

# 71. LF

LJUBLJANAFESTIVAL.SI



Mestna občina  
Ljubljana



SAVA  
ZAVAROVALNICA

Ljubljana, Slovenija  
20. 6. – 3. 9. 2023



# 71. LJUBLJANA FESTIVAL



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



Mestna občina  
Ljubljana

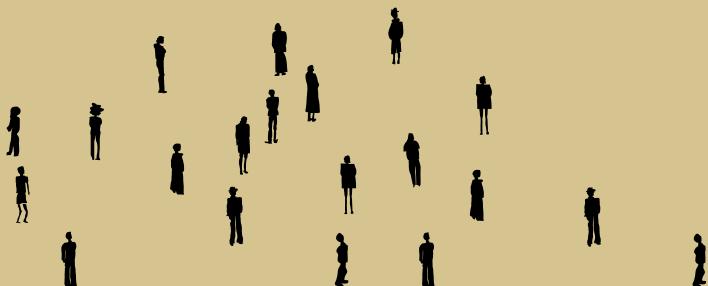


Častni pokrovitelj Ljubljana Festivala 2023 je župan Mestne občine Ljubljana Zoran Janković. / The honorary patron of the Ljubljana Festival 2023 is the Mayor of the City of Ljubljana Zoran Janković.



# LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ  
*AT THE HEART OF YOUR EXPERIENCE*





## LJUBLJANA JE SREDIŠČE KULTURE!

Ljubljana je vedno polna raznovrstnega kulturnega in družabnega dogajanja, še posebno pestro je poleti, ko kulturni dogodki poleg dvoran napolnijo tudi mestne ulice in trge. In v središču dogajanja bo tudi to poletje Ljubljana Festival, že 71. po vrsti.

Ekipa Festivala Ljubljana je pod vodstvom dolgoletnega direktorja in umetniškega vodje Darka Brleka znova pripravila izjemnen program in v Ljubljano privabila številne mednarodno priznane umetnice in umetnike, ki bodo skupaj z vrhunskimi domačimi izvajalci zagotovo navdušili občinstvo. Tudi letos so poskrbeli za žanrsko raznolikost, tako da bo prav vsak našel umetniške užitke po svoji meri. Prepričan sem, da bomo uživali v njihovih

predstavah in polni vtisov še dolgo razmišljali o njih. V teh časih je kakovostno kulturno ustvarjanje še toliko bolj pomembno, saj nam odpira neznane svetove, nas spodbuja k razmišljanju in širi naša obzorja.

Osrednje prizorišče festivala ostajajo Križanke, prekrasen ambient, ki poskrbi, da umetniške stvaritve zares zaživijo v vsej veličini, program pa tradicionalno odpiramo na Kongresnem trgu, ki je s prekrasnim razgledom na Ljubljanski grad ena izmed najlepših kulis mesta za raznovrstne kulturne in druge družabne dogodke.

Ljubljana Festival bomo tradicionalno odprli s prireditvijo Poletna noč, ki bo letos posvečena Tomažu Domicelju. Ime prireditve sicer slavi brezčasno popevko, za katero je besedilo napisala častna meščanka Ljubljane Elza Budau, ki smo ji ta naziv podelili na slavnostni seji ob letošnjem mestnem prazniku. Nato bodo vse poletje sledili številni vrhunski koncerti in predstave, festival pa bomo sklenili 3. septembra z nastopom orkestra iz Leipziga.

Ljubljana je tudi zaradi izjemnega kulturnega utripa najlepše mesto na svetu! Številne prireditve k nam privabijo obiskovalce z vseh koncov sveta, ki so navdušeni nad našim mestom in gostoljubnostjo prebivalcev, zato se k nam radi vračajo.

Ponosen sem, da skupaj skrbimo, da Ljubljana ostaja zeleno, čisto, varno in prijazno mesto, v katerem različni v medsebojnem spoštovanju živimo skupaj in gradimo strpno, solidarno, tovariško in odprtto skupnost, v kateri se prav vsak lahko počuti kot doma.

Dobrodošli torej v Ljubljani in vabljeni na prireditve Ljubljana Festivala. Prepričan sem, da vas bomo tudi letos navdušili!

**Zoran Janković**  
župan Mestne občine Ljubljana

## LJUBLJANA IS A CENTRE OF CULTURE!

*Ljubljana is always packed with cultural and social events, especially in summer, when they fill the city streets, squares and halls. This summer, the Ljubljana Festival will be at the heart of the action again, for the 71st year in a row.*

*The Ljubljana Festival team, under the leadership of its long-standing director and artistic director Darko Brlek, has once again prepared an exceptional programme, bringing to Ljubljana many internationally renowned artists who, together with top local performers, are sure to delight audiences. This year the programme also features diverse genres, so there are sure to be artistic delights to suit everyone's taste. I'm sure we will enjoy the performances and remember them for a long time to come. In these often challenging times, high-quality culture is all the more important because it opens up unknown worlds, encourages us to think and broadens our horizons.*

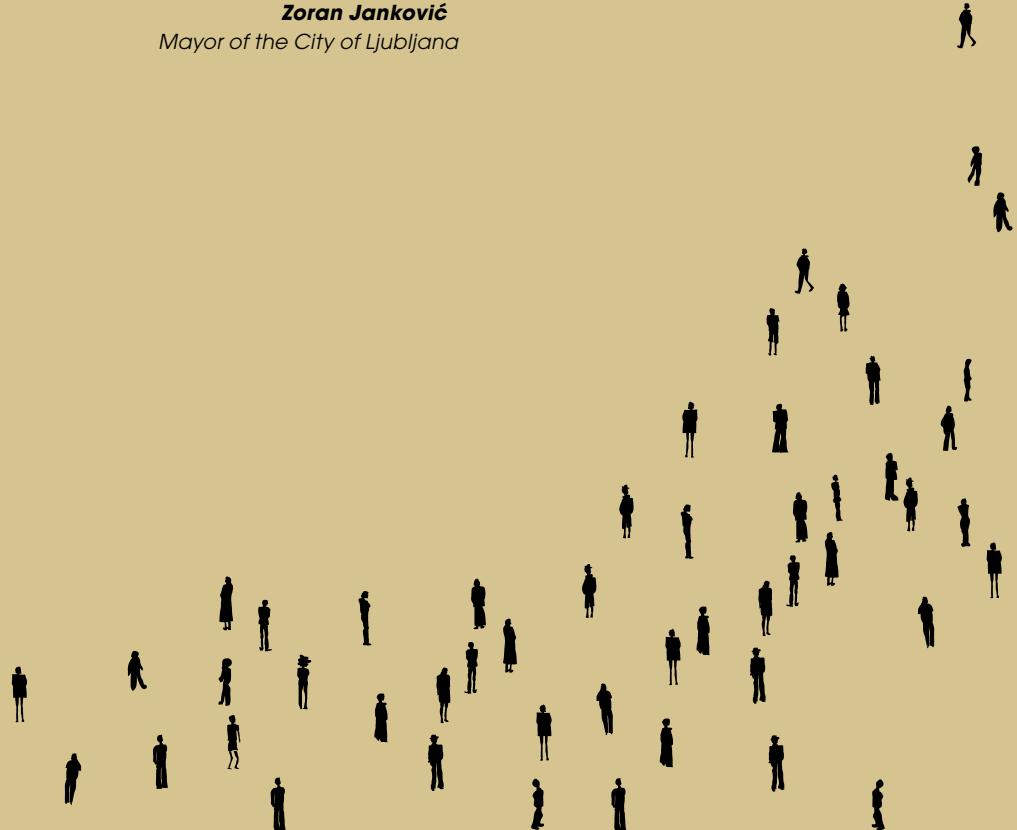
The central venue of the festival remains Križanke, a beautiful setting that ensures the artistic creations come to life in all their glory, while the programme traditionally opens in Congress Square. Its splendid view of Ljubljana Castle is one of the most beautiful backdrops in the city for a variety of cultural and other social events.

The Ljubljana Festival will open, as usual, with the Summer Night event, which this year will be dedicated to Tomaž Domicelj. The name of the event celebrates a timeless song whose lyrics were written by Elza Budau, an Honorary Citizen of Ljubljana, who was awarded the title at this year's City Holiday ceremony. There will be world-class concerts and performances throughout the summer, and the festival will conclude on 3 September with a performance by the Leipzig Gewandhaus Orchestra.

Ljubljana's exceptional cultural atmosphere helps make it the most beautiful city in the world! Our many events attract visitors from all over the world, who are impressed by our city and the hospitality of those who live there, making them want to return.

I am proud that together we are ensuring Ljubljana remains a green, clean, safe and friendly city, where people of all backgrounds live together in mutual respect, building a tolerant, solidarity-oriented, comradely and open community where everyone can feel at home. So welcome to Ljubljana and to the Ljubljana Festival's many and varied events. I'm sure we'll delight you again this year!

**Zoran Janković**  
Mayor of the City of Ljubljana





## V PRIČAKOVANJU POLETNEGA KULTURNEGA UTRIPA

Poletni Ljubljana Festival je festival vrhuncev. Vsako leto gostimo prvorstne umetnike, hkrati pa si prizadevamo zadostiti tudi številnim okusom naših obiskovalcev. Zato je program zelo raznolik, od opernih, baletnih in gledaliških predstav do simponičnih in komornih koncertov ter nastopov izjemnih solistov, mojstrskih tečajev ter otroških in mladinskih delavnic.

Tudi letos bomo festival začeli s Poletno nočjo, ki bo tokrat posvečena Tomažu Domicelju in njegovemu opusu kot avtorju besedil. Pridružite se nam 20. junija na Kongresnem trgu, kjer bomo v izvedbi priznanih slovenskih solistov ob spremljavi Simfoničnega orkestra, Big Banda in Mladinskega pevskega zbora RTV Slovenija pod vodstvom Patrika Grebla prisluhnili njegovim zimzelenim delom. 71. Ljubljana Festival bomo slavnostno sklenili 3. septembra v Can-

karjevem domu z nastopom Gewandhaus orkestra Leipzig pod taktriko maestra Herberta Blomstedta, zaigrali nam bodo dela F. Schuberta in F. Berwalda.

Veseli smo, da bomo ponovno gostili gledališko skupino La Fura dels Baus z dvema predstavama v štirih večerih. Prva, *Biti ali ne biti*, bo svetovno premiero doživelja prav na 71. Ljubljana Festivalu, druga, *Pastorala za planet*, pa obravnava razmerje med človekom in naravo. V začetku julija bo nastopilo tudi Zagrebško mestno gledališče Komedija, tokrat z muzikalom *Lepotica in zver*. Ljubitelji opere bodo lahko obiskali štiri vrhunske večere, na katerih bomo prisluhnili Anni Netrebko, Eleni Zhidkovi, Yusifu Eyvazovu, Željku Lučiću, Sondri Radvanovsky, Plotru Beczaļi, Jonathantu Tetelmanu, Ludovicu Tézierju in operni hiši Gledališče La Fenice z *Madamo Butterfly*. Del 71. Ljubljana Festivala bodo tudi izvrstni baletni oz. plesni nastopi. Koreograf Edward Clug bo predstavil svojo interpretacijo dela *Carmina Burana*, prvič bo na festivalu gostovalo Državno operno in baletno gledališče v Astani, z novo koreografijo, *Šeherezada*, se vrača slavna plesalka flamenka in koreografinja María Pagés, avgusta pa si bomo ogledali plesno predstavo *Gran Bolero* v koprodukciji Zavoda En-Knap in Zagrebškega plesnega ansambla. Obetajo se nam štirje večeri filmske glasbe, med drugim bodo v letošnjem poletju nastopili še številni izvrstni glasbeniki in zasedbe, kot so pianist Simon Trpčeski, pevka Ute Lemper, dirigenti Vasiliј Petrenko, Iván Fischer in Andris Nelsons, Kraljevi orkester Concertgebouw, Bostonski simponični orkester in še bi lahko naštevali.

Našim gostom ponujamo celostno izkušnjo, saj Ljubljana in Slovenija nudita veliko, od kulture, kulinarike pa vse do naravnih znamenitosti in skritih kotičkov. Ljubljana se zagotovo postavlja ob bok drugim

svetovnim prestolnicam, naš festival pa popestri poletno dogajanje v mestu ne le za prebivalce in tuje obiskovalce – za katere je pogosto prav to razlog za obisk Ljubljane –, temveč tudi za naše goste, ki na festivalu nastopajo.

Kultura, še posebej pa glasbena umetnost, je jezik, ki povezuje različne narode in skupnosti, je moč, s katero gradimo mostove, in ponosni smo na to. Festival Ljubljana je prestolnico izoblikoval v stičišču domačih in tujih kulturnih zanesenjakov in prepričani smo, da bomo tudi letos priča še enemu vrhunskemu doživetju.

Doživite z nami poletni kulturni utrip na 71. Ljubljana Festivalu!

**Darko Brlek**

Direktor in umetniški vodja  
Častni član Evropskega združenja festivalov

## IN ANTICIPATION OF THE SUMMER CULTURAL PULSE

The Ljubljana Festival is a festival of highlights. Every year we host first-class artists, but we also strive to cater for the many tastes of our visitors. That's why the programme is so varied with opera, ballet and theatre performances, symphony and chamber concerts, performances by outstanding soloists, masterclasses and workshops for children and young people.

This year we will again open the festival with Summer Night, this time dedicated to Tomaž Domicelj and his oeuvre as a songwriter. Join us on 20 June in Congress Square, where we will hear his evergreen works performed by renowned Slovenian soloists, accompanied by the Symphony Orchestra, Big Band and the Youth Choir of RTV Slovenija conducted by Patrik Greblo. The 71<sup>st</sup> Ljubljana Festival will officially be brought to a close on 3 September at Cankarjev Dom with a performance by the Gewandhausorchester Leipzig under the baton of maestro Herbert Blomstedt, playing works by Schubert and Berwald.

We are delighted to welcome back the theatre group La Fura dels Baus for two performances over four nights. The first one – To Be or Not to Be – will have its world premiere at the 71<sup>st</sup> Ljubljana Festival, while the second – Pastoral for the Planet – deals with the relationship between man and nature. Zagreb's Comedy Theatre will also be performing at the beginning of July, this time presenting the musical Beauty and the Beast. Opera lovers will have the opportunity to attend four superb evenings with Anna Netrebko, Elena Zhidkova, Yusif Eyvazov, Željko Lučić, Sondra Radvanovsky, Piotr Beczała, Jonathan Tetelman, Ludovic Tézier and the La Fenice Opera House performing Madama Butterfly. Part of the 71<sup>st</sup> Ljubljana Festival will include outstanding ballet and dance performances. The Choreographer Edward Clug will present his interpretation of Carmina Burana, the State Opera and Ballet Theatre Astana Opera will make its first appearance at the festival, the famous flamenco dancer and choreographer María Pagés will be back with a new choreography, Scheherazade, and in August we will see the dance performance Gran Bolero, co-produced by the En-Knap Institute and the Zagreb Dance Ensemble. We can also look forward to four evenings of film mu-

sic, and this summer will see performances by many great musicians and ensembles, including the pianist Simon Trpčeski, singer Ute Lemper, conductors Vasily Petrenko, Iván Fischer and Andris Nelsons, the Royal Concertgebouw Orchestra, and the Boston Symphony Orchestra, to name just a few.

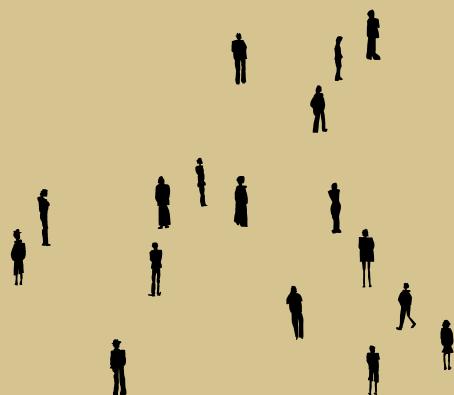
We offer our guests a complete experience, as Ljubljana and Slovenia have so much to offer, from culture and cuisine to natural attractions and hidden corners. Ljubljana is certainly on a par with other world capitals, and our festival enlivens the summer in the city, not only for residents and foreign visitors – for whom the festival is often the reason why they choose to visit Ljubljana at this time of year – but also for our guests who perform at the festival.

Culture, and especially the art of music, is a language that connects different nations and communities, it is a power with which we build bridges, and we are proud of that. The Ljubljana Festival has turned the capital into a hub for cultural enthusiasts from Slovenia and abroad, and we are sure that this year we will again enjoy a top-class experience.

Join us in experiencing the summer cultural pulse at the 71<sup>st</sup> Ljubljana Festival.

**Darko Brlek**

General and Artistic Director  
Honorary Member of the European  
Festivals Association





# FESTIVAL LJUBLJANA

## Lokacije / Locations

- 1** Križanke  
Križanke
- 2** Kongresni trg  
Congress Square
- 3** Cankarjev dom
- 4** Breg
- 5** Gallusovo nabrežje  
Gallus Embankment
- 6** Dvorni trg / Square
- 7** Ribji trg / Square
- 8** Cankarjevo nabrežje  
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# INTERVJUJI / INTERVIEWS



## LEO MUJIĆ

Režiser in koreograf muzikala *Lepotica in zver* / Director and Choreographer of the musical *Beauty and the Beast*

**1. Ali nam lahko poveste kaj več o vlogi, ki jo imate kot režiser in koreograf muzikala *Lepotica in zver*?**

**As the director and choreographer of the musical *Beauty and the Beast*, could you share some insights into your role?**

Seveda! Režija in priprava koreografije za muzikal, kot je *Lepotica in zver*, je kompleksna naloga, ki vključuje različne elemente, kot so igra, ples in uprizoritev. Držati se je treba strogih okvirov in smernic, ki sta jih oblikovala Disney in Music Theatre International, zato smo morali v ekipi postati ustvarjalni, da smo lahko zgodbo postavili na oder in ostali zvesti izvirniku. Naš dramaturg Balint Rauscher je bil pri tem nepogrešljiv, saj mi je pomagal krmariti med vsemi kompleksnimi vidiki produkcije. Naš nadarjen scenograf Stefano Katunar je postavil dovršeno sceno, Manuela Paladin Šabanović, naša kostumografinja z obilo izkušnjami, je likom vdihnila življenje, naš oblikovalec luči Aleksandar Čavlek pa je poskrbel za popolno vzdusje. Prvič sem režiral muzikal in ta naloga mi je prinesla ogromno izzivov, vendar tudi zadovoljstva. Treba je bilo uskladiti gibanje igralcev in plesalcev ter poskrbeti za izpopolnjene kostume, ki so zelo veliki in zapleteni, zato se plesalci v njih težko premikajo. Poleg tega smo morali natančno razmisljiti o vsakem posamičnem vidiku in ga ustrezeno načrtovati, da smo lahko ustvarili izkušnjo, ki je vizualno osupljiva.

