIZKUSITE BRANJE TEDNIKA NEDELO
4 TEDNE BREZPLAČNO

Izpolnite spletni obrazec na promo.delo.si/nedelo4 in 4 tedne zapored vam bomo pošiljali brezplačno Nedelo.

INFO:
080 11 99
narocnine@delo.si

Odprite boljše strani tedna.

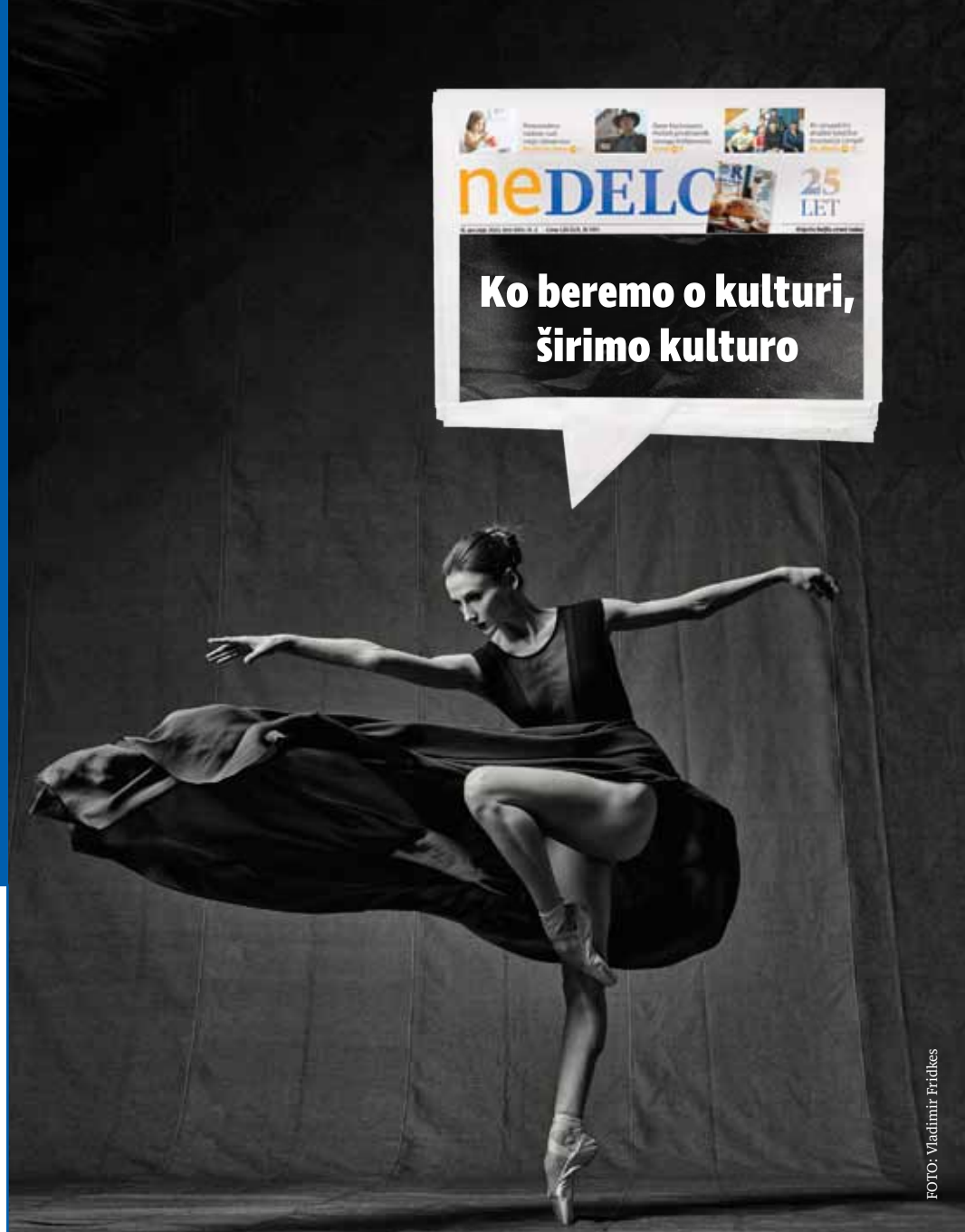


FOTO: Vladimir Fridkes

18. 8.–30. 9., Atrij / *Atrium*

Razstava / *Exhibition*

HOMMAGE JOŽETU POHLENU: PETNAJST LET KASNEJE

HOMMAGE À JOŽE POHLEN: FIFTEEN YEARS LATER

JOŽE POHLEN
kipar / *sculptor*

Akademski kipar Jože Pohlen (1926, Hrastovlje–2005, Gažon) pripada tisti povojni kiparski generaciji, ki se je na Akademijo upodabljajočih umetnosti v Ljubljani vpisala v šolskem letu 1946/47 in se v slovenskem likovnem prostoru uveljavljala vse od začetka petdesetih let skupaj s svojimi profesorji, ki so korenito zaznamovali tedanja kiparska iskanja. Jože Pohlen, ki se je tik pred koncem druge svetovne vojne leta 1945 vrnil domov v rodno Hrastovlje iz Firenc, kamor se je po uspešno opravljenem sprejemnem izpitu na *Istituto d'arte* leta 1938 kot dvanajstleten fant tudi za več let preselil, je še posebej toplo vez spletel s profesorjem Frančiškom Smerdujem, pri katerem je leta 1951 tudi diplomiral in v slovenskem okolju, z globoko ponotranjenim občutenjem kulturne dediščine toskanskega mesta kot pomembnega kulturnega središča, v krogu umetnikov in učiteljev (Boris Kalin, Zdenko Kalin, Karel Putrih, Božidar Jakac, Frančišek Smerdu), ki so ga sprejemali in razumevali s srčnostjo in odprtostjo, razvijal svoj dar in postavljal temelje svojemu kiparskemu videnju. Tudi Jože se je po koncu študija tako kot še nekateri drugi primorski ustvarjalci vrnil v svoje rodno okolje in se v Kopru zaposlil kot profesor likovnega pouka ter tam leta 1953 svoja dela tudi prvič razstavljal skupaj s sošolcem Orestom Dequelom in slikarjem Hermanom Pečaričem. Že leta 1955 je imel prvo samostojno razstavo v Mali galeriji v Ljubljani, likovni kritik Janez Mesesnel, ki ga je spremljal skozi njegovo celotno ustvarjalno obdobje, je o njegovih majhnih figurah solinark v žgani glini napisal prvo likovno kritiko. Čez pet let, leta 1960, je za svoj kiparski opus prejel nagrado Prešernovega sklada. Njegova likovna pot je bila začrtana: ostati zvest samemu sebi in svojemu okolju je bila odločitev, ki je v njem spontano dozorela, kar je tudi zgovorno ujel v sledečih besedah, ki njegova ustvarjalna hotenja lepo zaokrožajo: »Moja umetnost je mediteranska, daleč od kontinentalne, pa vendar zgolj in samo istrska; rada pa bi bila samo hrastoveljska.« Temu prostoru je poklonil vsa svoja dela.