Certainly! Directing and choreographing a musical like *Beauty and the Beast* is a complex endeavour that involves various elements such as acting, dancing, and staging. Working within the strict rules and guidelines set by Disney and Music Theatre International, our team had to find creative ways to bring the story to life while staying true to the original material. Balint Rauscher, our dramaturge, was instrumental

in helping me navigate the intricacies of this production. Stefano Katunar, our talented set designer, created detailed sets, Manuela Paladin Šabanović, our experienced costume designer, brought the characters to life, and our lighting designer Aleksandar Čavlek provided the perfect atmosphere. It was my first time directing a musical, and it proved to be both incredibly challenging and rewarding. From coordinating the movements of the actors and dancers to the processing of the often complex costumes, which are both very large and very elaborate, and in which it is difficult for the dancers to move. As well as creating a visually captivating experience, every aspect had to be careful thought-out and planned to ensure the staging could be carried out successfully.

**2. Kateri vidiki produkcije so se poleg strogih pravil Walt Disneyja izkazali za najzahtevnejše?**

**Apart from the strict rules set out by Disney, what were some of the most challenging aspects of the production?**

Eden največjih izzivov poleg strogih pravil je bilo reševanje različnih težav, ki so se pojavile med produkcijo. Kot koreograf sem moral učinkovito organizirati porabo časa in prostora. O času je odločala glasba, prostor pa so določala različna prizorišča, na katerih smo nastopali. Poskrbeti je bilo treba, da je koreografija dopolnjevala glasbo, prilegati pa se je morala tudi sceni na

posameznem prizorišču. Želeli smo si tudi, da bi predstava pritegnila različna občinstva ter bi bila primerna za otroke in odrasle. Iskanje ravnovesja med tem, kako uprizoriti resno pravljico in kako pripraviti uspešno ter zanimivo izkušnjo, je bilo nenehen izziv.

*Beyond those strict rules, one of the most significant challenges was finding solutions to various production-related problems. As a choreographer, I had to organize time and space effectively. Time was set by the music, and space was dictated by the different venues where we performed. We had to ensure that the choreography not only complemented the music but also worked within the specific stage setups. Additionally, we wanted the production to appeal to a wide range of audiences, making it accessible not just for children but also for adults. Striking a balance between a serious fairy tale and creating a successful and engaging experience for everyone was a constant challenge.*

### **3. Kateri prizor v muzikalnu je na vas naredil največji čustveni vtis?**

### **Which scene in the musical holds the most emotional impact for you?**

Glasba v Lepotici in zveri je genialna: glavne glasbene točke predstavljajo gonilo celotne predstave. Zame so še posebej čustveni tisti prizori, ki jih izvaja številčna zasedba. Ko se zbere skupina nadarjenih izvajalcev, tako igralcev kot plesalcev, ti občinstvu pričarajo mogočno izkušnjo, ki gledalce potegne vase.

*The music in Beauty and the Beast is truly genius, and there are several big numbers that are the driving force of the entire show. Personally, I find the scenes involving a large ensemble to be*

*particularly emotional. When you have a group of talented performers coming together, both in their acting and dancing, it creates a powerful and captivating experience for the audience.*

### **4. Lepotica in zver je postala večna klasika. Kaj je tisto, kar po vašem mnenju pomaga delu prestati preizkus časa?**

**Beauty and the Beast has become a timeless classic. In your opinion, what makes a work like this stand the test of time?**

Lepotica in zver je po mojem postala večna klasika, ker govorji o univerzalnih temah. Kljub tehnološkemu napredku se bistvo človeške narave in čustva niso spremenili. Zgodba raziskuje skupne vrednote, kot sta notranja lepota in moč ljubezni, ki lahko sproži preobrazbo. Dotakne se tudi koncepta, da je lepoto mogoče najti v stvareh, ki se sprva zdijo grozljive. To so teme, ki so večne in so občinstvu blizu, zato pritegnejo ljudi vseh starosti. Trenutek, ko se Zver zave, da je pošast, vnese dodatno plast globine ter vzbudi vprašanja o identiteti, sprejemanju in kompleksnostih človečnosti, ki nam dajo misliti. Lepotica in zver je še vedno tako privlačen muzikal prav zaradi tem, ki sežejo zelo globoko in na katere se občinstvo dobro odziva.

*I believe Beauty and the Beast has endured due to its universal themes. Despite technological advancements, the essence of human nature and emotions remains unchanged. The story explores universal values such as inner beauty and the transformative power of love. It also delves into the notion of discovering beauty in things that may initially appear monstrous. These enduring themes strike a chord with audiences, captivating people of all ages. Furthermore, the moment when the*

*Beast realizes his own monstrous identity adds another layer of depth, raising thought-provoking questions about identity, acceptance, and the complexities of our humanity. These profound themes continue to resonate with audiences, contributing to the enduring appeal of both the story and the musical.*

### **5. Ali bi se režije Lepotice in zveri lotili drugače, če pravila ne bi bila tako stroga?**

**If the rules were not as strict, would you have approached the direction of Beauty and the Beast differently?**

Če bi imel več svobode, bi predstavo morda postavil v 90. leta in ji tako vnesel nostalgičen pridih. Prav tako se mi zdi, da bi besedilo lahko ponekod zapisali bolj kratko in jedrnato ter tako izboljšali potek in item predstave. Najpomembnejše pa je bilo ohraniti bistvo Lepotice in zveri, ki spada med priljubljene klasike, zato smo morali delati v okvirih, ki jih je začrtal Disney, in ostati zvesti izvirniku.

*If I had more freedom, I'd consider setting the production in the 90s, adding a nostalgic touch. Personally, I feel there could have been an opportunity to streamline some of the text to enhance the pacing and flow of the show. However, working within the parameters set by Disney and staying true to the source material was essential in preserving the essence of Beauty and the Beast as a beloved classic.*



## ÀLEX RIGOLA

Režiser opere *Madama Butterfly* / Director of *Madama Butterfly*

**1. Opera *Madama Butterfly* glasbeno navduši z očarljivo melodično invencijo, značilno za liričnega Puccinija, hkrati pa ima zanimivo zgodbino. Kateri vidiki opere pa so za vas najbolj prepričljivi?**

*In musical terms, the opera *Madama Butterfly* impresses with its charming melodic invention, typical of lyrical Puccini, but it also has an intriguing story. Which of the opera's aspects do you find most compelling?*

Popolnoma se strinjam, glasba je zame nekaj najbolj očarljivega. Spomnim se, da sem kot otrok poslušal glasbo pri dedku, in čeprav nisem znal italijansko, je bilo v njej nekaj, kar bi lahko opisal kot lepota.

*I totally agree; for me, the music is most enchanting part. I remember, as a child, listening*

*to a record at my grandfather's and, although I had no knowledge of Italian, there was clearly something about it that I could only describe as beauty.*

**2. Madama Butterfly spada v železni repertoar opernih hiš po vsem svetu. Kaj je vaš edinstveni pristop k režiji te opere in kaj želite posredovati občinstvu s svojo interpretacijo?**

*Madama Butterfly is part of the iron repertoire of opera houses all over the world. What is your unique approach to directing this opera and what do you want to convey to the audience through your interpretation?*

Ne poskušam dati nove interpretacije. V operi je glasba tista, ki določa napetosti, ambient ter čustva in psihologijo likov. Je pa res, da se drama razvije iz dveh dejavnikov. Prvi je neoliberalna arrogancija, kjer mislimo, da je vse mogoče kupiti in prodati, in se požvižgamo na običaje neke kulture. Drugi, nič manj pomemben, je tisti, ki ga Puccini imenuje »troppa primavera« in se nanaša na preveč strastno mladost ter velikokrat prinaša razočaranja in tragedije. Ta čudovita mladostna energija lahko, če je napačno kanalizirana, povzroči tragedije, kot smo jim priča trenutno. Zelo me na primer skrbi veliko samomorov pri mladih po vsej Evropi.

*I don't plan on giving it a new interpretation. In opera, it is the music that marks the tensions, the atmosphere and the emotions and psychology of the characters. But it is true that two factors come into play in the unfolding of the drama. Firstly, you have the neoliberal arrogance that makes you think everything can be bought and*

*sold, with complete disregard for a culture's customs. And secondly, but no less importantly, you have what Puccini himself calls »troppa primavera«, referring to excessive passion in teenagers and young people and the fact that in most cases the outcome is disappointment and tragedy. This marvellous youthful energy that, when improperly channelled, can lead to tragedies like this one. I think that the large numbers of suicides we are currently seeing among teenagers and young people across all of Europe is concerning.*

**3. Kako ste se lotili uprizarjanja odnosov med vlogami?**

*How did you tackle staging the relationships between the roles?*

Igra pevcev prehaja od posnemanja do realizma. Farsi res nisem naklonjen, glavni liki pa vsi delajo v korist lastnih interesov, kar je posledica premalo življenjskih izkušenj likov Čočo san in Pinkertona. Zato sprejmejo odločitve, zaradi katerih so nesrečni. Svet vidijo iz perspektive navdušenja. To se ne razlikuje veliko od vedenja mojih najstniških otrok.

*The singers' acting goes from imitation to realism. I am really not a fan of the world of farce. As far as the main characters are concerned, they are all driven by their own interests, as a result of the limited life experience of Cio-cio san and Pinkerton. Which leads them to make decisions that make them unhappy. They see the world from a state of excitement. Their behaviour is not so very different from that of my teenaged children.*

**4. Ali kostumi Marike Mori izražajo karakterje in časovno obdobje, v katero je opera postavljena? Kako prispevajo k celotni vizualni podobi vaše produkcije?**

***Do Mariko Mori's costumes reflect the characters and the time period in which the opera is set? How do these costumes contribute to your production's overall visual image?***

Tako Marikini kostumi kot scenografija so neverjetno delo izjemne lepote, ki ne odraža izvirnega obdobja, vendar menim, da z odmikom od realističnega scenarija dosežemo veliko bolj poetično in filozofsko podobo, ki je veliko bliže zgodbi. Stilizacija kostumov, ki temelji na Japonski in ameriški kulturi, ki ju ona tako dobro pozna, popelje projekt na višjo raven. Ta ideja o tem, kakšen je človek skozi generacije, ta ideja neskončnosti, ki jo predstavlja moebius na odru ... Mislim, da sta imela La Fenice in Beneški bienale prav, ko sta se odločila, da ji zaupata to scenografijo.

*Mariko's costumes and stage sets are an outstanding and very beautiful piece of work. It does not reflect the original period but I think that by removing ourselves from a realistic scenario we achieve a much more poetic and philosophical image that draws us much closer to the story. The stylisation of the costumes based on the Japanese and American culture that she knows so well takes the project to new heights. This idea of what human beings are like generation after generation, this idea of infinity represented by a Möbius in the set... I truly believe that the La Fenice and the Venice Biennale got it right when they decided to commission this set design from her.*



**VASILIJ PETRENKO**  
Dirigent / Conductor

**1. Katero je bilo vaše prvo glasbeno delo, ki ste ga kupili (CD/vinilka)?**

***What was the first piece of recorded music you bought, on CD or LP?***

Doma sem vedno imel veliko gramofonskih plošč, saj je moj oče zbiral jazzovske alume. Zato so bili Ella Fitzgerald, Duke Ellington in Louis Armstrong med mojim odraščanjem zelo pogosto na sporedu.

*I always had a lot of LPs at home as my dad collected jazz recordings. So growing up Ella Fitzgerald, Duke Ellington and Louis Armstrong were very often playing.*

**2. Ali v snemalnem studiu dirigirate drugače kot v koncertni dvorani?**

***Do you conduct differently when you're in the recording studio than in the concert hall?***

Ne! To je seveda drugačen proces – snemaš po manjših sklopih, namesto da bi izvajal celotno skladbo, kar zahteva še več pozornosti. Ena glavnih nalog je spodbuditi orkester, da igra, kot da bi šlo za koncert, četudi ni prisotno občinstvo. Zato si vedno prizadevam, da bi jim dal ta navdih.

*No! It's a different process, of course – you record in smaller sections instead of performing the whole piece, and it requires even more attention at every moment. One of the main tasks is to encourage the orchestra to play as if it were a concert, even without an audience present. Therefore, I'm always trying to give them this motivation and inspiration.*

**3. Se vam zdi, da studijski posnetek, na katerem so odpravljene vse napake in ima izbrane najboljše odseke posamezne izvedbe dela, postavlja nemogoč standard, ki ga ne morete ponoviti v koncertni dvorani?**

***Do you think that a studio recording, where all the mistakes have been eliminated and the best sections of each performance of a work have been selected, sets an impossible standard that you cannot replicate in a concert hall?***

Mislim, da so si snemanja in koncerti podobni v tem, da nikoli ne dosežesh povsem končnega rezultata. Lepota klasične glasbe je v tem,

da lahko interpretacije in izvedbe neskončno izboljšujemo! Za vsako visoko goro se dviga še višji vrh ...

*I think recordings and concerts are similar in the way that you'll never achieve an absolutely final result. The beauty of classical music is that interpretations and performances can have endless improvements! Even after you've climbed the mountain, there's always an even higher peak.*

#### **4. Če se vrnemo k umetnosti dirigiranja, ali vse delo opravite na vajah ali vam ostane malo za navdih trenutka med nastopom?**

***If we go back to the art of conducting, do you do all the work in the rehearsals or is there room for a moment's inspiration during the performance?***

To je nekako tako kot pri nogometu – brez zelo resnega treninga ne boš dosegel rezultata, ko pa pride tekma, ti lahko duh in iskrivost improvizacije prineseta zmago. :-)

*It's a bit like football – without very serious training sessions you won't get the result, but when you have a game, your spirit and the spark of improvisation on top of it can bring you victory. :-)*

#### **5. Kaj je za vas končni namen glasbe v družbi?**

***What is the ultimate purpose of music in society for you?***

Da bogati in izboljša naša življenja. Čustveno, fizično in duševno.

*Enriching and making lives better. Emotionally, physically, and mentally.*

#### **6. Pred kratkim je dvignil veliko prahu hollywoodski film Tár s Cate Blanchett v naslovni vlogi. Ste si ga morda ogledali? Je sploh kakšna razlika med dirigentskimi sposobnostmi ali talenti med moškim in žensko?**

***Last year the Hollywood film Tár, starring Cate Blanchett, caused quite a stir. Have you seen it? Do you think there are any differences in the conducting abilities or talents of men and women?***

Za ta film sem vedel že več let iz pogovorov z Marin Alsop, ki je sodelovala pri scenariju ... Zame ni pomembno, kakšnega spola, barve kože, porekla ali vere je dirigent – pomembna sta le talent in profesionalnost. Cate je v tem filmu zelo dobro igrala!

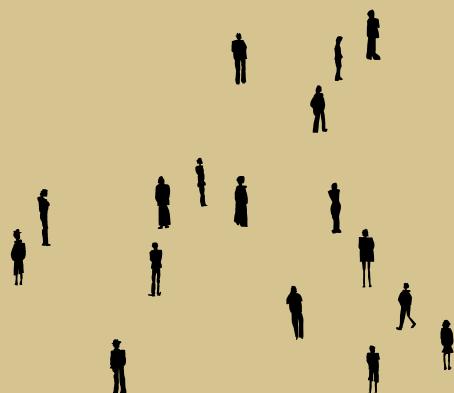
*I've known about this film for several years from my chats with Marin Alsop, who was working on the script... To me, it does not matter what gender, skin colour, background, or religion the conductor is – the only important factors are talent and professionalism. I will say that Cate Blanchett acted very well in this movie!*

#### **7. Kaj bi svetovali vsem mladim dirigentom na začetku njihove kariere?**

***What advice would you give to young conductors who are beginning their careers?***

Učite se in verjemite vase. Ena glavnih in najtežjih nalog vsakega mladega dirigenta je, da najde resnico v svoji lastni umetnosti, da se ne pretvarja, ampak da je! Biti morate edinstveni, ne pa kopija nekoga drugega. Spoštujte vse svoje kolege in vsakega glasbenika v orkestru!

*Study hard and believe in yourself. One of the main and most difficult tasks for a young conductor is to find the truth in their own art, to not »pretend« but to »be«! You have to be unique, not a copy of someone. On top of this, you must respect all your colleagues, and each and every musician in the orchestra!*





## MARÍA PAGÉS

Avtorica predstave Šeherezada / Author of the performance De Scheherezade

### 1. Od kod izvira vaša ljubezen do flamenka?

**Where does your love of flamenco come from?**

Rodila sem se v Sevilli, izobraževala pa v Madridu. To sta dve ključni mestci, v katerih se je izoblikovalo podobje Španije – države, ki bi si jo težko predstavljali brez flamenka. Jaz sem flamenko, ker sem Španka. Flamenko me veže na španska tla in mi hkrati daje krila, da sem lahko univerzalna.

*I was born in Seville and I did all my professional education in Madrid, two fundamental cities in the construction of the imaginary of Spain, a country that's very difficult to imagine without flamenco. I love flamenco because I'm Spanish. Flamenco ties me to the land, but gives me wings to be everywhere.*

### 2. Doslej ste ustvarili že več kot 20 koreografij. Od kod črpate navdih?

**You have created more than 20 choreographies of your own so far. What is the source of your inspiration?**

Kar nekaj let že štejemi! Letos obeležujemo 33. obletnico nastanka naše skupine, v katalogu pa imamo že več kot trideset stvaritev. Od leta 2010 sodelujem z dramatikom El Arbijem El Hartijem. Navdih pogosto črpava iz tradicije, v kateri vidiva paradigm sodobnosti. Nudi nama ključe za boljše razumevanje sedanjosti, v kateri se, kot vsi vemo, soočamo s številnimi izzivi in nevarnostmi.