Povojna desetletja so slovenskim kiparjem omogočala ustvarjanje na področju javnih spomenikov, predvsem s spominsko tematiko, ki je glorificirala narodnoosvobodilni boj ter osvoboditev izpod fašizma in nacizma in tudi Pohlen je na to temo ustvaril nekaj prepoznavnih del, ki odsevajo njegov likovno formalni razvoj kot tudi njegovo intimno doživljanje ljudi in dogodkov, ki so se zapisali v zgodovino istrskega prostora. Med avtorsko prepoznavne javne spomenike, ki so postavljeni v različnih istrskih krajih, uvrščamo spomenike NOB v Šmarjah pri Kopru iz leta 1969 v istrskem kamnu, kjer je gradil iz figurativnega likovnega videnja, v Sv. Antonu iz leta 1970, v istem materialu a v mnogo bolj abstrahiranem občutenju z značilnimi vrezi in

grebenjem, v Bertokih iz leta 1976, tudi v istrskem kamnu s ponovno vključitvijo figure v masivnem bloku in poudarjeno monumentalnostjo, kar je tudi sicer avtorjeva značilnost, ki opredeljuje njegova dela. Tudi njegova figura Istranke (*Šavrinke*) v istrskem kamnu v Hrastovljah, ki so jo postavili leta 1990 ob 500-letnici nastanka znamenitih hrastoveljskih fresk v cerkvi Sv. Trojice, ki jih je kipar odkril leta 1949, govori o njegovi izjemni ljubezni do kamna kot materiala in do istrske ženske, ki jo je tudi v tem delu, tako kot v številnih delih majhnih dimenzij, torej v mali plastiki, modeliral na način, da je poudaril njene atribute in ji z mehkobo linij vdahnil svojo dušo. V Pohlenov opus javnih del sodijo, poleg nekaterih reliefov, od šestdesetih let naprej tudi portreti, katerih je več kot dvajset, primorskih znanih in pomembnih osebnosti, pri katerih je prepoznati realistično izhodišče in občutljivost pri izražanju portretirančevih fizičnih in psiholoških značilnosti glave, velikokrat tudi s poprsjem (Sergej Mašera leta 1966, Pinko Tomažič leta 1968, Srečko Vilhar leta 1979, Vojka Šmuc leta 1981 in mnogi drugi).

Čeprav je bil Jože Pohlen v prvi vrsti kipar z izjemnim občutenjem forme, volumnov, površine in prostora, je veliko ustvarjal tako v risbi, ki ni bila samo izhodišče za njegova kiparska iskanja, kot tudi v sliki. Obsežna je njegova zapuščina risb v različnih tehnikah, velikokrat v barvni laviranki v značilni vehementno izraženi liniji, ki se je na mokrem papirju razpršila. Tako za risbo kot za sliko, ki sta se tako tematsko kot strukturno vse bolj razvijali, je značilno, da je vanje vnašal vse več intenzivnega kolorita.