*I'm already quite a few years old! And this year marks 33 years since the creation of the dance company. We actually have just over thirty creations in the catalogue. Since 2010 I've been working with the playwright El Arbi El Harti, and one of things that inspires us is tradition. For us, tradition is a paradigm of contemporaneity. From tradition we draw the keys that allow us to better interpret the present, which, as you know, presents many challenges and many dangers.*

### 3. Kako se lotite priovedovanja zgodbe s plesom?

**How do you set about the telling a story through dance?**

Ples je sestavljen iz gibanja in ritma, deluje pa kot vesolje. V kozmosu se vse pomika v večni želji, da bi z gibanjem nastala lepota. V stvaritvah, ki jih pripravljava z El Arbijem El Hartijem, gibanje (tj. koreografija) pridobi posebno dramatsko naravo, kar pa je mogoče le, če priovedujemo zgodbe z elementi, ki so si tako blizu kot ljubezen in zlomljeno srce, poželenje, ki je v nenehnem navzkrižju z resničnostjo, ali čas, ki nas opredeljuje in ustvarja

strukturo naših življenj ... Ples je za nas mogoč le, če lahko vzbudi etično čustvo.

*Dance is movement and rhythm. It works like the universe. Everything flows in the cosmos to achieve the eternal desire to build beauty with movement. In the creative work that we do together with El Arbi El Harti, that movement, the choreography, acquires a very special dramatic nature, which is only possible by telling stories with elements as close as love and heartbreak, desire in its continuous conflict with reality, the time that defines us and structures our lives... Dance for us is only possible if it's able to generate an ethical emotion.*

### 4. Zakaj ste se tokrat odločili za Šeherezado?

**Kakšna bo vaša Šeherezada in kako jo vidite?**

**Why Scheherazade this time, and what will the show be like?**

Šeherezada je vitalistična predstava, ki pripoveduje o nagnjenosti človeštva k nasilju. V enajstih prizorih se pred nami odvije humanistična pustolovščina, v kateri niti, ki ustvarjajo življenje, tkoje pacifistično žensko bistvo. Predstava je mogočna pripoved, zgrajena iz solističnih in skupinskih koreografskih vložkov, ki se, zahvaljujoč dramaturgiji, brezhibno povežejo; tako kot tkalci v gorovju Atlas tkoje svoje preproge, se v tem delu prepletejo koreografija, besedilo in glasba.

*De Scheherazade is a vitalist show that tells us about the inclination of humanity towards violence. In eleven scenes it relates a humanistic adventure that suggests the life-creating threads that weave the pacifist, feminine essence. The show is a powerful narrative built with solos and group choreographies, perfectly spun, thanks to a dramaturgy, a choreography, lyrics and music*

*that build the work as the spinners of the Atlas spin their carpets.*

## **5. Ali radi nastopate pred slovenskim občinstvom?**

### ***Do you like performing for Slovenian audiences?***

Obstajajo kulturni projekti, ki verjamejo v svoje umetnike in jim pomagajo rasti. Ljubljana Festival in njegovo občinstvo sta bila ključna pri ustvarjalnem razvoju mene in naše skupine. Slovenija je del moje domišljije in zelo rada jo imam, pa tudi njen narod.

*There are cultural projects that believe in their artists and participate in their growth. The Ljubljana Festival and its audiences have been fundamental for the creative development of both the company and myself. Slovenia has become part of my imagination. I love it and its people.*



## **UROŠ PERIĆ**

**Pevec in pianist / Singer and pianist**

### **1. V enem izmed intervjujev ste rekli, da »neigrate za občinstvo«. Kaj ste s tem mislili?**

***In one interview you said that you »do not perform for the audience«. What did you mean by that?***

Drži, vendar s tem nikakor nisem želel podcenjevati občinstva. Meni občinstvo pomeni vse, brez njega ne bi obstajal, zato sem hvaležen vsakomur posebej, ki pride na moj koncert. Je pa res, da sem v življenju do večine stvari precej flegmatičen, medtem ko pri glasbi ne sprejemam kompromisov. Glasbo, ki jo ustvarjam, ljubim z vsako celico svojega organizma tako močno, da zaprem oči in postanem glasba, ko igram. V tistem trenutku me občinstvo dejansko ne zanima. Nisem glasbenik, ki izbira pesmi, da bodo poslušalcem všeč. V tem smislu igrat zase in ko sebe popolnoma zadovoljim z izvedbo, tempom, občutji, soulom, takrat vem, da tudi občinstvo

začuti mojo iskrenost, in takrat sem vedno nagrajen z močnimi aplavzi.

*That's true, but I didn't mean to disrespect the audience in any way. The audience means everything to me, without the audience I wouldn't exist, so I'm grateful to every single person who comes to my concerts. But it's true that in life I'm quite laid-back about most things, whereas in music I don't compromise. I love the music I make with every cell of my body so strongly that when I play, I close my eyes and become the music itself. In those moments I'm not really interested in the audience. I'm not the kind of musician who chooses songs to please the public. In that sense, I play for myself, and when I'm completely satisfied with the performance, the tempo, the feeling, and the soul, that's when I know that the audience can feel my sincerity, and that's when I'm always rewarded with a big applause.*

### **2. Kje črpate navdih za pisanje skladb?**

***Where do you get your inspiration for writing songs?***

Navdih za vse skladbe, ki sem jih kadarkoli napisal, sem črpal iz življenja. Niti ena ni »izmišljena«. Tema, ki je vedno aktualna in po mojem mnenju tudi smisel, da obstajamo, je ljubezen. Lahko je to ljubezen do dekleta ali plavonska ljubezen, tudi iz ljubezni do sina sem napisal pesem. Drži tudi to, da sem glasbeno najbolj produktiven, ko mi ne gre vse po načrtih. Ker sem glasbenik in romantik, sem po svoje tudi mazohist, saj uživam v navdihu, ki mi ga prinese bolečina v določenem življenjskem obdobju, ko se mi vse zalomi. Kadar je vse ena sama sreča, zelo težko kaj napišem, takrat nimam idej. Na neki način je moje poslanstvo,

da najgloblja in najtežja čustva prek glasbe spremenim v lepot.

*The inspiration for all the songs I've ever written has come from life. Not one song is »made up«. The theme that's always relevant and, in my opinion, the reason we exist, is love. It can be love for a girlfriend or platonic love. I've also written a song out of love for my son. It's also true that I'm most productive musically when things don't go according to plan. As I'm a musician and a romantic, I'm also a masochist in a way because I enjoy the inspiration that comes from the pain of a certain time in life when everything goes wrong. When everything's just great it's very hard to write anything, because I have no ideas. In a way, my mission is to turn the deepest and most difficult emotions into beauty through music.*

### **3. Vas je kdaj zamikalo, da bi zašli tudi v druge glasbene zvrsti?**

**Have you ever been tempted to try other musical genres?**

Marsikdo me pozna zgolj kot jazz, blues, soul in gospel glasbenika. Ustvarjam tudi country in folk ameriško glasbo. Na teh temeljih je zrasla tako rekoč vsa moderna glasba, od rocka, metala do housa, skratka večina svetovne glasbe. Prav zato mi ni težko prehajati iz ene zvrsti v drugo. Tudi moja glasba je kdaj malce bolj v smeri zahtevnega jazza, kdaj pa napišem kakšno skladbo, ki je precej countryjevsko obarvana. Mene vse te zvrsti povezujejo, nikoli nisem zase rekел, da sem jazz ali blues pevec. Imam svoj stil, ki je obarvan z omenjenimi zvrstmi, vendar je bistveno to, da iz vsega, kar že obstaja, najdeš sebe. In na to sem ponosen. Kot zanimivost lahko povem, da sem pred kratkim posnel pesem, ki je namenjena

malce mlajšemu občinstvu. Ima primesi funka in housa, vendar je še vedno v slogu, v katerem ustvarjam vse življenje. Pa še zanimivost, v prostem času zelo rad igram harmoniko. Najraje staro srbsko narodno muziko. To glasbo igram izključno zase in za najože prijatelje.

*Many people know me only as a jazz, blues, soul and gospel musician. But I also write country and American folk music. Practically all modern music – rock, metal, house – most of the world's music grew from these foundations. That's why it's not difficult for me to shift from one genre to another. My music also sometimes goes in the direction of demanding jazz, and sometimes I write songs that sounds more like country music. All these genres are part of me, I've never said I'm a jazz or blues singer. I have my own style, which is coloured by these genres, but the essential thing is that you find yourself in everything that already exists. And I'm proud of that. You might be interested that I recently recorded a song aimed at a slightly younger audience. It has elements of funk and house, but the style is still the same as the one I've been creating all my life. Something you might also find interesting is that in my free time I really like playing the accordion. I love playing old Serbian music on the accordion. I play this just for myself and my closest friends.*

### **4. Nastopali ste že po vsem svetu. Kako po vašem mnenju vašo zvrst glasbe sprejema slovensko občinstvo?**

**You've performed all over the world. How would you say your type of music is received by Slovenian audiences?**

Svet različno sprejema glasbo, saj so tudi kulture in karakterji zelo različni. Ne glede na to pa je

dejstvo, da ti občinstvo vedno vrne, če si dober. Pri npr. severnih narodih dobiš to energijo malce kasneje nazaj, a se potem vleče in stopnjuje do konca koncerta, pri južnih narodih pa je občinstvo že takoj precej vroče, a se ta energija ne stopnjuje tako zelo kot pri severnjakih. Kar se Slovenije tiče, lahko rečem, da sem zelo srečen, saj sem zelo mlad stopil v jazzovske vode in takrat so jazz glasbo izvajali predvsem starejši kolegi. To je pomenilo, da sem imel tudi na koncertih sorazmerno starejšo občinstvo, ki pa je izredno kakovostno in izobraženo. Mislim, da sem s svojo mladostno energijo, entuziazmom in morda karizmo veliko prispeval k popularizaciji tovrstne glasbe med mladimi pri nas. Zdaj opažam, da je na mojih koncertih vedno več tudi mlajših poslušalcev, kar me izredno veseli, da so tudi mlađi v poplavi vseh informacij našli čas za kakovostno in čustveno glasbo. Prihodnje leto praznuijem 20 let svojega glasbenega udejstvovanja in če bi obrnil čas nazaj, bi šel z največjim veseljem po isti poti. Čeprav se nikoli nisem podredil komercialnim trendom, polnim največje dvorane po vsem svetu, igram na najprestižnejših festivalih in sodelujem s svetovno priznanimi glasbeniki. Največ mi pomeni, da sem ostal zvest sebi, in to moje občinstvo tudi začuti.

*Different parts of the world react differently to music because cultures and characters are also very different. Regardless of that, if you're good, the audience will always repay you. For example, with the northern nations you get that energy back a bit later, but it lasts and intensifies until the end of the concert, whereas with the southern nations the audience is quite hot right from the start, but then the energy doesn't keep building as much as it does with the northerners. As for Slovenia, I can say I'm very lucky because*

*I became involved with jazz at a very young age, and at that time jazz music was mainly performed by older musicians. That meant the audiences at my concerts were somewhat older, but very well educated. I think that my youthful energy, enthusiasm and perhaps charisma have contributed a lot to popularising this kind of music among young people in our country. I notice there are more and more young people at my concerts, which makes me extremely happy that they find the time for quality and emotional music, despite the flood of information they're exposed to. Next year I will be celebrating 20 years of making music, and if I were to turn back time I'd be very happy to follow the same path. Although I've never followed commercial trends, I still succeed in filling the biggest venues around the world, I play at the most prestigious festivals and collaborate with world-renowned musicians. That's what means the most to me, that I have stayed true to myself, and my audiences feel that.*

## **5. Katero sodelovanje vam je najbolj ostalo v spominu?**

### **Which collaboration do you find most memorable?**

Sem človek, ki se veselim vsakega sodelovanja posebej. Težko bi rekel, da imam favorita med glasbeniki, s katerimi sem delal. Vsako sodelovanje jemljam kot nekakšen glasbeni izlet ali pogovor, zato se želim iz vsakega čim več naučiti. Na svoji glasbeni poti sem imel veliko srečo, da sem lahko nastopal s številnimi glasbenimi zvezdami z vsega sveta, in to že po prvih desetih letih svojega igranja. Spomnim se, ko me je Diane Schuur poklicala v Milanu, pa sploh nisem vedel, da bom z njo nastopal. Nikoli ne bom pozabil

vseh glasbenikov iz Ray Charles Orchestra. Res mi ogromno pomeni, da sem lahko sodeloval z Ijudmi, ki so leta in leta ustvarjali z Rayem. Tu so še The Raelettes (spremljevalni vokali Raya Charlesa) ter Sheila in Robyn Charles (Rayevi hčerki). Pa Tony Horowitz, ki je vodil Louis Prima Big Band. Zgodilo se mi je tudi, da sem nastopal v Franciji, ko mojega kitarista ni bilo; najeli so profesionalnega kitarista in bil je izreden. Po koncertu sem izvedel, da je posnel tri albume za Madonna. Veliko mi pomeni tudi Oliver Dragojević, ki je večkrat javno omenil, da sem zanj eden najboljših glasbenikov na svetu. Njega res cenim, tudi kot človeka. Nastopal je na moji desetletnici v Križankah, z mano je posnel pesem v angleščini, česar sicer ni počel. Pa seveda naši, Oto Pestner, New Swing Quartet in drugi vrhunski glasbeniki. Teh sodelovanj je res ogromno, na spletni strani imam objavljenih čez tristo vrhunskih in prestižnih glasbenikov, s katerimi sem sodeloval in ki so me zagotovo obogatili kot glasbenika in kot človeka.

*I'm the kind of person who looks forward to every collaboration. So it would be hard to say that I've a favourite among all the musicians I've worked with. I take every collaboration as a kind of musical excursion or conversation. I want to learn as much as I can from every such relationship. I've been very fortunate in my musical journey to have been able to perform with many musical stars from all over the world, and only ten years into my professional career. For example, I remember when Diane Schuur called me in Milan and I didn't even know I was going to be performing with her. I'll never forget all the musicians in the Ray Charles Orchestra. It really means a lot to me to have been able to collaborate with people who worked with Ray for many years. Then there's The Raelettes (Ray Charles' backing vocalists) and Sheila and*

*Robyn Charles (Ray's daughters). Tony Horowitz, for example, who led Louis Prima's big band. I also happened to be playing in France when my guitarist wasn't there, and they hired a professional guitarist who was extraordinary. After the concert I found out he'd recorded three albums with Madonna. Oliver Dragojević also means a lot to me. He mentioned publicly on several occasions that he considers me one of the best musicians in the world. I hold him in the highest esteem, as both a person and a musician. He performed at my 10<sup>th</sup> anniversary in Križanke, and he recorded a song with me in English – something he doesn't normally do. Then there's our Oto Pestner, the New Swing Quartet and other top musicians. There have been so many of these collaborations. Over three hundred top, prestigious musicians I've worked with are listed on my website, and they've all enriched me as a musician and as a person.*





## ANDRIS NELSONS

Dirigent / Conductor

**1. Mi praznujemo 71. leto, vi pa boste pri nas nastopili prvič. Pripravljate zato za ljubljansko občinstvo kakšno posebno presenečenje?**

**While the Ljubljana Festival is marking its 71<sup>st</sup> edition, you will perform here for the very first time. Are you preparing any special surprises for the Ljubljana audience?**

V Ljubljani bomo skupaj s sijajnim pianistom Jean-Yvesom Thibaudetom predstavili nekatera najbolj znamenita francoška dela, kot sta Valček Mauricea Ravela in Egiptovski koncert za klavir in orkester Camilla Saint-Saënsa. Kot posebno presenečenje pa bomo predstavili novo skladbo Carlosa Simona z naslovom *Štirje afroameriški plesi*. Gre za delo, napisano po naročilu Bostonskega simfoničnega orkestra, ki smo ga z velikim uspehom premierno izvedli februarja.

Resnično upam, da bo ljubljanskemu občinstvu tako všeč kot bostonskemu. Zelo smo vznemirjeni in ponosni, da bomo nastopili v Ljubljani in predstavili močno, magnetno in energično kakovost, ki jo v glasbo prinašajo glasbeniki Bostonskega simfoničnega orkestra.

*In Ljubljana we will present some of the most iconic French works, such as La Valse by Maurice Ravel and the Egyptian Piano Concerto by Camille Saint-Saëns with the wonderful pianist Jean-Yves Thibaudet. As a very special surprise, we will bring a newly composed piece by Carlos Simon called Four Black American Dances. It is a Boston Symphony Orchestra-commissioned work which we premiered in February with great success. I truly hope that the Ljubljana audience loves it as much as the Boston ones. We are very excited and proud to be performing in Ljubljana, and to present the strong, magnetic and energetic quality the Boston Symphony musicians bring to the music.*

**2. Na izbiro imate ogromno repertoarja. Kako izberete, katera dela boste izvajali, katera dela za nekaj časa odložili in po katerih morda ne boste nikoli posegli?**

**You have a huge repertoire to choose from. How do you decide which works to perform, which to leave aside for a while and which you may never perform again?**

Programski zasnovi svojih koncertov doma in na turneji posvečamo veliko razmisleka. Pomembno je, da poleg znanih mojstrovin raziskujemo tudi novo glasbo. Na tokratni turneji z Bostonskim simfoničnim orkestrom smo se odločili predstaviti

dela sodobne glasbe treh ameriških skladateljev – Julie Adolphe, Carlosa Simona in legendarnega Johna Williamsa, čigar drugi violinski koncert bo interpretirala Anne-Sophie Mutter. Tudi pri Gewandhaus orkestru Leipzig ima sodobna glasba pomembno vlogo – v naslednji sezoni se bomo posebej osredotočili na dela Thomasa Adèsa, ki že tesno sodeluje z Bostonskim simfoničnim orkestrom in bo v Gewandhausu prevzel mesto rezidenčnega skladatelja. Kljub temu pa je za nas ključnega pomena, da nenehno poglabljamo in obnavljamo svoje razumevanje velikih mojstrovin preteklosti. Skladatelji, kot so Šostakovič, Bruckner in Strauss, so mi zelo pri srcu in snemanje ciklov njihovih del z Bostonskim simfoničnim orkestrom in Gewandhaus orkestrom Leipzig mi je bilo v velik užitek in zadovoljstvo.