Akademski kipar Jože Pohlen, ki je v svojem pet desetletij dolgem ustvarjalnem obdobju, kot je zapisal Janez Mesesnel v katalogu ob njegovi retrospektivi Obalnih galerij Piran leta 1993, ustvaril nekaj sto skulptur, na tisoče risb, čez sto slik in okrog trideset spomenikov in javnih obeležij, se je v zgodovino kiparstva dvajsetega stoletja na Slovenskem zapisal kot izjemno subtilen ustvarjalec, ki je v klasične kiparske materiale, kot so bron, kamen, glina, zelo rahločutno interpretiral čutenja istrskega človeka, predvsem ženske v najžlahtnejšem pomenu te besede, istrske pokrajine in živalskega sveta tega prostora, ter jih izrazil v prepoznavni kiparski govorici, ki je črpala v mnogo virih. Umetnik je črpal v italijanskem klasičnem in modernističnem kiparstvu ob močno prepoznanem proporcu mediteranske elegance kot tudi volumenskem in prostorskem občutenju forme in motivike z rahlimi reminiscencami na upodobitve in podoživljanja svetovno prepoznanih kiparjev Henryja Moora in Marina Marinija, pa seveda tudi na dela svojih profesorjev, predvsem njemu izjemno ljubega Frančiška Smerduja in seveda posebej globoko in z močnim čustvom ter podoživetji v lepotah in posebnostih istrskega sveta. Prav ta svet je globoko ponotranjil in ga občutil kot tisti najglobljo vir, ki ga je napajal, plemenitil in spodbujal skozi celotno ustvarjalno obdobje. Njegove *Kariatide* in *Šavrinke* so se zapisale kot sinonim istrske ženske.

Premišljen izbor del male plastike iz različnih obdobij, ki bo predstavljen v atriju ljubljanskih Križank, govori o vseh najbolj prepoznavnih likovnih elementih, ki odlikujejo njegov obsežen kiparski opus malih plastik, zajema vse njegove najbolj značilne teme in odseva njegovo globoko čustvo, pa tudi, kot je v monografiji ob kiparjevi 90 letnici rojstva zapisal njegov poznavalec Janez Mesesnel, »njegovo neuničljivo voljo po oblikovanju, iskanju in novih prijemih, s katerimi bi bilo mogoče pomensko in izpovedno obogatiti te umetnine«, in prav tako tudi vso njegovo trajno čustveno navezanost na domači kraj in intimno spoštovanje njegove kulturne preteklosti, ki sta »porajala poskuse izkristalizirati to čustvo in to vedenje v strukturo obogatene simbolike«.

Umetnik se je vsa desetletja in najbolj srčno posvečal ženski figuri in jo spremenil v simbol istrske žene, v simbol *Šavrink*, čeprav jo je dojemal in interpretiral mnogo širše. Žensko telo in njena duša sta mu samo vir, ki mu ponuja široko možnost kiparskega dojemanja in oblikovanja, kjer se izlušči njegova čustvena in interpretativna širina v prepletu površin, volumnov in prostorov, v načinu stilizacije in gradnje figure ob pretanjenem upoštevanju proporcev in perforacij. Med najbolj prepoznavnimi so zagotovo njegove *Kariatide* in *Šavrinke* iz sedemdesetih let, čeprav je njegova figura ženske zaznamovala njegovo pot vse od začetkov v petdesetih. V ciklusih *Kariatid* in *Šavrink* se je oddaljil od naslonov na moorovsko občuteni preplet notranjega in zunanjega prostora, načina stilizacije in volumensko občutenih delov telesa ter naredil še odločnejši korak v osebno videnje kiparskih vprašanj, ki doseže kulminacijo v ciklusu *Plavalka* iz začetka osemdesetih, kjer se telo splošči v amorfno horizontalo in ohranja poudarjeno stilizacijo ob reliefno občuteni površini ali koži, ki ponuja zelo svobodno občutenje in interpretiranje. Tu se človeška figura približa abstraktni formi, ki živi sama zase. Mnogo bolj realistično prepoznavna je njegova živalska plastika, v katero ujame figuro koze, istrskega bika in tudi konja, na katerega zelo pogosto posedi konjenika. Njegovo občutenje tega motiva v letih od 1970 do 1980, ki je med drugimi navdihoval mnogo kiparjev skozi celotno zgodovino umetnosti, tudi izjemnega modernističnega italijanskega kiparja Marina Marinija, je iskreno, izjemno primarno in poenostavljeno, čeprav je vrhunec kiparske interpretacije živali zaslutiti v izjemnih oblikovanjih figure koze in bika, ki jih razume kot izjemno izročilo mediteranskega prostora, ki mu omogoča poetično izpovedovanje primarnega, elementarnega istrskega sveta v vsej širini kulturnoetnoloških posebnosti in značilnosti. Istra in Hrastovlje ostajata skozi vsa ustvarjalna desetletja

motivno in vsebinsko izhodišče, ki mu je izkristaliziralo tudi svoj lasten interpretacijski likovni in kiparski jezik. In Istra in Hrastovlje, kjer je njegova dela mogoče občudovati v njegovi galeriji, sta se tudi zaradi teh del zapisala na zemljevid pomembne kulturne dediščine.