*A lot of thought goes into the programming for our concerts at home and on tour. Apart from the well-known masterworks, it is also important to explore new music. On this tour with the Boston Symphony Orchestra, we have chosen to present three works of contemporary music by the American composers Julia Adolphe, Carlos Simon and the legendary John Williams, whose Second Violin Concerto will be interpreted by Anne-Sophie Mutter. With the Gewandhausorchester Leipzig, contemporary music also plays a big role – starting next season, we will put a special focus on the works of Thomas Adès, who already has a strong collaborative relationship with the Boston Symphony Orchestra, and will be the Gewandhaus Composer in Residence. Nevertheless, it is of vital importance for us to continuously deepen and revisit our understanding of the great masterworks of*

*the past. Composers such as Shostakovich, Bruckner and Strauss are very close to my heart, and it has been such a pleasure and a rewarding journey to record cycles of their works with the Boston Symphony Orchestra and the Gewandhausorchester Leipzig.*

**3. Zaključek našega poletnega festivala bo z maestrom Herbertom Blomstedtom sklenil »vaš« Gewandhaus orkester Leipzig. Z njim ste prvič kot gostujoči dirigent nastopili leta 2011, od leta 2017 pa opravljate vlogo njegovega kapelnika. Je nekaj posebnega delati z orkestrom, ki ima tako dolgo nepretrgano zgodovino?**

***Our summer festival will be brought to a close by »your« Gewandhausorchester Leipzig with maestro Herbert Blomstedt. You first appeared as a guest conductor with the orchestra in 2011, and since 2017 you have been its Kapellmeister. Is it special working with this orchestra, which has such a long and unbroken history?***

Gewandhaus orkester Leipzig ima edinstveno bogato tradicijo, njegov pomen za glasbeno zgodovino pa je izjemen. V Gewandhausu so že od samega začetka ustvarjali največji skladatelji posameznega obdobja, od Bacha in Mendelssohna do Schuberta in Brucknerja. Ta zgodovina se odraža tudi v zvoku orkestra, ki je prožen, občutljiv, žameten in prozoren, odlikuje pa ga tudi poglobljeno razumevanje posameznih skladateljev. Poleg tega je prisoten tudi človeški dejavnik: resnično se počutim povezanega s temi izjemnimi glasbeniki in sem poln upanja, ko razmišljam o prihodnosti tega orkestra, ki je že tako

močno zaznamoval glasbeno zgodovino. *The Gewandhausorchester Leipzig has a uniquely rich tradition and its impact on music history has been immense. From the beginning, the Gewandhaus was home to the greatest composers of any given era, from Bach and Mendelssohn to Schubert and Bruckner. The Gewandhausorchester's sound reflects this history: it is flexible, sensitive, velvety and transparent, characterised by a deep understanding of the respective composers. But there is a human factor as well, I really feel a connection to these extraordinary musicians and am quite euphoric about all the possibilities for this orchestra, which has already shaped music history so much.*

**4. Kaj je za vas končni namen glasbe v družbi? What is the ultimate purpose of music in society for you?**

Zdi se mi, da je smisel glasbe povezovanje in raziskovanje tega skupnega jezika. Glasba je v svojem bistvu globoko osebna in hkrati univerzalna. Njen čustveni razpon je neskončen in ne glede na to, ali nas ganejo ljubezen, obup, intimnost, vznesenost, zmaga, poraz, tragedija – vsa ta občutja so univerzalno razumljiva in presegajo tehnična vprašanja. Naloga nas glasbenikov je, da najdemo izpolnjujoč način, kako skupaj spreteti glasbo in njena sporočila posredovati poslušalcem.

*I feel music is about connection and exploring this common language. The core of music is both deeply personal, as well as universal. Its emotional range is infinite, and whether we are touched by love, despair, intimacy, exuberance,*

*victory, defeat, or tragedy – all these sensations are globally comprehensible and go beyond technical questions. Our task as musicians is to find a fulfilling way to embrace the music together and convey our musical messages to the listeners.*

**5. Kaj bi lahko po vašem mnenju izboljšalo format ali izkušnjo klasičnega koncerta za mlajše generacije?**

***In your opinion, what would improve the format or experience of a classical concert for younger generations?***

Po mojem mnenju je dobro eksperimentirati z različnimi koncertnimi formati, toda najpomembnejši element je glasbena vzgoja in vključevanje glasbe v življenje posameznika že od zgodnjega otroštva.

*I think it is good to experiment with concert formats in lots of different ways, but the most important element in my view is music education and making music a part of a person's life from early on.*





**Četrtek-petak / Thursday-Friday, 15.-16. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# MAMMA MIA!

## muzikal / musical

Glasba in besedila / Music and lyrics:

**Benny Andersson in Björn Ulvaeus**

Besedilo / Lyrics: **Catherine Johnson**

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

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

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

Režiser / Director: **JUG RADIVOJEVIĆ**

Producent / Producer: **Jurij Franko**

Prevod in priredba pesmi / Translation and song arrangement: **Tomaž Domicelj**

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

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

Koreografinja / Choreographer: **Mojca Horvat**

Scenograf / Set designer: **Aleksandar Denić**

Kostumografinja / Costume designer:

**Bojana Nikitović**

Oblikovalec govora / Speech designer:

**Martin Vrtačnik**

Zasedba / Cast: **Simona Vodopivec Franko,**

**Alenka Godec, Damjana Golavšek, Gojmir**

**Lešnjak-Gojc, Uroš Smolej, Marjan Bunič,**

**Lea Bartha Pesek, Matjaž Kumelj**

Muzikal presežkov in rekordov, ki je navdušil svet in obiskovalce po vsej Sloveniji, se po premoru in epidemiji vrača v Križanke. Na osmo obletnico premiere, 15. junija 2023, se bodo Križanke ponovno prelevile v grški otok, na katerem se dogaja romantična komedija o nasprotajočih si prizadevanjih in sanjah enega dekleta iz 70. in drugega iz 90. let. S čarobno pripovedovalno močjo glasbe in pesmi skupine Abba spoznamo Donna, neodvisno mater samohranilko, ki za izpolnjeno življenje ne potrebuje moškega, ter njeno dvajsetletno hčer Sophie, ki si želi romanco, otroke in veliko pravljično poroko. Kako se konča romantična zgodba, polna optimizma in življenjske energije? Bomo tokrat le izvedeli, kdo je Sophiejin oče?

Ljubezensko zgodbo s pridihom romantične Grčije si tokrat v Križankah lahko ogledate zgolj v omejenem številu izvedb, zato nikakor ne zamudite te izjemne priložnosti in doživite najbolj obiskani muzikal vseh časov v Sloveniji.

The record-breaking musical that enthralled the world and audiences all over Slovenia is returning to Križanke following a break and the pandemic. To mark the eighth anniversary of the première, on 15 June 2023 the Križanke stage will again be transformed into a Greek Island to present this romantic comedy about the contrasting aspirations and dreams of two women of different generations: one a former wild child of the 1970s, the other a modern young woman of the 1990s. Through the evocative words and music of Swedish superstars ABBA, we get to know Donna, an independent-minded single mother who doesn't need a man to feel fulfilled, and her 20-year-old daughter Sophie, who dreams of romance, babies and a fairy-tale wedding. How will it end, this romantic story full of optimism and energy? And will we finally learn who Sophie's father is?

There'll be a limited number of performances of this love story with a hint of Greek romance at the magical Križanke, so make sure you don't miss this exceptional opportunity to experience the most popular musical in Slovenia's history.

**Vstopnice / Tickets: 39, 49 €**

Sponzor / Sponsor (16. 6.):



Koprodukcija / Co-production:



**POLETNA NOČ®**

**Srečen dan**

**Simfonični orkester  
RTV Slovenija** in Big Band

**Torek / Tuesday, 20. 6., ob 20.45 / at 8.45 pm**  
**Kongresni trg / Congress Square**

**Otvoritev 71. Ljubljana Festivala**  
*Opening of the 71<sup>st</sup> Ljubljana Festival*

**POLETNA NOČ -  
SREČEN DAN**

**SUMMER NIGHT -  
A LUCKY DAY**

Solisti / Soloists: **Alenka Godec, Alfi Nipič, Anika Horvat, Damjana Golavšek, Dominik Kozarič, Gojmir Lešnjak-Gojc, Hamo, Helena Blagne, Jan Plestenjak, Lara Baruca, Marko Vozelj, Mitja Ferenc, Neisha, Nina Pušlar, Nina Strnad, Nuška Drašček, Saša Lešnjek, Simona Vodopivec Franko, Tinkara Kovač, Tokac, Tomi Meglič**

Posebni gost / Special guest:  
**TOMAŽ DOMICELJ**

Dirigent / Conductor: **PATRIK GREBLO**

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

**Mladinski pevski zbor RTV Slovenija**  
*RTV Slovenia Youth Choir*

Program / Programme:

Poletna noč (M. Sepe/J. Privšek-L. Krajnčan)

Danes bo srečen dan (T. Domicelj/prir. /arr. J. Privšek)

Sneg v maju (J. Robežnik/T. Domicelj/J. Robežnik)

Ko se zjutraj zbudis (T. Domicelj/T. Domicelj/P. Grašič)

Kaj naj jem (T. Domicelj/T. Domicelj/L. Krajnčan)

Špricer blues (T. Domicelj/T. Domicelj/D. Žgur-M. Mikuletič)

Zbogom, sin (T. Domicelj/T. Domicelj/J. Privšek)

Stara mama (T. Domicelj/T. Domicelj /T. Tomšič)

Zdaj vem, kam grem (I Have a Dream)

Zakaj ne maram Mozarta (T. Domicelj/T. Domicej/M. Lazar)

Banane (T. Domicelj/T. Domicelj/T. Tomšič)

Jamajka (T. Domicelj/T. Domicelj/D. Žgur-P. Greblo)

Bil je tako prikupno zmeden (T. Domicelj/T. Domicelj/D. Žgur-P. Greblo)

Brez sonca cvetja ni (T. Domicelj/T. Domicelj/M. Mihelič)

Danes bo srečen dan (T. Domicelj/T. Domicelj/T. Tomšič)

Kamionar (T. Domicelj/T. Domicelj/ P. Grašič)

Bog me še ne mara (T. Domicelj/T. Domicelj/M. Lazar-M. Mikuletic)

Prišel je kot pomlad (T. Domicelj/T. Domicelj/M. Žvelc-P. Greblo)

Avtomat (T. Domicelj/T. Domicelj/V. Simić-M. Mikeljevič)

Ker te nima rad (T. Domicelj/T. Domicelj/ P. Greblo)

Življenje je lepo (T. Domicelj/T. Domicelj/T. Tomšič)

Slovenskega naroda sin (T. Domicelj/T. Domicelj/D. Žgur-T. Tomšič)

Tradicionalni gala koncert, ki predstavlja bogato dediščino slovenske zabavnoglasbene zakladnice v izvedbi velikega revijskega orkestra, bo tokrat posvečen izjemnemu avtorskemu opusu kantavtorja Tomaža Domicelja, ki letos praznuje 75 let. Ob spremljavi Simfoničnega orkestra in Big Banda RTV Slovenija pod vodstvom Patrika Grebla in Tadeja Tomšiča bodo Domiceljeva najbolj znana dela (*Slovenskega naroda sin, Danes bo srečen dan, Jamajka, Avtomat, Življenje je lepo, Ker te nima rad, Banane idr.*) izvedli vidni pevski solisti: Alenka Godec, Alfi Nipič, Anika Horvat, Damjana Golavšek, Dominik Kozarič, Gojmir Lešnjak-Gojc, Hamo, Helena Blagne, Jan Plestenjak, Lara Baruca, Marko Vozelj, Mitja Ferenc, Neisha, Nina Pušlar, Nina Strnad, Nuška Drašček, Saša Lešnjek, Simona Vodopivec Franko, Tinkara Kovač, Tokac in Tomi Meglič.

*The traditional gala concert, which presents the rich heritage of Slovenian pop music performed by a great revue orchestra, will be dedicated to the outstanding oeuvre of the singer-songwriter Tomaž Domicelj, who celebrates his 75th birthday this year. The RTV Slovenia Symphony Orchestra and Big Band, conducted by Patrik Greblo, will accompany prominent soloists singing Domicelj's best-known works (Slovenskega naroda sin, Danes bo srečen dan, Jamajka, Avtomat, Življenje je lepo, Ker te nima rad, Banane, and more): Alenka Godec, Alfi Nipič, Anika Horvat, Damjana Golavšek, Dominik Kozarič, Gojmir Lešnjak-Gojc, Hamo, Helena Blagne, Jan Plestenjak, Lara Baruca, Marko Vozelj, Mitja Ferenc, Neisha, Nina Pušlar, Nina Strnad, Nuška Drašček, Saša Lešnjek, Simona Vodopivec Franko, Tinkara Kovač, Tokac and Tomi Meglič.*

**Vstopnice / Tickets: 29, 39, 49, 59, 69 €**

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**DELO**

Sponzor / Sponsor:



V sodelovanju z /  
In collaboration with:



Koprodukcija / Co-production:





**Četrtek / Thursday, 22. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# E. Clug, C. Orff: CARMINA BURANA

Glasba / Music: **Carl Orff**

Priredba libreta / Libretto arrangement:

**Carl Orff, Michel Hofmann**

Koreograf / Choreographer: **EDWARD CLUG**

Dirigent / Conductor: **SIMON KREČIČ**

## **Opera balet SNG Maribor SNG Maribor Opera and Ballet**

Slovenska prepesnitev libreta / Slovene rendition of libretto: **Benjamin Virc**

Asistenta koreografa / Assistant choreographers:

**Tijuan Križman Hudernik, Sergiu Moga**

Scenograf / Set designer: **Marko Japelj**

Kostumograf / Costume designer: **Leo Kulaš**

Oblikovalec luči / Lighting designer: **Tomaž Premzl**

## **Simfonični orkester SNG Maribor SNG Maribor Symphony Orchestra**

### **Zbor Opere SNG Maribor**

### **SNG Maribor Opera Choir**

Zborovodkinja / Chorus master:

**Zsuzsa Budavari Novak**

Pevski solisti / Solo voices:

**Petya Ivanova**, soprano / soprano

**Martin Sušnik**, tenor

**Davor Nekjak**, bariton / baritone

Plesalci / Dancers:

**Catarina de Meneses, Tijuan Križman Hudernik, Ines Urošević, Evgenija Koškina**

**Tetiana Svetlična, Ema Perič, Hristina Stojčeva, Asami Nakashima, Mirjana Šrot, Satomi Netsu, Olesja Hartmann Marin, Mina Radaković, Monja Obrul, Tea Bajc, Ines Urošević, Beatrice Bartolomei, Yuya Omaki, Sytze Jan Luske, Gaj Žmavc, Mircea Golescu, Davide Buffone, Matteo Magalotti, Tomaž Abram Viktor Golub, Lucio Mautone, Christopher Thompson, Alexandru Pilca, Aleksandar Trenevski, Andrea Schifano, Maro Vranarič, Luka Ostrez**

Orffova največja uspešnica, scenska kantata *Carmina Burana*, je sestavljena iz 24 stavkov, v katerih nastopajo orkester (Simfonični orkester SNG Maribor), zbor (Zbor Opere SNG Maribor) in trije operni solisti (Petja Ivanova, Martin Sušnik, Davor Nekjak). Besedilo, ki so ga v 11. in 12. stoletju napisali potupočni kleriki pevci, je večinoma satirično in se dotika tem, kot so življenje, sreča, pomlad, pitje, igre na srečo, požrešnost in poželenje. Delo bo v novem slovenskem prevodu Benjamina Virca zazvenelo pod taktirko Simona Krečiča, za odrsko uprizoritev pa bodo poskrbeli koreograf Edward Clug, scenograf Marko Japelj, kostumograf Leo Kulaš in oblikovalec luči Tomaž Premzl. Največji iziv za Cluga je bilo iskanje lastnega smisla znotraj dela in se izogniti podvojevanju tega, kar že povesta glasba in besedilo. Gonilna sila koreografije je, sledič vsebinski različnih besedil, paralelizem med cikli narave, zlasti med pomladnim prebujanjem narave, ter človeškim življenjem in poželenjem. Oblika, ki se je spontano izrisovala, je bil krog, ki sovpada s krogom sreče iz prvega speva *O Fortuna* in ga ustvarja 28 plesalcev, pri tem pa prav vsak od njih teži k jedru te popolne naravne oblike.

Orff's most popular work, the stage cantata *Carmina Burana*, consists of 24 movements, performed by an orchestra (the SNG Maribor Symphony Orchestra), a chorus (Maribor Opera Chorus), and three opera soloists (Petya Ivanova, Martin Sušnik, Davor Nekjak). Written by wandering clerics (goliards) in the 11th and 12th centuries, the text is mostly satirical, touching on themes such as life, happiness, spring, drinking, gambling, gluttony and lust. The work will be performed according to a new Slovenian translation by Benjamin Virc. The conductor will be Simon Krečič, the choreographer Edward Clug, the set designer Marko Japelj, the costume designer Leo Kulaš and the lighting designer Tomaž Premzl. The biggest challenge for Clug was to find meaning in the work itself and to avoid duplicating what the music and lyrics already say. The driving force for the choreography, following the various texts, is the parallelism between the cycles of nature, especially the awakening of nature in spring, and human life and desire. The shape that spontaneously emerged was a circle that coincides with the circle of happiness from the first song *O Fortuna*, formed by 28 dancers, each of them striving for the core of this perfect natural shape.

**Vstopnice / Tickets: 29, 39, 49 €**

**OPERABALET  
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Sponzor / Sponsor:

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**Četrtek / Thursday, 22. 6., ob 20.00 / at 8.00 pm**  
**Galerija Božidar Jakac / Božidar Jakac Gallery**  
**Kostanjevica na Krki**

# M. Duras: ZAMAKNJENOST LOL V. STEIN **THE RAVISHING OF LOL V. STEIN**

Režiser / Director: **MATJAŽ BERGER**

Prijevalca besedila / Text adapters:

**Petra Žumer Štrigl, Matjaž Berger**

Prevajalka / Translator: **Barbara Pogačnik**

Zasedba / Cast:

Lol Valérie Stein: **Anuša Kodelja**

Jacques Hold: **Iztok Drabik Jug**

Tatjana / Tatjana Karl: **Lea Mihevc**

Jean Bedford: **Borut Doljšak**

Gospa / Mrs. Stein: **Jana Menger**

Anne-Marie Stretter: **Mila Peršin**

Pierre Beugner, Michael Richardson: **Luka Bokšan**

**Janez Hočvar**

Glasba / Music: **Duo Silence**

Koreografinja / Choreographer:

**Sanja Nešković Peršin**

Kostumografa / Costume designers: **Peter Movrin, Metod Črešnar**

Scenografa / Set designers: **Simon Žižek, Matjaž Berger**

Oblikovalca vizualne podobe / Designers of the visual image: **Borut Peterlin, Gašper Brezovar**

Jezikovna svetovalka / Language consultant:

**Barbara Rogelj**

Teorija / Theory: **Stojan Pelko**  
**Produksijska ekipa Anton Podbevšek Teatra / Anton Podbevšek Production Team**  
 Koprodukcija / Co-production:  
**Festival Ljubljana, Anton Podbevšek Teater, Galerija Božidar Jakac, v sodelovanju s Cankarjevim domom / Božidar Jakac Gallery, in collaboration with Cankarjev dom**

Temelji na zgodbi / Based on the story Marguerite Duras: *Le ravissement de Lol V. Stein* © Éditions Gallimard.