Dr. Nelida Nemec

Jože Pohlen (Hrastovlje, 1926 – Gažon, 2005) belongs to the post-war generation of sculptors who enrolled at the Academy of Fine Arts in Ljubljana in the 1946/47 academic year and from the early 1950s onwards established themselves on the Slovene art scene alongside their teachers, who left a profound mark on the sculptural explorations of the period. Pohlen, who just before the end of the Second World War in 1945 had returned home to his native Hrastovlje from Florence, where he had lived for several years after passing the entrance exam to the Istituto d'arte *in 1938 at the age of twelve, formed a particularly close bond with Frančišek Smerdu, in whose class he graduated from the Academy in 1951. Surrounded by artists and teachers (Boris Kalin, Zdenko Kalin, Karel Putrih, Božidar Jakac, Frančišek Smerdu) who accepted and understood him with frankness and sincerity, he developed his gift and laid the foundations of his sculptural vision within the Slovene environment while retaining a deeply internalised sense of the cultural heritage of the Tuscan city as an important cultural centre. After graduation Pohlen returned home, like a number of other artists from the Primorska region, and took up a position as an art teacher in Koper, where in 1953 he exhibited his works for the first time together with his classmate Oreste Dequel and the painter Herman Pečarič. In 1955 he had his first solo exhibition at the Mala Galerija ["Little Gallery"] in Ljubljana and the art critic Janez Mesesnel, who followed him throughout his creative career, wrote the first review of his work, specifically of his little ceramic figures of female saltworkers. Five years later, in 1960, he was awarded a Prešeren Fund Prize for his sculptural oeuvre. His artistic path was now set: the decision to remain faithful to himself and his environment was one that had matured in him spontaneously. He described it eloquently in the following words, which neatly sum up his creative yearnings: "My art is Mediterranean, far from being continental, and yet exclusively Istrian; it would like to be an art that is purely of Hrastovlje." He rendered homage to this area with all his works.*

*The post-war decades offered Slovene sculptors the opportunity to create public monuments, above all those of a commemorative nature that glorified the national liberation struggle and the country's liberation from Fascism and Nazism. Pohlen, too, created a number of distinctive works on this theme that reflect his artistic and formal development and his intimate connection to the people and events that had shaped the history of the Istrian region. Among these distinctively individual public monuments situated in various parts of Istria are his monuments to the national liberation struggle in Šmarje near Koper (1969), in Istrian stone, where Pohlen built on a figural artistic vision; in Sveti Anton (1970), in the same material but with a much more abstracted feeling, with characteristic incisions and ridges; and in Bertoki (1976), also in Istrian stone and once again incorporating figures within a solid block, emphasising the work's monumental nature – a characteristic that typically defines Pohlen's works. The figure of an Istrian woman (*Šavrinka, *1990) in Hrastovlje, another work in Istrian stone that was commissioned to mark the 500th anniversary of the creation of the famous Hrastovlje frescoes in the Holy Trinity Church, which the sculptor himself had discovered in 1949, also speaks of Pohlen's great love of stone as a material and of the figure of the Istrian woman, whom in this work, as in many of his small sculptures, he modelled in such a way as to emphasise her attributes, breathing his own spirit into her with the softness of the lines of the sculpture. Beginning in the 1960s, Pohlen's public works also include, besides a number of reliefs, more than twenty portraits of prominent figures from the Primorska region. These are characterised both by a realistic starting point and by the sensitivity with which they express the physical and psychological characteristics of the subject's head, in many cases together with the shoulders and chest in the form of a bust (Sergej Mašera, 1966; Pinko Tomažič, 1968; Srečko Vilhar, 1979; Vojka Šmuc, 1981; and several others).*

Although Jože Pohlen was above all a sculptor with a remarkable sense of form, volume, surface and space, he also produced a large number of drawings – which were more than just starting points for his explorations in sculpture – and paintings. He left an extensive legacy of drawings in a range of techniques, often using coloured ink washes and a typically forceful line that would dissipate on the wet paper. Both his drawings and his paintings, which developed over time both thematically and structurally, are characterised by an increasingly intensive use of colour.

Over the course of a creative career lasting five decades, as noted by Janez Mesesnel in the catalogue accompanying the retrospective organised by the Obalne Galerije Piran/Gallerie Costiere Pirano in 1993, Academy-trained sculptor Jože Pohlen created several hundred sculptures, thousands of drawings, more than a hundred paintings and around thirty monuments and public memorials, and wrote himself into the history of twentieth-century sculpture in Slovenia as a remarkably

subtle artist who, using traditional sculptural materials such as bronze, stone and clay, interpreted with enormous sensitivity and feeling the emotions of the people of Istria, particularly the Istrian woman in the noblest sense of the word, and also the Istrian landscape and the fauna of the region, expressing these things in a distinctive sculptural language that drew on multiple sources. Pohlen took inspiration from Italian classical and modernist sculpture, with highly distinctive proportions of Mediterranean elegance and a sense of form and theme that is based on volume and space, with slight reminiscences of the depictions and interpretations of the world-famous sculptors Henry Moore and Marino Marini and, naturally, of the works of his teachers, in particular František Smerdu, who was very dear to him. At the same time, of course, he drew particularly deep inspiration from the beauties and characteristics of the Istrian landscape, a world that filled him with powerful emotions. He deeply internalised this world, which for him became the most profound of all his inspirations, feeding him, enriching him and encouraging him throughout his creative career. His Caryatids and Šavrinke *(the latter a term for women from inland Istria who carried eggs and other produce in baskets on their heads to sell in Trieste) have become practically a synonym for Istrian womanhood.*

The careful selection of small works from different periods that will be presented in the atrium of the Križanke complex in Ljubljana include all the most distinctive artistic elements that characterise Pohlen's extensive oeuvre in the field of small sculpture, cover all the themes that are most typical of his work and reflect his deep emotion and, as Janez Mesesnel wrote in the monograph published to mark the sculptor's 90th birthday, "his indestructible desire to shape, to explore, to find new approaches with which to enrich these works of art in terms of both meaning and message", and likewise all his lasting emotional connection to the place of his birth and his intimate respect for its cultural past, which "gave birth to attempts to crystallise this emotion and this knowledge in a structure of enriched symbolism." Throughout his career Pohlen dedicated himself most wholeheartedly to the female figure, converting it into a symbol of the Istrian woman, the symbol of the Šavrinke*, although he understood and interpreted it far more broadly. The female body and soul are for him simply a source that offers him a broad opportunity for sculptural understanding and design, where his emotional and interpretative breadth are revealed in the interweaving of surfaces, volumes and spaces and in the manner of stylising and building the figure, with careful consideration of proportions and perforations. While his* Caryatids *and* Šavrinke *from the 1970s are unquestionably among his most recognised works, the female figure characterised his career from its beginnings in the 1950s. In his Caryatids and Šavrinke cycles he moved away from a reliance on a Moore-like interweaving of interior and exterior space, stylisation and perception of the parts of the body as separate volumes and took an even more decisive step towards a personal vision of sculptural questions that reaches its culmination in the Swimmer cycle of the early 1980s, where the body is flattened into an amorphous horizontal and retains an emphatic stylisation in the relief effect of the surface or skin that allows great freedom of perception and interpretation. Here the human figure approaches an abstract form that has its own existence. His animal sculptures, in which he captures the figure of a goat, an Istrian bull or a horse – the last of these often with a rider – are far more realistic and identifiable. In the decade from 1970 to 1980, his perception of this subject, one that has inspired many sculptors throughout the history of art, including the extraordinary Italian modernist sculptor Marino Marini, is sincere, primal and simplified, although the culmination of his sculptural interpretation of animals can be sensed in the stunning designs of his goat and bull figures, which he understands as part of the remarkable Mediterranean heritage that allows him to express in a poetic manner the primal, elemental Istrian world with all its ethnocultural peculiarities and characteristics.*

Istria and Hrastovlje remained a starting point in terms of subject matter and content throughout Pohlen's decades-long career, eventually crystallising his own interpretational artistic and sculptural language. And if Istria and Hrastovlje, where his works can be admired in his own gallery, have found a place on the map of important cultural heritage, it is in part due to these same works.

Dr Nelida Nemec

Vstop prost / *Free Entrance*

Foto: Tony Oursler: Phase Trans, 2019 (still) / *Photo: Tony Oursler: Phase Trans, 2019 (still)*

9.–11. 9., Križevniška ulica, Trg francoske revolucije, Gosposka ulica, Novi trg, Breg, Salendrova ulica

INDIGO FESTIVAL: Zdaj je prepozno / *Now is Too Late*

Festival Indigo, ki razmišlja o perečih problemih družbe in vzpostavlja kritičen razmislek o disonancah, ki nas obkrožajo, bo letos potekal pod naslovom »Zdaj je prepozno«. Peta edicija festivala bo namenjena premišljevanju o tem, kako razumemo sedanjost, in o tem, da ni časa za svetlo prihodnost. Program – razstave, predstave, koncerti, delavnice, predavanja in strokovne debate s priznanimi domačimi in tujimi umetniki ter teoretiki – bo potekal v že tradicionalni »Indigo četrti« javnih institucij in nevladnih organizacij: na Trgu francoske revolucije in ulicah, ki ga obkrožajo.

[Razstava priznanega ameriškega umetnika Tonyja Ourslerja bo na ogled v Galeriji Vžigalica.]

Indigo Festival, which focuses on current social issues and establishes critical reflection upon the dissonances that surround us, will be held this year under the title "It's Too Late Now". The fifth edition of the festival will thus be dedicated to the deliberation on how we understand the present, and how there is no time for a bright future. The programme – exhibitions, performances, concerts, workshops, lectures and expert talks with renowned Slovenian and international artists and theoreticians – will be held in the already traditional "Indigo Quarter" of public institutions and non-governmental organisations: on the French Revolution Square and the streets surrounding it.

[The renowned American artist Tony Oursler will exhibit his works at the Match Gallery.]

Produkcija / *Production*:

MUZEJ IN GALERIJE MESTA LJUBLJANE · MUSEUM & GALLERIES OF LJUBLJANA

MARSH. CREATIVE PRODUCTION

• ljubljanafestival.si

•

Blagajna Križank / *Križanke Box Office*

- V poletnem času (1. maj – 30. september) je odprta vsak delavnik od 10. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve na prizorišču. *During the summer season (1 May - 30 September) the Križanke Box Office is open every working day from 10.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event at the venue.*
- V zimskem času (1. oktober – 30. april) je odprta vsak delavnik od 12. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve na prizorišču. *During the winter season (1 October - 30 April) the Križanke Box Office is open every working day from 12.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event at the venue.*

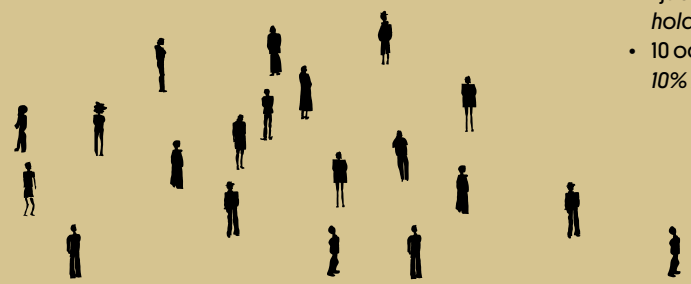
Tel.: +386 (0)1/241 60 26, 241 60 28
blagajna@ljubljanafestival.si