Roman *Zamknjenost Lol V. Stein* avtorice Marguerite Duras je slavni psihoanalitični mislec Jacques Lacan označil za utelešenje teorije o nedosežni ljubezenski želji, ki se večno iznika tako dojemaju kot posedovanju. Vse izhaja iz dogodka, ko je bila devetnajstletna Lol z zaročencem na plesu, na katerem se je pojavila Anne-Marie Stretter, ki ji je prevzela zaročenca. Ta prevzem je vzrok Loline prevzetnosti, ekstaze in zamknjenosti v svetu, ki ga upoveduje Jacques Hold, ljubimec Loline priateljice iz mladostnih let, Tatjane Karl, ki se v nekem trenutku zaljubi v Lol. Dominiek Hoens v spisu *Ko je ljubezen lahko zakon: O prevzetosti Lol V. Stein* pravi, da je ljubezen sestavljena iz menjave pozicij od objekta k subjektu želje, zato ljubezen ne more obstajati brez izgube. Da bi dali, česar nimamo, moramo izumiti, kaj bi mogli biti v želji Drugega, in tako izgubiti, kar v resnici smo. Uprizoritev Matjaža Bergerja bo temeljila na mobilizaciji infinitesimalne krhkosti ženske biti in ritma, ki se razpira med neizrekljivim in skrivnostnim in z močnim obeležjem želje v Pogledu.

The Ravishing of Lol Stein by Marguerite Duras was described by the famous psychoanalyst Jacques Lacan as the embodiment of the theory of unattainable love that forever eludes both perception and possession. The story all stems from an incident that occurred when 19-year-old Lol was at a dance with her fiancé, and an older woman, Anne-Marie Stretter, turned up and stole his heart. The loss of her fiancé is the cause of Lol's arrogance, ecstasy and rapture in the world portrayed by Jacques Hold, the lover of Lol's youthful friend, Tatjana Karl, who at one point falls in love with Lol, too. In his essay entitled »When Love is the Law: On the Ravishing of Lol V. Stein«, Dominiek Hoens says that love consists of a change in positions from the object to the subject of desire, so love cannot exist without loss. In order to give what we do not have, we must invent what we could be in the desire of the Other, and so lose what we really are. Matjaž Berger's production will be based on the mobilisation of the infinitesimal fragility of the feminine essence and rhythm, which stretches between the ineffable and the mysterious, with the strong suggestion of Desire in the Gaze.

**Vstopnice / Tickets: 10 €**

Koprodukcija / Co-production:





**Petek in nedelja / Friday and Sunday, 23. 6. & 27. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# E. Albee: KDO SE BOJI VIRGINIE WOOLF? WHO'S AFRAID OF VIRGINIA WOOLF?

Režiser / Director: **IVICA BULJAN**

Izvršni producent / Executive producer:

**Branislav Cerović**

Asistent režisera / Assistant director: **Peter Srپčič**

Scenograf / Set designer: **Aleksandar Denić**

Kostumografinja / Costume designer:

**Ana Savić Gecan**

Dramaturginja / Dramaturge: **Diana Koloini**

Asistentka dramaturgije / Assistant dramaturge:

**Manca Majerski Sevšek**

Glasba / Music: **Benjamin Krnetić**

Oblikovanje luči in videa / Lighting and video design: **Sonda 13, Toni Soprano Meneglejte**

Prevajalec / Translator: **Zdravko Duša**

Lektor / Proof-reader: **Jože Faganel**

Zasedba / Cast:

Martha: **Nataša Barbara Gračner**

George: **Branko Šturbej**

Nick: **Benjamin Krnetić**

Honey: **Klara Kuk**

*Kdo se boji Virginie Woolf? Edwarda Albeeja (1928–2016) je ena najslovitejših in najpogosteje uprizarjanih dram 20. stoletja. Ko se je leta 1962 prvič pojavila na Broadwayu, je kritike razburila z za takratne razmere brutalnim jezikom in ostro vivisekcijo zakonskega razmerja, navdušila pa občinstvo, ki je napolnilo kar 664 ponovitev. Drama, ki v naslovu provokativno preigrava otroško pesmico *Kdo se boji hudobnega volka*, je postavljena v univerzitetno, domnevno uglajeno intelektualno okolje, ki pa kmalu razgali svojo mnogotero problematičnost in krutost. Albeejeva igra je ob nastanku temeljno zaznamovala gledališče in film, pa tudi razumevanje sveta svojega časa, vendar se z minevanjem časa ni postarala. S svojimi osrednjimi temami – zahtevo po uspehu, mitom o srečni družini z otroki, prepletom iluzije in resnice – je danes bolj živa kot kadarkoli. Pod režijsko takstirko Ivice Buljana bodo v koprodukciji Festivala Ljubljana, Mini teatra in Mestnega gledališča Ptuj nastopali štirje vrhunski umetniki srednje in najmlajše generacije slovenskih igralcev: Nataša Barbara Gračner, Branko Šturbej, Klara Kuk in Benjamin Krnetić.*

*Who's Afraid of Virginia Woolf? by Edward Albee (1928–2016) is one of the most famous and widely performed plays of the 20th century. When it first appeared on Broadway in 1962, it upset critics with what at the time was considered brutal language and its harsh dissection of a marriage, but it delighted audiences and sold out 664 performances. The play, whose title is a provocative take on the children's song Who's Afraid of the Big Bad Wolf, is set on a university campus, in a supposedly genteel intellectual environment, but one which soon reveals its many problems and cruelties. Albee's play was a significant influence on both theatre and film when it was first staged, as well as on how the world was understood, and it has not lost its power with the passing of time. Indeed, its central themes – the need for success, the myth of the happy family with children, the interplay of illusion and truth – perhaps make it more alive today than ever before. Under the direction of Ivica Buljan, four top artists of the middle and youngest generation of Slovenian actors will perform in a co-production of Ljubljana Festival, Mini theater and Ptuj Theatre: Nataša Barbara Gračner, Branko Šturbej, Klara Kuk and Benjamin Krnetić.*

**Vstopnice / Tickets: 25 €**

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Koprodukcija / Co-production:





**Ponedeljek–torek / Monday–Tuesday, 26.–27. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# BITI ALI NE BITI TO BE, OR NOT TO BE\*

## La Fura dels Baus

\*svetovna premiera / world premiere

Umetniški vodja in režiser / Artistic and stage director: **CARLOS PADRISSA**

Asistentka režisera / Assistant director: **Mireia Romero**

Scenografinja in kostumografinja / Set and costume designer: **Tamara Joksimovic**

Video in avdiovizualni ustvarjalci / and audiovisual creators: **Studio Eyesberg**

Video režiser / director: **José Vaaliña**

Avtorji računalniške grafike / CG artists:

**David Ros, Martina Ampuero, Pol Marquès**

Vodja produkcije / Head of production:

**Marcel Riu (Bonvehi Arts & Events)**

Vrvni sistem / Riggers: **Anigami (David Vilaregut, Mia Vilaregut)**

Management: **Meritxell Viñas**

Zasedba / Cast:

**Quico Torrent**

**Tamara Ndong**

**Adriana de Montserrat**

**Ferran Plana**

La Fura dels Baus je španska gledališka skupina, ustanovljena leta 1979 v Barceloni, ki je znana po svojem uličnem gledališču, uporabi nenavadnih prizorišč ter brisanju meja med občinstvom in igralstvom. Njihove predstave že vse od začetka temeljijo na uporabi tehničnih sredstev in so z leti postajale vedno bolj impozantne in spektakelske. Od zgodnjih devetdesetih let so diverzificirali svoja ustvarjalna prizadevanja in se razširili na področja digitalnega in uličnega gledališča, uprizorjanja sodobnih gledaliških del ter oper in produkcije večjih korporativnih dogodkov. Na letošnjem festivalu bodo izvedli predstavo *Biti ali ne biti*, kombinacijo interaktivnega gledališča in avdiovizualnih vsebin, ki raziskuje občutke strahu in nelagodja današnjih ljudi. Scenografija je digitalna, občinstvo pa ne sedi na stolih, temveč je v središču dogajanja, obdano z igralci, ki z njim soustvarjajo predstavo. Tako člani občinstva postanejo protagonisti izkušnje in skupaj z igralci ustvarjajo nadrealistični učinek. La Fura s svojim imerzivnim, fizičnim, resničnim in virtualnim gledališčem ponuja izkušnjo, ki bo pokazala, kako premagati strah in ne umreti med poskušanjem.

*La Fura dels Baus is a Spanish theatre company founded in 1979 in Barcelona; it is known for its street theatre, the use of unusual venues, and its blurring of the boundaries between the audience and the actors. The company's performances have always been based on the use of technical means, but they have become increasingly impressive and spectacular over the years. Since the early 1990s, they have diversified their creative endeavours, expanding into the fields of digital and street theatre, staging contemporary theatre works and operas, and producing major corporate events. At this year's festival, they will present To Be or Not to Be, a combination of interactive theatre and audiovisual content that explores the feelings of fear and discomfort experienced by people today. The set design is digital and the audience do not sit on chairs, but are in the thick of the action, surrounded by actors who interact with them. In this way members of the audience become the protagonists in the experience, creating a surreal effect together with the actors. With its immersive, physical, real and virtual theatre, La Fura offers an experience that will show you how to overcome fear and not die trying.*

**Vstopnice / Tickets: 29, 39, 49 €**

Sponzor / Sponsor (26. 6.):

**s.Oliver**

Sponzor / Sponsor (27. 6.):





## LJUBLJANA FESTIVAL NA LJUBLJANICI ON THE LJUBLJANICA

Tradicija glasbenih regat po Ljubljani je povezana z delovanjem prve predhodnice današnje Slovenske filharmonije – Academie Philharmonicorum Labacensis, ki je bila ustanovljena leta 1701 in se je zgledovala po tovrstnih italijanskih akademijah, ki so se pojavljale že od 16. stoletja. Dejavnosti njenih članov (ljubiteljskih glasbenikov) so bile po eni strani zaprtega tipa v obliki zgoj članom namenjenih nastopov, po drugi pa so tudi javno nastopali, vendar le ob posebno svečanih priložnostih, na primer ob dogodkih v vladarski družini. Ljubljančanom so se predstavljali na vsakoletnih poletnih regatah po reki Ljubljanici, kjer so izvajali »kar najbolj izbrano glasbo«. Tudi na tokratnem Ljubljana Festivalu se bo pestremu naboru privlačnih prizorišč ponovno pridružila reka, ki teče skozi staro jedro slovenske prestolnice. Mladi glasbeniki z Akademije za glasbo Ljubljana in Konservatorija za glasbo in balet Ljubljana bodo popestrili zgodnjopeletni utrip mesta z izbrano glasbo, poslušalci pa se jim bodo lahko na njihovem potovanju vzdolž Ljubljanice na ladjiči tudi pridružili.

*The tradition of musical regattas in Ljubljana is linked to the first predecessor of today's Slovenian Philharmonic Orchestra – the Academia Philharmonicorum Labacensis, which was founded in 1701 and inspired by Italian academies of this kind that appeared from the 16th century onwards. The activities of its members (amateur musicians) were generally of a closed type, in the form of performances for members only, but they also performed in public on formal occasions, such as events linked to the royal family. They presented themselves to the people of Ljubljana at the annual summer regattas on the Ljubljanica River, where they performed «the most select music». At this year's Ljubljana Festival, the river flowing through the old town centre of the Slovenian capital will once again become one of the summer's attractive concert venues. Young musicians from the Ljubljana Academy of Music and Conservatory for Music and Ballet will enliven the early summer atmosphere in the city with some outstanding music, and listeners will be able to join them on their journey along the Ljubljanica River on a boat.*

### Vstopnice / Tickets:

Koncerti na ladjičah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladje 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).



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**Sreda, 28. junij  
Wednesday, 28 June**

**12.00 / 12.00 pm, Dvorni trg / Square**  
**OTVORITEV LJUBLJANA FESTIVALA NA LJUBLJANICI**  
**OPENING OF THE LJUBLJANA FESTIVAL ON THE**  
**LJUBLJANICA RIVER**

**12.00-14.00 / 12.00 pm-2.00 pm, Barjanka**  
**(Dvorni trg / Square)**  
**Neobrass Kvintet / Quintet**  
**Kristjan Zupan, trabenta / trumpet**  
**Jernej Maček, trabenta / trumpet**  
**Marko Arh, rog / horn**  
**Žan Kopše, pozavna / trombone**  
**Uroš Menegatti, tuba**

**14.00-16.00 / 2.00-4.00 pm, Lea**  
**(Mesarski most / Butchers' Bridge)**  
**Kvartet flavt Aeris / Aeris Flute Quartet**  
**Katja Ferenc, flavta / flute**  
**Tjaša Pauko, flavta / flute**  
**Lara Senica, flavta / flute**  
**Anica Mićić, flavta / flute**

**16.00-18.00 / 4.00-6.00 pm, Livada**  
**(Gallusovo nabrežje / Gallus Embankment)**  
**Trobilni kvintet Konservatorija za glasbo in balet**  
**Ljubljana / Conservatory for Music and Ballet**  
**Ljubljana Brass Quintet**  
**Luka Kraševac, trabenta / trumpet**  
**Tit Hodžar, trabenta / trumpet**  
**Jure Kovačič, rog / horn**  
**Matija Kodelja, pozavna / trombone**  
**Žan Salaj, bas pozavna / bass trombone**

**18.00-20.00 / 6.00-8.00 pm, Emonca**  
**(Cankarjevo nabrežje / Cankar Embankment)**  
**Pihalni kvintet Flabile / Wind Quintet Flabile**  
**Katja Ferenc, flavta / flute**  
**Neža Podbršček, oboa / oboe**  
**Aljaž Jazbinšek, klarinet / clarinet**  
**Eva Fritz, fagot / bassoon**  
**Ana Mir, rog / horn**

**Četrtek, 29. junij**  
**Thursday, 29 June**

**10.00-12.00 / 10.00 am-12.00 pm, Lana Sulc**  
**(Gallusovo nabrežje / Gallus Embankment)**  
**Trobilni kvintet Corpus delicti**  
**Corpus delicti Brass Quintet**  
**Rok Škerjanec, trabenta / trumpet**  
**Matic Kavčl, trabenta / trumpet**  
**Andrija Šafran, pozavna / trumpet**  
**Ivan Fagarazzi, tuba**  
**Matic Fran, rog / horn**

**14.00-16.00 / 2.00-4.00 pm, Livada**  
**(Gallusovo nabrežje / Gallus Embankment)**  
**Kvartet flavt Akademije za glasbo**  
**Academy of Music Flute Quartet**  
**Katarina Kastelec, flavta / flute**  
**Nuša Dolinšek, flavta / flute**  
**Hana Žvagen, flavta / flute**  
**Neja Hočevar, flavta / flute**

**16.00-18.00 / 4.00-6.00 pm, Zeleni zmaj**  
**(Mesarski most / Butchers' Bridge)**  
**Kvartet evfonijev 4phonium**  
**4phonium Euphonium Quartet**  
**Emanuel Mikac, evfonij / euphonium**  
**Tilen Klavžer, evfonij / euphonium**  
**Luka Ovčjak, evfonij / euphonium**  
**Žan Pečenik, evfonij / euphonium**

**18.00-20.00 / 6.00-8.00 pm, Ljubljana 1**  
**(Ribji trg / Square)**

**Ljubljanski kvartet saksofonov**  
**Ljubljana Saxophone Quartet**  
**Arian Mačak, sopranski saksofon**  
**soprano saxophone**  
**Boštjan Rojc, altovski saksofon / alt saxophone**  
**Tia Ivajnšič, tenorski saksofon / tenor saxophone**  
**Lan Meden, baritonski saksofon**  
**baritone saxophone**

**Petak, 30. junij**  
**Friday, 30 June**

**10.00-12.00 / 10.00 am-12.00 pm, Barjanka**  
**(Dvorni trg / Square)**  
**Pihalni kvintet Akademije za glasbo**  
**Academy of Music Wind Quintet**  
**Nuša Dolinšek, flavta / flute**  
**Tjaša Škvorc, oboa**  
**Ivan Mršić, fagot / bassoon**  
**Kristina Klančar, rog / horn**  
**Adam Atanasov, klarinet / clarinet**

**16.00-18.00 / 4.00-6.00 pm, Lea**  
**(Mesarski most / Butchers' Bridge)**  
**Kvartet flavt Inuaria**  
**Inuaria Flute Quartet**  
**Katarina Kastelec, flavta / flute**  
**Lara Oblak, flavta / flute**  
**Ajda Mori, flavta / flute**  
**Alja Boštjančič, flavta / flute**

**18.00-20.00 / 6.00-8.00 pm, Zeleni zmaj**  
**(Mesarski most / Butchers' Bridge)**  
**Kvartet rogov Akademije za glasbo**  
**Academy of Music Horn Quartet**  
**Sara Hartman, rog / horn**  
**David Tretjak, rog / horn**  
**Kristina Klančar, rog / horn**  
**Fran Matič, rog / horn**



**Četrtek–petek / Thursday–Friday**

**29.–30. 6. ob 21.30 / at 9.30 pm**

**Poletno gledališče Križank / Križanke Summer Theatre**

# **PASTORALA ZA PLANET / PASTORAL FOR THE PLANET**

## **La Fura dels Baus**

Umetniški vodja in režiser / Artistic and stage director:

**CARLOS PADRISSA**

Glavni dirigent / Chief conductor: **JOSEP VICENT**

Zasedba uprizoritev na 71. Ljubljana Festivalu / Cast of performances at the 71st Ljubljana Festival:

Asistentka režiserja / Assistant director: **Zamira Pasceri**

Koreografinja / Choreographer: **Mireia Romero**

Asistentka scenografa in kostumografa / Assistant set and costume designer: **Tamara Joksimovic**

Video in avdiovizualni ustvarjalci / and audiovisual creators: **Studio Eyesberg**

Video režiser / director: **José Vaaliña**

Avtori računalniške grafike / CG creators: **Jordi Massó, Miquel Donat**

Avtor aplikacije Kalliope / Kalliope App: **Damià Duran**

Vodja produkcije / Head of production: **Marcel Riu (Bonvehi Arts & Events)**

Vrvni sistem / Riggers: **Anigami (David Vilaregut, Mia Vilaregut)**

Management: **Meritxell Viñas**

Solistka / Soloist:

**Sophie Karthäuser**, soprano / soprano

Plesalci / Dancers:

**Quico Torrent**

**Adriana de Montserrat**

**Tamara Ndong**

**Ferran Plana**

Simfonični orkester RTV Slovenija / RTV Slovenia

*Symphony Orchestra*

Avtorji originalne produkcije / Authors of original production:

Režiser predstave in video / Stage and video director:

**Carlus Padrißa**

Dirigent in glasbeni dramaturg / Conductor and musical dramaturge: **Laurence Equilbey**

Scenograf in ilustrator / Set designer and illustrator:

**Mihail Milunović**

Imerzivni video in avdiovizualni ustvarjalci / Immersive video and audiovisual creators: **Studio Eyesberg** in

**José Vaaliña / Eyesberg Studio** and **José Vaaliña**

Producija / Production: **Veliko gledališče iz Provance, La Fura dels Baus in Orkester Insula / Grand Théâtre de Provence, La Fura dels Baus and Insula Orchestra**

Program / Programme:

**Prvo dejanje / First Act**

**L. van Beethoven:** Introdukcija k baletu Prometejeva bitja, op. 43, »Nevihta« / Introduction to The Creatures of Prometheus, Op. 43 »La tempesta«

**A. Reicha:** »Nevihta« iz kantate Lenore / »Orage« from Lenore

**Španska ljudska pesem / Spanish folk song:** Jota

**J. Rietz:** Uvertura Hero in Leander, op. 11 / Overture to Hero und Leander, Op. 11

Tradisionalna pesem etnične skupine Fangov iz Ekvatorialne Gvineje / Traditional song of the Fang ethnic group from Equatorial Guinea

**C. M. von Weber:** Des Feindes Spott, iz kantate Boj in zmaga, op. 44 / from Kampf und Sieg (Battle and Victory), Op. 44

**Ukrajinska ljudska pesem / Ukrainian folk song:** Na horodi verba ryasna (projekt Polyphony / Polyphony Project)

**L. van Beethoven:** Simfonija št. 7 v A-duru, op. 92, 2. stavek, Allegretto / Symphony No. 7 in A major, Op. 92, 2<sup>nd</sup> movement, Allegretto

**F. Mendelssohn Hensel:** Hero in Leander za glas in orkester / Hero and Leander for voice and orchestra

**Drugo dejanje / Second Act**

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

## Alternativen konec / Alternative Ending

### Optimističen / Optimistic

**C. M. von Weber:** »Kavatină«, iz opere Oberon / »Cavatine«, from Oberon

**L. van Beethoven:** »Simfonija zmage«, iz priložnostne glasbe Egmont, op. 84 / »Siegesymphonie«, from Egmont, incidental music, Op. 84

### Pesimističen / Pessimistic

**C. M. von Weber:** »Molitev«, iz opere Oberon »Prière«, from Oberon

**C. M. von Weber:** »Nevihta«, iz opere Oberon »Tempête«, from Oberon

La Fura dels Baus pripravlja svojo različico Simfonije št. 6, »Pastoralne« (1808) Ludwiga van Beethovna. Gre za eno redkih Beethovnovih nedvoumno programskih del, skladatelj pa ga je podnaslovil *Spomini na podeželsko življenje*. Režiser Carlus Padrißa simfonijo preoblikuje pod naslovom *Pastoralza planet* in jo pomeša s skladbami Antonina Reiche, Carla Marie von Webra, Juliusa Rietza in Fanny Mendelssohn Hensel. To novo delo postane poglobljena meditacija o odnosu med naravo in ljudmi, ki raziskuje možnost življenja brez pretirane potrošnje. Projekt se z ilustracijami in scenografijo Mihaela Milunovića ter ustvarjalnostjo multimedijskega umetniškega Studia Eyesberg obrača k utopičnemu idealu globalne vasi, ki živi od naravnih virov in jih enakomerno razdeljuje po zgledu sistema gospodarstva futurističnega industrijskega oblikovalca Jacqua Fresca. Fresco je kot pionir inženiringa človeških dejavnikov inoviral na področju biomedicine in predaval o svojih pogledih na trajnostna mesta, energetsko učinkovitost, upravljanje z naravnimi viri ter napredno avtomatizacijo. La Fura dels Baus ne reinterpretira sveta, temveč prebuja zavest skozi virtualni svet, projiciran v realnost.

*La Fura dels Baus is preparing its own version of Beethoven's Symphony No. 6 (the Pastoral Symphony, 1808). It is one of Beethoven's few unambiguously programmatic works, and the composer subtitled it Recollections of Country Life. The director Carlus*

*Padrißa reworks the symphony under the title Pastorale for the Planet, and combines it with works by Antonin Reicha, Carl Maria von Weber, Julius Rietz and Fanny Mendelssohn Hensel. This new work becomes a profound meditation on the relationship between nature and people, exploring the possibility of life without excessive consumption. Combining illustrations and set design by Mihael Milunović, and the creativity of the Eyesberg multimedia art studio, the project turns to the utopian ideal of a global village living off natural resources and distributing them equally, following the economic system of the futuristic industrial designer Jacque Fresco. A pioneer in human factors engineering, Fresco innovated in the field of biomedicine and lectured on sustainable cities, energy efficiency, natural resource management and advanced automation. La Fura dels Baus does not reinterpret the world, but awakens consciousness through a virtual world projected into reality.*

Predstava bo v nemščini, španščini, ukrajinsčini in afriškem dialektu. Slovenski in angleški podnapisi bodo na voljo na aplikaciji Kalliope, ki si jo lahko naložite prek spodnje QR kode. / The performance will be in German, Spanish, Ukrainian and african dialect Binjicueny. Slovenian and English subtitles will be available on the Kalliope application, which you can download via the QR code below.



**Vstopnice / Tickets: 29, 39, 49 €**

Sponzor / Sponsor:





**Ponedeljek, torek, četrtek in petek**

*Monday, Tuesday, Thursday and Friday*

**3., 4., 6. & 7. 7., ob 21.15 / at 9.15 pm**

**Poletno gledališče Križank** /Križanke Summer Theatre

# **LEPOTICA IN ZVER BEAUTY AND THE BEAST**

*muzikal /musical*

**Zagrebško mestno gledališče  
Komedija / Komedija Theatre,  
Zagreb**

Glasba / Music: **Alan Menken**

Besedilo / Lyrics: **Howard Ashman, Tim Rice**

Avtor knjige / Book author: **Linda Woolverton**

Režiser originalne produkcije / Director of the  
original production: **Robert Jess Roth**

Originalni producent / Original producer:  
**Disney Theatrical Productions**

Režiser in koreograf / Director and choreographer:

**LEO MUJIĆ**

Glasbeni producent / Musical producer:

**Josip Cvitanović**

Asistent koreografa za balet in baletna  
mojstrica / Assistant choreographer for ballet and  
ballet master: **Tina Vrtar Stipić**

Asistent koreografa za soliste in baletni mojster  
Assistant choreographer for soloists and ballet  
master: **Mladen Mordej-Vučković**

Asistent koreografa za zbor in baletni mojster  
Assistant choreographer for choir and ballet  
master: **Dejan Jakovljević**

Asistent režiserja in dramaturg / Assistant director  
and dramaturge: **Balint Rauscher**

Dirigent / Conductor:

**Krešimir Batinić / Davor Kelić**

Zborovodja / Chorus master: **Davor Kelić**

Scenograf / Set designer: **Stefano Katunar**

Asistentka scenografa / Assistant set designer:  
**Paola Lugarić**

Kostumografinja / Costume designer:  
**Manuela Paladin Šabanović**

Asistentki kostumografinje / Assistant costume  
designers: **Eva Karakaš Bedrina, Tihana Cizelj**

Prevajalka dialoga / Dialogue translator:

**Ivanka Aničić**

Prevajalca besedila pesmi / Lyrics translators:

**Vanda Vujičić Šušnjar, Dražen Bratulić**

Oblikovalec luči / Lighting designer:

**Aleksandar Čavlek**

Oblikovalec zvoka / Sound designer:

**Žarko Fabek**

Zasedba / Cast:

Lepotica / Belle: **Vanda Winter / Buga Marija Šimić**

Zver / Beast: **Igor Drvenkar / Ivan**

**Glowatzky / Neven Stipčić** (študent / student)

Gaston: **Fabijan Pavao Medvešek /**

**Matko Knešaurek**

Lumiére: **Dražen Bratulić / Đani Stipaničev**

Din Don: **Goran Malus / Igor Mešin**

Gospa Kamilica / Mrs. Chamomille:

**Renata Sabljak / Jasna Bilušić**

Lefou: **Ognjen Milovanović / Jan Kovačić**

Maurice: **Adalbert Turner / Ervin Baučić /**

**Adam Končić**

Babette: **Mila Elegović / Danijela Pintarić**

Primadona / Primadonna Grande Bocca:

**Vlatka Burić Dujmović / Sandra Bagarić**

Drotinja / Crumb: **Ruben Carović / Vatroslav**

**Hrelec / Mihael Kokot / Adriana Klačar**

Gospod / Monsieur D'Arque:

**Filip Hozjak / Neven Stipčić**

Neumna dekleta / Stupid girls: **Lana Blaće,**

**Kristina Habuš, Irena Raduka**

Dvojčica 1, sol / Twin 1, Salt: **Marta Simikić**

Dvojčica 2, poper / Twin 2, Pepper:

**Hana Samardžić**

Ko je animirani film *Lepotica in zver* po izidu žel vseslošna priznanja, so kritiki takoj opazili njegov broadwayski potencial. postal je Disneyjev prvi animirani film, ki je bil prilagojen v broadwayski muzikal. Vseh osem pesmi iz filma je bilo ponovno uporabljenih v delu, skladatelj Alan Menken je s pomočjo libretista Tima Ricea zložil šest novih pesmi, medtem ko je avtorica scenarija Linda Woolverton zgodbo prilagodila in jo razširila s še bolj slojevitoto karakterizacijo likov. *Lepotica in zver* je slavna ljubezenska zgodba o Belle, samosvoji lepotici iz provincialnega mesta, in Zveri, arogantnem princu, ki je za kazen čarobno spremenjen v pošast ter prisiljen, da se nauči ljubiti in biti ljubljen. Zagrebško mestno gledališče Komedija, ustanovljeno leta 1950 in specializirano za muzikale, je v sodelovanju z Disneyjem ter podjetjem Music Theatre International oživilo romantično-fantazijski muzikal v režiji in koreografiji Lea Mujića ter pod glasbenim vodstvom Krešimirja Batinića in Davorja Kelića. Kritiki so ga z navdušenjem označili za igrivo, dinamično in duhovito interpretacijo Disneyeve klasike – spektakel, ki ga noben ljubitelj odrskih glasbenih del ne sme zamuditi.

*When the animated film Beauty and the Beast was released to widespread acclaim, critics immediately saw its Broadway potential. It thus became Disney's first animated film to be turned into a Broadway musical. All eight songs from the film were reused in the work, and the composer Alan Menken composed six new songs with the help of librettist Tim Rice, while the screenwriter Linda Woolverton adapted and expanded the story to give it even more complex characterisation. Beauty and the Beast is the famous love story of Belle, a beautiful girl from a*

*provincial town, and the Beast, an arrogant prince who is magically transformed into a monster as punishment, and forced to learn to love and be loved. In collaboration with Disney and Music Theatre International, Komedija Theatre, Zagreb (founded in 1950 and specialising in musicals) has revived this romantic-fantasy musical directed and choreographed by Leo Mujić, with musical direction by Krešimir Batinić and Davor Kelić. Critics have enthusiastically hailed it as a playful, dynamic and witty interpretation of the Disney classic – a spectacle not to be missed by fans of musicals.*

**Vstopnice / Tickets: 39, 49, 59 €**



Sponzor / Sponsor (3. 7.):



Sponzor / Sponsor (4. 7.):



Sponzor / Sponsor (7. 7.):





**Nedelja-petak / Sunday-Friday, 9.-14. 7.  
Križanke**

# XXVI. MEDNARODNA LIKOVNA KOLONIJA

## XXVI. INTERNATIONAL ARTS COLONY

Selektor / Selector: **TOMO VRAN**

Udeleženci / Participants:

**Ado Furlanetto**, Italija / Italy

**Zdravko Milić**, Hrvaška / Croatia

**Brad Downey**, Združene države Amerike

United States of America

**Zheng Guangxu**, Kitajska / China

**Karmen Bajec**, Slovenija / Slovenia

**Nina Stopar**, Slovenija / Slovenia

**Breda Sturm**, Slovenija / Slovenia

**Pšenica Kovačič**, Slovenija / Slovenia

V današnjem času je likovna umetnost, predvsem pa vizualna percepција, na neke vrste zgodovinski prelomnici. Vsakdo, ki ima pametni telefon, je lahko že vizualni ustvarjalec z možnostjo objavljanja. Posledično je tudi odnos, ki ga je sprožila ta možnost, radikalno spremenil naše dojemanje sveta. Ti revolucionarni predmeti, ki so danes že nekakšen conditio sine qua non, so postali tako rekoč obvezni spremljevalec človeka, brez katerega si življenja ne znamo več predstavljati. Evolucija telefona, ki pa se opira bolj na vizualni svet, torej na pogled ali vid, kot na sluh ali uho, je korenito spremenila ne samo naše navade in percepцијe, ampak tudi jezik komuniciranja, predvsem pa vizualni jezik – jezik fotografije. Včasih je bil potreben določen čas do vidnega rezultata, kajti skoraj noben aparat ga ni dal takoj, zdaj pa lahko vsakdo s pametnim telefonom v higu naredi in na spletнем omrežju objavi svojo mojstrovino. Ni se torej spremenoilo oziroma enormno povečalo samo število ustvarjalcev, ampak se je temeljito spremenil mehanizem vrednotenja teh podob. Strokovnost je izginila. Več steje mnenje priateljev oziroma je pomembnejše število sledilcev. Družbena omrežja so prevzela tako močno vlogo in postala tako vplivna, da so radikalno spremenila vizualno komponento informacije.

Tudi vizualna umetnost se počasi približuje tako imenovanemu všečkanju. V resnici se je ta proces začel že v osemdesetih letih s prevlado globalizacije in že bizarno tekmovalnostjo in željo po uspehu, prepoznavnosti in kopiranju kapitala. Vloga umetnika ustvarjalca se je spremenila. V ospredje je stopila vloga kuratorja, kajti tržnost zahteva svoje. Danes so pomembne velike bienalne razstave in sejmi umetnosti kot na primer Artefiera v Bologni, Miart v Milanu, pa v Veroni, Torinu, Londonu, Parizu, New Yorku itd., ter še vrsta

podobnih dogodkov tako rekoč po vsem svetu. Dejansko pa prav ti regulirajo tokove globalnega trga in okusa. Prav tako po svetu rastejo novi muzeji umetnosti, zasnovani po idejah svetovno znanih imen arhitekture. Iz vsega tega sveta je umetnik ustvarjalec zdrsnil v ozadje v popolnoma drugi plan. Če pogledamo samo Beneški bienale ali Documento, ju najbolj poznamo in identificiramo po imenih direktorjev ali kuratorjev: Massimiliano Gioni, Francesco Bonami, Robert Storr, Christine Macel, Okwui Enwezor ali Cecilia Alemani. Za umetnike, ki razstavljajo, skoraj ne vemo. Direktor oziroma kurator svojo poetiko predstavi s tem, da izbere avtorje, ki potrjujejo njegov koncept. Ta je pomembnejši kot umetniška dela ali umetniki avtorji. Obiskovalci so vedno bolj vodljivi. Proces izobraževanja in medijska poplava informacij nas vzgajata bolj za sledilce kot z lastno glavo razmišljajoče protagoniste.

Tudi obdobje covida je zelo spremenoilo naše poglede in navade. Za področje izobraževanja si pred tem nihče ni niti mislil, da bo ta proces potekal na daljavo. Nismo si predstavljali možnosti, da bodo razstavišča in muzeji tako dolgo zaprti in brez obiskovalcev. Šele vrnitve tako pojmovane normalnosti nas je ozavestila, da bo treba redefinirati marsikatero pravilo ali pojem tudi v svetu umetnosti. Nihče pravzaprav ne ve, kakšna bodo nova pravila »igre«. Lahko sicer marsikaj predvidevamo, vendar tega, kaj nas čaka v prihajajočem obdobju, ne vemo, o tem lahko kvečjemu postavljamo hipoteze. Vsekakor pa vemo, da je umetnost neke vrste stalnica – »rdeča nit«, prisotna že od pamтивeka. Nujno je potrebna, da človek ostane človek. Že v Malem princu je pisatelj Antoine de Saint-Exupéry zapisal: »Kdor hoče videti, mora gledati s srcem.« Pri tem procesu pa ne pomagajo niti pametni

telefoni ali selfiji. Umetniško delo, ki ga lahko človek prepozna kot tako in s srcem začuti, ker mu nekaj da, mora vsebovati znanje, izobrazbo in dušo tega, ki ga ustvari. Vsebovati mora podobo nekega imaginarnega sveta, kjer je vse možno, nič realistično, ampak vse realno. Vizualna umetnost in njen jezik izražanja sta večna. Obstajala bosta kljub vsem možnim preobrazbam in mutacijam s pomočjo novih tehnologij, dokler bo na svetu človek.

Med ustvarjalci, ki v to verjamemo ter tako živimo in delujemo, je tudi letos osem povabljenih likovnih umetnikov – udeležencev tradicionalne Mednarodne likovne kolonije, ki jo Festival Ljubljana organizira že šestindvajsetič v ljubljanskih Križankah. Kolonija nudi umetnikom možnost ustvarjanja v resnično idealnih okoliščinah. Kot vsako leto bodo sodelovali štirje akademski slikarji in slikarke iz tujine in štirje iz Slovenije. Znova se nam bo pridružil znani multimedijiški umetnik Lado Jakša in nas spremlijal ves teden. Ob zaključku likovne kolonije – na otvoritvi razstave pa bo s svojim umetniškim pogledom glasbeno-vizualno predstavil svoje videnje njihovega dela in procesa ustvarjanja.

Vsem udeležencem želim veliko ustvarjalnega navdaha in prijetnega druženja ter upam, da bo tudi letošnje ustvarjalce Ljubljana očarala tako, kot je njihove predhodnike.