Druga prodajna mesta / *Other sales points*

- ljubljanafestival.si
- Po tel. / *By telephone*: +386 (03) 426 76 01
- Hiše vstopnic Eventim Si (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor) / *Eventim.si ticket outlets (Tivoli, Citypark, Kino Šiška, Ljubjana; Europark, Maribor)*
- Petrolovi servisi po Sloveniji / *Petrol service stations throughout Slovenia*
- Poslovalnice Pošte Slovenije / *Pošta Slovenije branches (post offices)*
- Poslovalnice Kompasa po Sloveniji, trgovine Big Bang, 3DVA Trafika, [K] kiosk, turistična agencija Palma / *Kompas branches throughout Slovenia, Big Bang shops, 3DVA Trafika kiosks, [K] kiosks, Palma travel agency*
- Prodajna mesta Slovenskih železnic v Ljubljani, Mariboru, Celju in Kopru (pri nakupu vstopnic za prireditve Festivala Ljubljana je vožnja z vlakom cenejša za 50 odstotkov) / *Slovenian Railways ticket offices in Ljubljana, Maribor, Celje and Koper (50% discount on train tickets with the purchase of tickets for Ljubljana Festival events)*
- V Trstu / *In Trieste*: Multimedia-Radioattività, via Campo Marzio 6, tel.: 040 304444, www.radioattivita.com; Ticketpoint, Corso Italia 6, tel.: 040 3498276
- V Avstriji / *In Austria*: prodajna mesta v sistemu Oeticket.com / *Oeticket.com outlets*
- Na Hrvaškem / *In Croatia*: prodajna mesta v sistemu Eventim.hr / *Eventim.hr ticket outlets*
- Imetniki kreditnih kartic MasterCard, Eurocard in Visa lahko kupujejo vstopnice v spletni trgovini Eventima 24 ur na dan. Imetniki kreditnih kartic Visa, MasterCard, Eurocard, Diners Club lahko kupujejo vstopnice tudi po telefonu 01/241 60 26 ali 01/241 60 28 v delovnem času blagajne v Križankah. Tako kupljene vstopnice je treba ob predložitvi kreditne kartice prevzeti najmanj pol ure pred začetkom prireditve. S posredovanjem podatkov s kreditne kartice so naročene vstopnice tudi že plačane. Vstopnic ne pošiljamo po pošti. *MasterCard, Eurocard and Visa credit card holders can purchase tickets from theEventim website 24 hours a day. Visa, MasterCard, Eurocard and Diners Club credit card holders can purchase tickets by telephone at +386(0)1/241 60 26, 241 60 28 during the Križanke Box Office opening hours. Tickets purchased by credit card can be collected on presentation of the credit card no later than half an hour prior to the commencement of the event. Payment for the ordered tickets is effected when credit card details are submitted. Tickets cannot be sent by post.*

Prodaja vstopnic / *Ticket sales*

- Festival Ljubljana ponuja možnost nakupa darilnih bonov, ki jih zamenjate za vstopnice.
  The Ljubljana Festival also offers gift certificates that can be exchanged for tickets.
- Pri nakupu nad 100 evrov je možnost plačila na tri obroke. Obročno odplačevanje je možno po vnaprejšnjem dogovoru pri blagajni Križank in pri plačilu s kartico Diners Cluba.
  Purchases over €100 can be paid for in three instalments. Payment in instalments is also possible by prior arrangement at the Križanke Box Office and in the case of payment by Diners Club card.



POPUSTI / *DISCOUNTS*

- Posebni popusti za člane Kluba Festivala Ljubljana (20 odstotkov v predprodaji in 10 odstotkov v redni prodaji) / *Special discounts for members of the Festival Ljubljana Club (20% pre-sale and 10% regular sale)*
- 40 odstotkov za otroke, dijake in študente*
  *40% for children and students**
- 10 odstotkov za upokojence *
  *10% for pensioners**
- 10 odstotkov za skupine nad 30 oseb
  10% for groups of more than 30 persons
- 10 odstotkov z vstopnico festivala Seviqc Brežice
  10% with a ticket from the Seviqc Brežice festival
- 10 odstotkov z vstopnico za Mestni muzej Ljubljana
  10% with a ticket from the City Museum of Ljubljana
- 10 odstotkov z vstopnico za Narodno galerijo
  10% with a ticket from the National Gallery
- 10 odstotkov za člane društva Richarda Wagnerja
  10% for members of the Richard Wagner Society
- 10 odstotkov za imetnike kartice Spar plus
  10% for Spar Plus cardholders
- 10 odstotkov za imetnike kartice Mercator Pika
  10% for Mercator Pika cardholders
- 10 odstotkov za imetnike kartice Petrol
  10% for Petrol cardholders
- 10 odstotkov za imetnike kartic Diners Cluba
  10% for Diners Club cardholders
- 10 odstotkov za imetnike kartice zvestobe Lekarne Ljubljana / *10% for Lekarna Ljubljana loyalty card holders*
- 10 odstotkov za komitente Nove KBM
  10% for customers of Nova KBM
- 10 odstotkov za zavarovance Zavarovalnice Sava
  10% for customers of Zavarovalnica Sava
- 10 odstotkov za naročnike storitev Telekoma Slovenije
  10% for Telekom Slovenija services subscribers
- 10 odstotkov z vstopnico Postojnske jame
  10% with a ticket from Postojna Cave
- 10 odstotkov z vstopnico za vožnjo s turistično ladjico, v času Festivala na Ljubljanici, ki poteka od 29. 6. do 1. 7. 2020
  10% with a ticket for a boat trip during the Festival on the Ljubljanica (29. 6. – 1. 7. 2020).