Tomo Vran,  
selektor

*Today, visual art and especially visual perception, are at something of a historical turning point. Anyone with a smartphone can be a visual artist with the ability to publish with a few clicks. The relation triggered by this possibility has also radically changed our perception of the world. These revolutionary devices, now firmly a sine qua non, have practically become a compulsory human companion that life is hard to imagine without. This evolution of the telephone, which is now centred more on the visual world, i.e. on sight or vision, than on hearing or the ear, has radically changed not only our habits and perceptions, but also the language of communication, and above all visual language – the language of photography. While in the past it took some time to see results because almost no machine could process visual data instantly, nowadays anyone with a smartphone can produce and publish their masterpiece online in an instant. So it is not just the number of artists that has changed or increased enormously, but the mechanism for valorising these images has also changed radically. Expertise has disappeared. The opinion of friends or the number of »followers« is more important. Social networks have assumed such a strong role, and become so powerful and influential, that they have radically changed the visual component of information.*

*Visual art today is also slowly going in the direction of so-called »liking«. In reality, this process began in the 1980s with the predominance of globalisation, and the bizarre competition and desire for success, visibility and capital accumulation. The role of the artist changed. The role of the curator has come to the fore because the market has its own demands. Nowadays, major biennial exhibitions and art fairs are important, such as Artefiera in Bologna, Miart in Milan, similar events in Verona, Turin, London, Paris,*

*New York, etc., and many others practically all over the world. Indeed, it is these events that regulate global market flows and tastes. New art museums are also springing up around the world, inspired by the ideas put forth by world-famous names in architecture. In this whole new reality, the artist has completely disappeared into the background. If we just look at the Venice Biennale or Documenta, they are best known and identified by the names of directors or curators – Massimiliano Gioni, Francesco Bonami, Robert Storr, Christine Macel, Okwui Enwezor or Cecilia Alemani. We hardly hear about the exhibiting artists. The director or curator presents their poetics by selecting artists who confirm their concept. The latter is more important than the artworks or the artists who created them. Visitors are becoming increasingly governable. The education process and the flood of information in the media train us to be followers rather than protagonists who think for themselves.*

*The Covid period also changed our views and habits to a large extent. In education, for instance, no one ever imagined that teaching and learning could take place remotely. We could not have imagined the possibility that exhibition centres and museums would be closed to visitors for so long. Only the return of so-called »normality« has made us realise that many rules or concepts in the art world will have to be redefined. No one really knows what the new rules of the »game« will be. We can foresee all sorts of things, but we do not know what lies ahead and can only hypothesise about it. But we do know that art has existed since the dawn of time. It is essential that humans remain humans. In The Little Prince, Antoine de Saint-Exupéry wrote »Whoever wants to see must look with the heart«. And smartphones or selfies can't help us here. A work of art that one can recognise as such, and*

*feel in one's heart because it gives something, must contain the knowledge, the training and the soul of the one who created it. It must reflect an imaginary world where everything is possible, nothing realistic yet everything real. Visual art and its language of expression are eternal. It will continue to exist in spite of all the possible transformations and mutations brought about by new technologies, as long as there are humans in the world.*

*Eight of us artists who believe in this, and who live and work in this sense, have been invited to participate in the traditional International Fine Arts Colony, which the Ljubljana Festival is holding for the twenty-sixth time in Ljubljana's Križanke. The Colony offers artists the opportunity to create in truly ideal conditions. As every year, four academic painters from abroad and four from Slovenia will participate. Once again this year, we will be joined by the well-known multimedia artist Lado Jakša, who will be with us for the entire week. At the end of the art colony and the opening of the exhibition, he will present his view of their work and the creative process through his artistic perspective in a musical-visual way.*

*I wish the artists much creative inspiration and pleasant socialising, and hope that Ljubljana will enchant this year's artists as much as it has their predecessors.*

Tomo Vran,  
Selector





**Ponedeljek-petak / Monday-Friday, 10.-14. 7.  
Križanke**

## **MALA LIKOVNA KOLONIJA LITTLE ARTS COLONY**

Strokovna mentorica na področju likovne umetnosti / Professional artistic mentor:

**Ema Kobal**

Koordinatorka projekta / Project coordinator:

**Tea Ferjančič**

Od 10. do 14. julija 2023 bodo potekale otroške likovne delavnice, ki se jih bodo lahko brezplačno udeležili otroci med sedmim in štirinajstim letom, z željo po spoznavanju umetnosti. Malo likovno kolonijo bo tokrat vodila strokovno usposobljena mentorica Ema Kobal, ki zaključuje podiplomski študij grafike na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Na delavnicah pa bo kot mentorica prispevala k razvoju umetniškega talenta, ustvarjalnosti ter otroške razigranosti.

*From 10 to 14 July 2023, children's art workshops will be held, which can be attended free of charge by children between the ages of seven and fourteen, with a desire to learn about art. This time, the Little Arts Colony will be led by a professional mentor, Ema Kobal, who is completing her postgraduate studies in graphics at the Academy of Fine Arts and Design in Ljubljana. In the workshops, as a mentor, she will contribute to the development of artistic talent, creativity and children's playfulness.*

**GRAFIKA NA ŽLICO****PRINTMAKING WITH A SPOON****10. 7., 10.00-12.00 / 10.00 am-12.00 pm****Križanke**

Prvi dan delavnic Male likovne kolonije bo mentorica otrokom najprej predstavila nekaj osnovnih pojmov o grafiki, nato pa bomo v preprosti grafični tehniki tiskali s pomočjo penaste gume in žlic. Na voljo bomo imeli tri barve, pri njihovem prekrivanju pa bomo spoznali še nekaj osnovnih zakonitosti mešanja barv.

*On the first day of the Little Arts Colony workshops, the tutor will first introduce the children to some basic concepts of printmaking, then we will make prints with foam rubber and spoons using a simple printmaking technique. We will have three different colours to choose from, and we will learn some basic principles of colour mixing by overlapping them.*

**PORTRETI ŽIVALI IZ EMBALAŽE ZA JAJCA****ANIMAL PORTRAITS FROM AN EGG BOX****11. 7., 10.00-12.00 / 10.00 am-12.00 pm****Križanke**

Drugi dan delavnic bomo iz embalaže za jajca izrezovali obraze živali, jih prilepili na karton in na koncu še pobarvali. Živalskim portretom bomo lahko dorisali oblačila, nakit, očala ali jim dodali kakšne druge človeške lastnosti, popolnoma po želji otrok.

*On the second day of the workshops, we will cut out animal faces from egg boxes, glue them on cardboard and then paint them. We can paint clothes, jewellery, glasses or other human features*

*onto the animal portraits – whatever the child decides.*

**IGRIVI MOBIL / PLAYFUL MOBILE****12. 7., 10.00-12.00 / 10.00 am-12.00 pm****Križanke**

Tretji dan otroškega ustvarjalnega tedna v sklopu 71. Ljubljana Festivala bomo raziskovali oblike in barve ter ustvarjali igreve kinetične skulpture, imenovane tudi mobili. Izrezane forme bomo z vrvicami pritrdirili na lesene vejice iz gozda, v petek pa jih bomo razobesili po razstavnem prostoru.

*On the third day of the children's creative week at the 71<sup>st</sup> Ljubljana Festival, we will explore shapes and colours, and create playful kinetic sculptures, also known as mobiles. We will use twine to tie the cut-out shapes to twigs gathered in the woods, and hang them in the exhibition space on Friday.*

**LUTKE IZ PAPIRJA / PAPER PUPPETS****13. 7., 10.00-12.00 / 10.00 am-12.00 pm****Križanke**

Četrti dan delavnic se bomo lotili izdelovanja lutk iz papirja. Izmišljene like s premikajočimi se deli telesa bomo izrezali iz različnih barvnih papirjev, jih poljubno porisali in se z njimi na koncu igrali.

*On the fourth day of the workshops, we will be making paper puppets. We will make characters with moving body parts by cutting paper of different colours, illustrate them, and finally play with them.*

**RAZSTAVA / EXHIBITION****14. 7., 10.00 / 10.00 am****Peklensko dvorišče / Hell's Courtyard**

Zadnji dan bomo za starše, sorodnike, prijatelje in vse navdušence nad umetnostjo pripravili razstavo izdelkov, ki so nastajali ves ustvarjalni teden. V razstavljenih umetniških delih bo mogoče prepoznati otroško izrazno moč in vpliv ustvarjanja v zavetju Plečnikovih Križank.

*On the last day of the workshop, we will prepare an exhibition for parents, relatives, friends and art enthusiasts to showcase the products that have been made during the week. The works of art on display will show the power of children to express themselves and the products of their creativity in the shelter of Plečnik's Križanke.*

**Udeležba na delavnicah je mogoča s predhodno prijavo, na razstavo je vstop prost.**  
**Participation in the workshops is possible with prior application, entry to the exhibition is free.**

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Sponzorja / Sponsors:





**Ponedeljek / Monday, 10. 7., ob 20.00 / at 8.00 pm  
Gallusova dvorana / Gallus Hall, Cankarjev dom**

# SIMON TRPČESKI

klavir / piano

Dirigent / Conductor:  
**VASILIJ PETRENKO**

## ORKESTER SLOVENSKE FILHARMONIJE **SLOVENIAN PHILHARMONIC ORCHESTRA**

Program / Programme:

**S. Rahmaninov:** Koncert za klavir in orkester št. 2 v c-molu, op. 18 / *Piano Concerto No. 2 in C minor, Op. 18*

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**D. Šostakovič:** Simfonija št. 10 v e-molu, op. 93  
*Symphony No. 10 in E minor, Op. 93*

Vasilij Petrenko je sodeloval s številnimi najprestižnejšimi svetovnimi orkestri in si ustvaril izredno močen profil uspešnih studijskih posnetkov. Izstopajo simfonični cikli Šostakoviča, Rachmaninova in Elgarja, ki jih je posnel s Kraljevim filharmoničnim orkestrom iz Liverpoola. Deluje tudi kot glavni dirigent Mladinskega orkestra Evropske unije in Državnega akademskega simfoničnega orkestra Ruske federacije ter direktor londonskega Kraljevega filharmoničnega orkestra. Orkester Slovenske filharmonije bo pod njegovo taktilko najprej izvedel Rahmaninov priljubljeni Koncert za klavir in orkester št. 2, ki izstopa zaradi kontrastnih liričnih tem. Kot solist bo nastopal Simon Trpčeski, ki ga kritiki cenijo zaradi virtuoznosti, globoko ekspresivnega pristopa in karizmatične odrske prezence. Sodeloval je z več kot sto svetovnimi orkestri in številnimi priznanimi dirigenti, dolgoletno pa sodeluje predvsem s Kraljevim filharmoničnim orkestrom iz Liverpoola in Petrenkom. Zavzema se tudi za krepitev kulturne podobe svoje rodne Makedonije. Program bo sklenila Šostakovičeva Simfonija št. 10, katere drugi stavek predstavlja glasbeni portret skladateljevega ustrahovalca Stalina.

*Vasily Petrenko has worked with many of the world's most prestigious orchestras, and has built up an extremely strong profile of successful studio recordings. Highlights include symphonic cycles by Shostakovich, Rachmaninoff and Elgar, which he recorded with the Royal Liverpool Philharmonic Orchestra. Petrenko is also chief conductor of the European Union Youth Orchestra and the State Academic Symphony Orchestra of the Russian Federation, as well as Director of the Royal Philharmonic Orchestra in London. Under his baton, the Slovenian Philharmonic will*

*first perform Rachmaninoff's popular Concerto for Piano and Orchestra No. 2, which stands out for its contrasting lyrical themes. The soloist will be Simon Trpčeski, critically acclaimed for his virtuosity, deeply expressive approach and charismatic stage presence. He has worked with more than 100 orchestras worldwide, and with many renowned conductors, and has a long-standing collaboration with the Royal Liverpool Philharmonic Orchestra and Petrenko. Trpčeski is also committed to strengthening the cultural image of his native Macedonia. The programme will conclude with Shostakovich's Symphony No. 10, the second movement of which is a musical portrait of Stalin, who persecuted the composer.*

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



Slovenska  
filharmonija

Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2023. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2023 Ljubljana Festival.



**ANNA NETREBKO**

sopran / soprano

**ELENA ZHIDKOVA**

mezzosopran / mezzo-soprano

**YUSIF EYVAZOV**

tenor

**ŽELJKO LUČIĆ**

bariton / baritone

Dirigent / Conductor:

**MICHELANGELO MAZZA**

**SIMFONIČNI ORKESTER**

**RTV SLOVENIJA**

**RTV SLOVENIA**

**SYMPHONY ORCHESTRA**

Program / Programme:

**G. Verdi:** »Ritorna vincitor!«, aria Aida iz opere Aida / Aida's aria from Aida

**G. Verdi:** »Celeste Aida«, aria Radamesa iz opere Aida / Radames' aria from Aida

**G. Verdi:** »La fatal pietra sovra me si chiuse... O terra, addio«, aria Radamesa iz opere Aida Radames' aria from Aida

**G. Verdi:** »Alzatil ... Eri tu, che macchiavi quell'anima«, Renatova aria iz opere Ples v maskah / *Renato's aria from Un ballo di maschera*

**G. Verdi:** »Pace, pace, mio Dio«, Leonorina aria iz opere Moč usode / *Leonora's aria from La forza del destino*

**G. Verdi:** »La vita è inferno all'infelice... O tu che in seno agli angeli«, aria Alvara iz opere Moč usode / *Alvaro's aria from La forza del destino*

**G. Verdi:** »Un dí, se ben rammentomi...Bella figlia dell'amore«, kvartet Gilde, Magdalene, vojvode in Rigoletta iz opere Rigoletto / *Gilda's, Maddalena's, Duke's and Rigoletto's quartet from Rigoletto*

**G. Verdi:** »Ballabili« iz opere Otello / *from Otello*

**G. Verdi:** »Una macchia è qui tuttora!«, recitativ Lady Macbeth, zdravnika in dvorne dame iz opere Macbeth / *Lady Macbeth's, doctor's and lady-in-waiting's recitative from Macbeth*

**G. Verdi:** »Desdemona real!...Ora e per sempre addio...Era la notte...Sì, pel ciel marmoreo giuro!«, recitativ Otella in Jaga iz opere Otello / *Otello's and Iago's recitative from Otello*

**G. Verdi:** »Stride la vampa«, aria Azucene iz opere Trubadur / *Azucena's aria from Il trovatore*

**G. Verdi:** »Ove son io?«, recitativ Macbetha in Lady Macbeth iz opere Macbeth / *Macbeth's and Lady Macbeth's recitative from Macbeth*

**G. Verdi:** »Ella mi fu rapita!...Parmi veder le lagrime...Possente amor«, aria vojvode iz opere Rigoletto / *Duke's aria from Rigoletto*

**G. Verdi:** »Tacea la notte...Di geloso amor spazzato«, aria Leonore iz opere Trubadur Leonora's aria from Il trovatore

Vladajoča primadona 21. stoletja Anna Netrebko je s svojim bogato zvenečim glasom in karizmatično odrsko prezenco na novo opredelila, kaj pomeni biti opera zvezda. Z nastopi v živo in na večkrat nagrajenih posnetkih je postala vodilna mednarodna predstavnica opere. S soprogom, karizmatičnim Yusifom Eyvazovom, ki je eden najbolj iskanih tenoristov svoje generacije, sta postala zvezniški operni par brez primere. Na odru se jima bosta pridružila baritonist Željko Lučić, ki še naprej pridobiva priznanja za svoje izvedbe dramskega repertoarja v vodilnih svetovnih opernih hišah, in mezzosopranistka Elena Zhidkova, ki slovi kot sijajna interpretka mogočnih Wagnerjevih vlog. Nastopili bodo s Simfoničnim orkestrom RTV Slovenija pod taktirko Michelangela Mazza, ki z zvezdniškim parom sodeluje že od leta 2017. Program bo osredotočen na priljubljene točke iz raznolikih Verdijevih del iz različnih obdobjij, od zgodnjega »grandioznega« sloga (*Macbeth*) do poznega spektakularnega in »osebnega« sloga, ki že močno rahlja ustaljene operne forme ter kaže nov dramatični razvoj (*Aida, Otello*). Njegova dela so močno zaznamovala veristični in naturalistični razvoj italijanske opere.

*The reigning prima donna of the 21st century, Anna Netrebko has redefined what it means to be an opera star with her rich-sounding voice and charismatic stage presence. Her live performances and award-winning recordings have made her a leading international voice in opera. She and her husband, the charismatic Yusif Eyvazov – one of the most sought-after tenors of his generation – have become a unique star opera couple. They will be joined on stage by the baritone Željko Lučić, who continues*

*to win accolades for his performances of the dramatic repertoire in the world's leading opera houses, and the mezzo-soprano Elena Zhidkova, renowned as a brilliant interpreter of Wagner's mighty roles. They will perform with the RTV Slovenija Symphony Orchestra, conducted by Michelangelo Mazza, who has been working with the star couple since 2017. The programme will focus on the favourite parts of Verdi's diverse works from different periods, from the early »grandiose« style (*Macbeth*), to the late spectacular and »personal« style, which loosened the established operatic forms and showed a new dramatic development (*Aida, Otello*). His works strongly influenced the later veristic and naturalistic development of Italian opera.*

**Vstopnice / Tickets: 59, 99, 129, 149 €**

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SIMFONIČNI ORKESTER  
RTV SLOVENIJA

Sponzor / Sponsor:





**Sreda / Wednesday, 12. 7., ob 20.00 / at 8.00 pm**

**Križevniška cerkev / Križevniška Church**

# MAHLER V LJUBLJANI MAHLER IN LJUBLJANA

Solist / Soloists:  
**Paul Schweinester**, tenor  
**Jaka Mihelač**, bariton /  
 baritone

Dirigent / Conductor:  
**JONATHAN  
STOCKHAMMER**

## Ensemble Dissonance

Program / Programme:  
**A. Schönberg:** Ozarjena noč, op. 4  
*Verklärte Nacht, Op. 4*

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**G. Mahler**, prir. / arr. **A. Schönberg:**  
*Pesem o zemljji / Das Lied von der Erde*

Ensemble Dissonance sestavljajo uveljavljeni glasbeniki in profesorji, ki delujejo v vodilnih slovenskih glasbenih ustanovah. Pod vodstvom ustanovitelja in violončelista Klemna Hvale poustvarjajo komorno glasbo, naročajo nova dela in sodelujejo s svetovno znanimi in mladimi umetniki. Najprej bodo izvedli zgodnje delo Schönberga. Sekstet Ozarjena noč je oblikovan kot simfonična pesnitev, za program pa je uporabljena dekadentna pesem Richarda Dehmla. Pod taktirko Jonathana Stockhammerja, strokovnjaka za opero, balet in sodobno plesno gledališče, ki nenehno premika glasbene meje ter se z enako strastjo posveča klasičnemu in sodobnemu repertoarju, bo zazvenela Schönbergova komorna priredba Mahlerjeve osupljive *Pesmi o zemljji*, za katero je značilno stavljanje simfonične oblike in pesemskega cikla. Mahler je v izredno težkem obdobju svojega življenja uglasbil šest pesmi klasične kitajske poezije, ki govori o zemeljski lepoti in minljivosti. Pesmi bodo zazvenele v izvedbi baritonista Jaka Mihelača, prejemnika številnih prestižnih nagrad na državnih in mednarodnih tekmovanjih, in mednarodno priznanega tenorista Paula Schweinesterja, ki izvaja vse od baročne glasbe do sodobnih opernih del.