* popust velja ob predložitvi dokumenta in velja za 1 vstopnico (vstopnica ni prenosljiva)
Discount applied on presentation of identity document and valid for 1 ticket (not transferable)

Popust velja za dve vstopnici na prireditev ter ga je možno uveljaviti pri blagajni Križank po koncu predprodaje. Popusti se ne seštevajo in ne veljajo na dan prireditve.
Discounts are valid for two tickets per event and can be claimed at the Križanke box office after the advance ticket sales period has finished. Discounts are not cumulative and are not valid on the day of the event.

Popusti ne veljajo za koncert Vlada Kreslina.
Discounts do not applyto the concert Vlado Kreslin

PREDPRODAJA / PRE-SALE

- 20 odstotkov za člane Kluba Festivala Ljubljana
  20% for members of the Festival Ljubljana Club
- 10 odstotkov za vse obiskovalce */ 10% for all visitors*

Termin predprodaje ni enoten za vse prireditve, predprodaja poteka en mesec od začetka prodaje vstopnic za posamezno prireditev.
The advance ticket sales period is not the same for all events. Advance tickets are available for one month from the date tickets go on sale for an individual event.

V Klub Festivala Ljubljana se lahko vpišete na:
www.ljubljanafestival.si/klub/
Join Festival Ljubljana ljubljanafestival.si/klub/

POMEMBNO / *IMPORTANT*

Za že kupljene vstopnice ne vračamo denarja.
Če je prireditev prekinjena zaradi vremena ali prekinitve električne energije oziroma motena zaradi hrupa ali drugega zunanjega dejavnika, denarja za kupljene vstopnice ne vrnemo.
Tickets are non-refundable. If an event is cancelled due to weather or a power failure, or is disrupted by noise or other external factors, ticket purchases cannot be refunded.

FESTIVAL LJUBLJANA
Trg francoske revolucije 1
1000 Ljubljana, Slovenija
Tel.: + 386 (0)1 241 60 00
Fax: + 386 (0)1 241 60 37
info@ljubljanafestival.si
ljubljanafestival.si
www.facebook.com/ljubljanafestival
www.instagram.com/festival_ljubljana/
www.youtube.com/user/TheFestivalLjubljana

Blagajna Križank / *Križanke Box Office*
Tel.: + 386 (0)1 241 60 26, 241 60 28
Fax: +386 (0)1 241 60 35
blagajna@ljubljanafestival.si

Darko Brlek
Direktor in umetniški vodja
General and Artistic Director
Tel.: + 386 (0)1/241 60 00

Nina Tertnik
Trženje / *Marketing*
Tel.: + 386 (0)1/241 60 12

Nuša Ferkulj
Trženje / *Marketing*
Tel.: + 386 (0)1/241 60 14

Maruša Šinkovič
Odnosi z javnostmi / *Public Relations*
Tel.: + 386 (0)1/241 60 18

Vesna Ovčak
Organizacija programa / *Programme Organisation*
Tel.: + 386 (0)1/ 241 60 10

Adam Muzafirovič
Tehnika / *Technical Department*
Tel.: + 386 (0)1/281 14 92

Janez Bizjak
Tehnika / *Technical Department*
Tel.: + 386 (0)1/281 14 98

Barbara Begovič
Pravne, kadrovske in splošne zadeve
Legal, Personnel and General Affairs
Tel.: + 386 (0)1/241 60 22

Špela Draksler
Pravne, kadrovske in splošne zadeve
Legal, Personnel and General Affairs
Tel.: + 386 (0)1/241 60 06

Polona Žvan
Finance, računovodstvo / *Finance and Accounting*
Tel.: + 386 (0)1/281 15 91

Izdal / *Published by*: Festival Ljubljana
Zanj / *For the Publisher*: Darko Brlek, direktor in umetniški vodja ter častni član Evropskega združenja festivalov / *General and Artistic Director of the Ljubljana Festival and Honorary member of the European Festivals Association*
Besedila / *Texts*: Metka Sulič
Uredili / *Edited by*: Živa Steiner, Maruša Šinkovič
Foto / *Photo*: arhiv Festivala Ljubljana
Ljubljana Festival Archive
Prevod / *Translation*: Amidas, d. o. o.
Oblikovanje / *Design*: Art design, d. o. o.
Tisk / *Printing*: Tiskarna Januš, Ljubljana
Ljubljana, 2020

Festival Ljubljana si pridržuje pravico do sprememb v programu in prizoriščih.
The Festival Ljubljana reserves the right to alter the programme and the venues.

Ustanoviteljica zavoda Festival Ljubljana je Mestna občina Ljubljana, ki ga tudi finančno omogoča.
The Festival Ljubljana was founded and is financially supported by the City of Ljubljana.

PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime: .....

Priimek: .....

Naslov: .....

Telefon: .....

E-naslov: .....

Status:
a) študent, dijak
b) upokojenec
c) zaposlen

Datum: ..... Podpis .....
(zakonitega zastopnika ali skrbnika):

☐ Izjavljam, da so vpisani podatki resnični, in sprejemam Splošna določila članstva Kluba Festivala Ljubljana.
Prijavnico pošljite na: Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana.

APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s): .....

Surname: .....

Address: .....

Telephone: .....

Email: .....

Status:
a) student
b) retired
c) employed

Date: ..... *Signature* .....
(of legal representative or guardian)

☐ *I confirm that the information given is true, and I accept the General Terms and Conditions of membership of the Ljubljana Festival Club.*
Send your registration to: Ljubljana Festival, Trg francoske revolucije 1, 1000 Ljubljana.

PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA

Bodite vedno v središču naše pozornosti. Postanite član Kluba Festivala Ljubljana in si vrhunsko kulturo privoščite po izjemnih cenah.

Splošna določila Kluba Festivala Ljubljana

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajeni še s posebnimi ugodnostmi, kot so vabila na izbrane dogodke, brezplačne programske knjižice itd.
- Ob nakupu vstopnic za prireditve Festivala Ljubljana mora član Kluba Festivala Ljubljana predložiti člansko izkaznico ali osebni dokument, da s tem izkaže članstvo v klubu. Poznejše uveljavljanje popusta ni mogoče.
- Članstvo v Klubu Festivala Ljubljana ni prenosljivo.
- Članstvo v Klubu Festivala velja do pisnega preklica in po želji člana Kluba.
- Festival Ljubljana se obvezuje, da bo pridobljene osebne podatke varoval v skladu z določili Zakona o varstvu osebnih podatkov. Član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe izvajanja neposrednega trženja (obveščanja o novostih in posebnih ponudbah Festivala Ljubljana) z uporabo e-pošte, SMS in MMS sporočil, potisnih sporočil.
- Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih določil. Vse spremembe so javno objavljene na spletni strani ljubljanafestival.si.
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani ljubljanafestival.si, kjer so objavljena tudi Splošna določila.

ADMISSION TO THE LJUBLJANA FESTIVAL CLUB

Always be the centre of our attention. Become a member of the Ljubljana Festival Club and treat yourself to world-class culture for exceptional prices.

General Terms and Conditions of the Ljubljana Festival Club

- *Members of the Ljubljana Festival Club are entitled to a 20% discount on all pre-ordered tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *Members of the Ljubljana Festival Club are entitled to a 10% discount on all regular sale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question..*
- *The loyalty of our Ljubljana Festival Club members is rewarded with special benefits such as invitations to exclusive events, free programmes, etc.*
- *Upon purchasing tickets to Ljubljana Festival events, club members must present their club card or another form of ID to confirm their membership. Discounts may not be redeemed retroactively.*
- *Membership of the Ljubljana Festival Club is non-transferrable.s*
- *Membership of the Ljubljana Festival Club is valid until written termination and upon the desire of the club member.*
- *Ljubljana Festival undertakes to protect the information submitted, in accordance with the Personal Data Protection Act [ZVOP-1]. By signing this application form, the new Ljubljana Festival Club member agrees to the issuer using the information submitted for the purposes of the Ljubljana Festival.*
- *The Ljubljana Festival reserves the right to change these General Terms and Conditions at any time. All changes are published online at ljubljanafestival.si..*
- *This application form may also be completed at ljubljanafestival.si., where you can also find the General Terms and Conditions.*

Glavni sponzor / *General sponsor*:

SAVA ZAVAROVALNICA

Sponzorji 68. Ljubljana Festivala / *Sponsors of the 68th Ljubljana Festival*:

Vodovod kanalizacija snaga · energetika ljubljana · SPAR · Telekom Slovenije · PETROL Energija za življenje · RIKO Globalni internirig za srečo ljudi · KRKA · triglav · TRIMO · Mercator · Slovenske železnice · Lekarna Ljubljana zvesta vašemu zdravju · Plinovodi Povezani z energijo · LJRL · Ljubljana Airport · Four Points by Sheraton Ljubljana Mons

Sponzorji posameznih prireditev / *Sponsors of the individual events*:

SAVA ZAVAROVALNICA · DELO · SPAR · Telekom Slovenije · PETROL Energija za življenje · RIKO Globalni internirig za srečo ljudi · KRKA · triglav · TRIMO · Mercator · UniCredit Bank · Plinovodi Povezani z energijo · BTC · interEnergo a kelag company NENEHNO V POGONU

Glavni medijski sponzor / *General media sponsor*:

DELO

Medijski sponzorji / *Media sponsors*:

europlakat · DNEVNIK · Finance · Ljubljana Airport · infonet media · RADIO 1 več dobre glasbe · MEDIA 24 · RADIO AKTUAL · HITRADIO center · KOBE · MEDIA BUS MEDIJI V GIBANJU

Prijatelji Festivala Ljubljana / *Friends of Ljubljana Festival*:

NP CONSULTING Business & Legal Consulting Ltd. · INTRAL · Elektro Ljubljana

Partnerji Ljubljana Festivala / *Ljubljana Festival partners*:

RADIO TELEVIZIJA SLOVENIJA · slovenska filharmonija · AUSTRIA TREND HOTELS · Radisson BLU PLAZA HOTEL LJUBLJANA · OPERA BALET LJUBLJANA · SILIČ in SINOVA HIŠA KLAVIRJEV

Uradni prevozniki / *Transport partners*:

RENAULT AVTOHIŠA Ljubljana · MALGAJ tone s tradicijo! · Avto Aktiv · LPP Zapelji se na www.lpp.si

Železniški prevoznik / *Event rail partner*:

Slovenske železnice · GREMZVLAKOM

Uradna vina / *Official wines*:

VINAKOPER