The Ensemble Dissonance is composed of renowned musicians and professors working in leading Slovenian musical institutions. Under the leadership of founder and cellist Klemen Hvala, they perform chamber music, commission new works, and collaborate with world famous and emerging artists. First, they will perform an early work by Schönberg. The sextet Transfigured Night is structured as a symphonic poem, using Richard Dehmel's decadent poem as the programme. Schönberg's chamber adaptation of Mahler's stunning The Song of the Earth, characterised by its fusion of symphonic form and song cycle, will be performed under the baton of Jonathan Stockhammer, an expert in opera, ballet and contemporary dance theatre who constantly pushes musical boundaries and is equally passionate about classical and contemporary repertoires. In an extremely difficult period of his life, Mahler set six songs of classical Chinese poetry, which speak of earthly beauty and transience. The songs will be sung by the baritone Jaka Mihelač, winner of numerous prestigious prizes in national and international competitions, and the internationally renowned tenor Paul Schweinester, who performs everything from Baroque music to contemporary operas.

Vstopnice / Tickets: 19 €

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**Četrtek–petek / Thursday–Friday, 13.–14. 7., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

# G. Puccini: MADAMA BUTTERFLY

opera

**Gledališče / Teatro La Fenice**

Umetniški vodja baleta Gledališča La Fenice /  
Artistic director of Teatro La Fenice Ballet:

**Franco Bolletta**

Dirigent / Conductor: **DANIELE CALLEGARI**

Režiser / Director: **ÀLEX RIGOLA**

Scenografinja in kostumografinja

Set and costume designer: **Mariko Mori**

Oblikovanje luči / Lighting designer: **Albert Faura**

Zasedba / Cast:

Čočo san / Cio-cio san: **Monica Zanettin**

Suzuki: **Manuela Custer**

Kate: **Julie Mellor**

Pinkerton: **Vincenzo Costanzo**

Sharpless: **Vladimir Stojanov**

Goro: **Cristiano Olivieri**

Princ / Prince Jamadori: **Armando Gabba**

Stric / Uncle Bonzo: **Cristian Saitta**

Giacomo Puccini velja za najbolj znanega in razvpitega verističnega skladatelja, čeprav so njegove opere zaradi melodramatičnosti in eksotike bliže romantični idejni podstati kot realizmu. *Madama Butterfly* je tragična ljubezenska zgodbja, katere dogajanje je postavljeno na Japonsko, kar je dalo Pucciniju veliko priložnosti za orientalistično slikanje miljeja, medtem ko je socialna kritika umaknjena v ozadje. Mojstrvino bo izvedla opera hiša Gledališče La Fenice pod taktirko Danieleja Callegarija in v režiji Àlexa Rigole. V glavnih vlogah bodo nastopili Monica Zanettin, Manuela Custer in Vincenzo Costanzo. La Fenice slovi kot ena najbolj priznanih institucij v zgodovini italijanskega gledališča in je bila v 19. stoletju prizorišče slavnih opernih premier, na katerih so izvajali velika dela Rossinija, Bellinija, Donizettija in Verdija. Callegari, strokovnjak za glasbo 19. in 20. stoletja, je dirigiral nekaterim največjim simfoničnim orkestrom na svetu v najprestižnejših gledališčih in koncertnih dvoranah na svetu. Àlex Rigola je v Barceloni rojeni gledališki režiser, čigar predstave so bile izvedene v mnogih evropskih, južnoameriških in azijskih državah.

Giacomo Puccini is considered the best-known and most notorious veristic composer, although the melodramatic and exotic nature of his operas makes them closer to the Romantic idea than to Realism. *Madama Butterfly* is a tragic love story set in Japan, which gave Puccini ample opportunity to paint an orientalist scene, while social criticism is relegated to the background. The masterpiece will be performed by La Fenice Opera House under the baton of Daniele Callegari and directed by Àlex Rigola. Monica Zanettin, Manuela Custer and Vincenzo Costanzo will play the lead roles. The Venetian opera house La Fenice is one of the

most renowned institutions in the history of Italian theatre, having been the venue for famous opera premieres in the 19<sup>th</sup> century. It is where the great works of Rossini, Bellini, Donizetti and Verdi were performed. Callegari, an expert in music from the 19<sup>th</sup> and 20<sup>th</sup> centuries, has conducted some of the world's greatest symphony orchestras in some of the world's most prestigious theatres and concert halls. Àlex Rigola is a Barcelona-born theatre director whose plays have been performed in many European, South American and Asian countries.

**Vstopnice / Tickets: 29, 39, 49, 59 €**

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Sponzor / Sponsor:



Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. The honorary patron of the event is H.E. Carlo Campanile, Ambassador of the Italian Republic. This event is organised in collaboration with the Italian Cultural Institute in Slovenia.



Ambasciata d'Italia  
Lubiana





**Ponedeljek / Monday, 17. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# M. Pagés: ŠEHEREZADA DE SCHEHEREZADE

flamenko / flamenco

Režiserja in scenografa / Directors and set designers: **MARÍA PAGÉS, EL ARBI EL HARTI**  
 Koreografinja, kostumografinja in glasbena režiserka / Choreographer, costume designer and musical director: **MARÍA PAGÉS**

Dramaturg in besedilo / Dramaturge and text: **El Arbi El Harti**  
 Glasba / Music: **Rubén Levaniegos, Sergio Menem, David Moñiz, María Pagés**  
 Oblíkovačka luči / Lighting designer: **Olga García**  
 Izdelava scen, izdelava kostumov in barvanje Set and costume making, dyeing: **María Calderón, Sandra Calderón**

Plesalci / Dancers:  
**María Pagés**  
**Júlia Gimeno, Marta Gálvez**  
**Almudena Roca, Ariana López**  
**Meritxell Rodríguez, Nerea Pinilla**  
**Sofía Suárez, Marina González**

Pevki / Singers:  
**Ana Ramón Muñoz**  
**Cristina Pedrosa**

Glasbeniki / Musicians:  
**Rubén Levaniegos, Isaac Muñoz**, kitara / guitar  
**Sergio Menem**, violončelo / cello  
**David Moñiz**, violin / violin  
**José María Uriarte**, tolkalna / percussion

María Pagés je svetovno uveljavljena umetnica in plesalka iz Seville, znana po svojevrstnem konceptu estetike flamenca. Velja za najpomembnejšo predstavnico avantgarde flamenka, umetnosti, ki se nenehno razvija in je vselej sodobna ter živa. Kritiki jo opisujejo kot izjemno umetnico, ki v vsakem gledalcu pusti neizbrisni spomin in globok umetniški vtis. V dolgoletni karieri je nastopila na vseh prestižnejših odrih na svetu, za svoje delo pa je prejela številne nagrade doma in v tujini. V Slovenijo se vrača z najnovejšo koreografijo Šeherezada, ki dramaturško izhaja iz sodobnega branja bistva čudovitih ženskih likov, ki so zaznamovali svet univerzalne kulture. V tem delu zrelosti in organskega prevzemanja umetnosti ter koreografije flamenka se María Pagés in El Arbi El Harti poglabljata v empatijo žensk, pri čemer sestrstvo postavljata kot temelj ženskega glasu, ki izraža in zagovarja resničnost ženskega vsakdana. Zgodba se začne tam, kjer se konča Tisoč in ena noč. Šeherezada v dvanajstih prizorih pripoveduje o izkušnjah ženske, ki želi v svetu utrditi filozofska načela ženske singularnosti.

*María Pagés is a world famous artist and dancer from Seville, known for her unique concept of flamenco aesthetics. She is considered the most important representative of the flamenco avant-garde, an art that is constantly evolving and always contemporary and alive. Critics describe her as an exceptional artist who leaves an indelible artistic impression on every viewer. In the course of her long career, Pagés has performed on all the world's most prestigious stages and has received numerous awards for her work. She is returning to Slovenia with her latest choreography, De Scheherazade, which is dramaturgically based*

*on a contemporary reading of the essence of the beautiful female characters who have left a mark on the world of universal culture. In this work of maturity and organic appropriation of the art and choreography of flamenco, María Pagés and El Arbi El Harti delve into the empathy of women, placing sisterhood as the foundation of a feminine voice that expresses and defends the reality of women's everyday lives. The story begins where One Thousand and One Nights ends. In twelve scenes, De Scheherazade recounts the experiences of a woman who wants to establish the philosophical principles of feminine singularity in the world.*

**Vstopnice / Tickets: 29, 39, 49 €**

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Sponzor / Sponsor:

**interEnergo**  
a kelag company  
 NENEHNO V POGONU



**Torek / Tuesday, 18. 7., ob 20.00 / at 8.00 pm  
Križevniška cerkev / Križevniška Church**

# MASSIMO MERCELLI

flavta / flute

Dirigent / Conductor:  
**VAHAN  
MARDIROSSIAN**

# KRALJEVSKI KOMORNI ORKESTER VALONIJE **ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE**

Program / Programme:

**K. Penderecki:** Sinfonietta za flavto in godala  
*Sinfonietta for Flute and Strings*

**M. Nyman:** Koncert za flavto in godala št. 2  
*Concerto No. 2 for Flute and Strings*

**G. Sollima:** Contrafactus

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**P. I. Čajkovski:** Spominek iz Firenc / Souvenir de  
*Florence*

Kraljevi komorni orkester Valonije (1958) deluje že več kot pol stoletja. Pogosto sodeluje z največjimi umetniki na najpomembnejših mednarodnih odrih in redno nastopa v Monsu, kulturni prestolnici Valonije, kjer ima tudi sedež. Orkester je že več kot 20 let partner mednarodnega glasbenega tekmovanja za ustvarjalce na začetku kariere Natečaj kraljice Elizabete v Bruslju. Vahan Mardirossian je nedavno prevzel najvišje mesto orkestra in nadaljuje uspešno delo predhodnikov. Mardirossian kot pianist in dirigent združuje svoji strasti, saj že več let hrati igra in dirigira največje klavirske koncerte, kot solist pa je nastopal pod vodstvom uveljavljenih dirigentov, kot so Masur, Järvi, Sado, Axelrod in Ahronovič. Njegov široki repertoar sega od baročnih mojstrovin do sodobnih del. V solistični vlogi bo nastopil flautist Massimo Mercelli, ki je v svoji karieri sodeloval z najzanimivejšimi skladatelji našega časa, kot so Penderecki, Gubaidulina, Glass, Nyman, Bacalov, Morricone, Galliano in Sollima, ki so zanj napisali nova dela. Program zaobjema tri primere neoromantizma različnih odtenkov in eno romantično delo. Najprej bo zazvenela disonantna skladba Pendereckega, nato pastoralni koncert Nymana in ritmično minimalistični *Contrafactus* Sollime. Program bo sklenilo delo, ki ohranja svoj značilni ruski patos, čeprav ga je Čajkovski napisal v sončni Italiji.

The Royal Chamber Orchestra of Wallonia (1958) has been active for more than half a century. It frequently collaborates with great artists on major international stages, and regularly performs in Mons, the cultural capital of Wallonia, where it is also based. For more than 20 years, the orchestra has been a partner of the Queen Elisabeth Competition in Brussels, an international competition for career-starting musicians. Vahan Mardirossian recently took over the orchestra's top post, continuing the successful work of his predecessors. Mardirossian combines his two passions as a pianist and conductor, playing and conducting the greatest piano concertos simultaneously for many years. As a soloist he has appeared under the baton of renowned conductors such as Masur, Järvi, Sado, Axelrod and Ahronovitch. His wide repertoire ranges from Baroque masterpieces to contemporary works. The soloist flautist will be Massimo Mercelli, who has worked with some of the most interesting composers of our time, including Penderecki, Gubaidulina, Glass, Nyman, Bacalov, Morricone, Galliano and Sollima, who have written new works for him to perform. The programme includes three different examples of Neo-Romanticism, and one Romantic work. The first to be performed will be a dissonant piece by Penderecki, followed by a pastoral concerto by Nyman, and the rhythmically minimalist *Contrafactus* by Sollima. The programme will conclude with a work which, although written by Tchaikovsky in sunny Italy, retains its characteristic Russian pathos.

**Vstopnice / Tickets: 19 €**

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**Sreda / Wednesday, 19. 7., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

## **SONDRA RADVANOVSKY**

sopran / soprano

## **PIOTR BECZAŁA**

tenor

Dirigent / Conductor:

## **GIANLUCA MARCIANÒ**

**ORKESTER SLOVENSKE  
FILHARMONIJE  
SLOVENIAN  
PHILHARMONIC  
ORCHESTRA**

Program / Programme:

**G. Puccini:** Preludij iz opere Edgar / Prelude from Edgar

**G. Puccini:** »Sola, perduta, abbandonata«, aria Manon iz opere Manon Lescaut / Manon's aria from Manon Lescaut

**G. Puccini:** »Le tregenda« iz opere Le Villi / from Le Villi

**G. Puccini:** »Recondita Armonia«, aria Cavaradossija iz opere Tosca / Cavaradossi's aria from Tosca

**G. Puccini:** »Mario Mario son qui!«, duet Tosce in Cavaradossija iz opere *Tosca* / *Tosca's and Cavaradossi's duet from Tosca*

**G. Puccini:** »Vissi d'arte vissi d'amore«, aria Tosce iz opere *Tosca* / *Tosca's aria from Tosca*

**G. Puccini:** »E lucevan le stelle«, aria Cavaradossija iz opere *Tosca* / *Cavaradossi's aria from Tosca*

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**U. Giordano:** Preludij iz opere *Sibirija* / *Prelude from Siberia*

**U. Giordano:** »Come un bel dì di maggio«, aria Andree iz opere *Andrea Chénier* / *Andrea's aria from Andrea Chénier*

**U. Giordano:** »La mamma morte«, aria Magdalene iz opere *Andrea Chénier* / *Maddalena's aria from Andrea Chénier*

**U. Giordano:** »Vicino a te s'acquita«, duet Maddalene in Andree iz opere *Andrea Chénier* / *Maddalena's and Andrea's duet from Andrea Chénier*

**P. Mascagni:** Intermezzo iz opere *Guglielmo Ratcliff* from *Guglielmo Ratcliff, Il Sogno*

**M. Dvořák:** Prinčeva aria iz opere *Rusalka* / *Prince's aria from Rusalka*

**M. Dvořák:** »Měsíčku na nebi hlubokém«, aria Rusalke iz opere *Rusalka* / *Rusalka's aria from Rusalka*

**M. Dvořák:** Duet princa in Rusalke iz opere *Rusalka* / *Prince's and Rusalka's duet from Rusalka*

Z Orkestrom Slovenske filharmonije bosta na večeru znamenitih opernih odlomkov nastopila Sondra Radvanovsky ter Piotr Beczała. Sondra Radvanovsky je svetovno priznana sopranistka, katere globina in izvrstna barva glasu se ujemata z njeno dramatično igralsko sposobnostjo ter vsestranskoščijo v širokem repertoarju, ki vključuje naslovne vloge v *Rusalki*, *Lucrezii Borgia* in *Manon Lescaut*. Nastopala je v vseh večjih opernih hišah na svetu, velja pa za eno izmed vodilnih živečih interpretk Verdijevih vlog in belcanta. Na odru se ji bo pridružil Beczała, ki je eden najbolj iskanih liričnih tenorjev našega časa in stalni gost vodilnih svetovnih opernih hiš. Na Poljskem rojeni umetnik ni priznan le zaradi lepote svojega glasu, ampak tudi zaradi goreče predanosti vsakemu liku, ki ga upodablja. Poleg opernega repertoarja izvaja tudi številna velika vokalna dela z najuglednejšimi svetovnimi orkestri. Dvojec in orkester bo vodil Gianluca Marcianò, ki velja za zelo iskanega dirigenta in slovi po neomajnjem dramatičnem dirigiranju v povsem svojevrstnem slogu. Pod njegovo takstirko bodo zazvenele najbolj sijajne romantične arije in dueti iz del Puccinija, Dvořáka in Giordana.

*Sondra Radvanovsky and Piotr Beczała will perform with the Slovenian Philharmonic Orchestra in an evening of famous opera scores. Radvanovsky is a world-famous soprano whose depth and exquisite colour of voice match her dramatic acting ability and versatility in a broad repertoire that includes the title roles in *Rusalka*, *Lucrezia Borgia* and *Manon Lescaut*. She has performed in every major opera house in the world, and is considered one of the leading living*

*interpreters of Verdi's roles and bel canto. She will be joined on stage by Beczała, one of the most sought-after lyric tenors of our time and a regular guest of the world's leading opera houses. The Polish-born artist is famous not only for the beauty of his voice, but also for his fierce devotion to each character he portrays. In addition to the operatic repertoire, Beczała also performs many major vocal works with some of the world's most renowned orchestras. The duo and the orchestra will be conducted by Gianluca Marcianò, a highly sought-after conductor renowned for his very unique, dramatic conducting style. The most brilliant romantic arias and duets from the works of Puccini, Dvořák and Giordano will be performed under his baton.*

**Vstopnice / Tickets: 39, 49, 59, 69 €**



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2023. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2023 Ljubljana Festival.

Sponzor / Sponsor:





**Četrtek / Thursday, 20. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# ZVEZDE / STARS LES ÉTOILES

Umetniški vodja in producent / Artistic director and producer: **DANIELE CIPRIANI**

Program / Programme:

**F. Hérold:** Navihanka / *Le fille mal gardée*

Koreograf / Choreographer: **Alicia Alonso**

Zasedba / Cast: **Alessandro Frola** (Baletna šola

Johna Neumeierja v Hamburgu / *Hamburg Ballett*

*John Neumeier*), **Paula Iniesta** (Baletna šola

Johna Neumeierja v Hamburgu / *Hamburg Ballett*

*John Neumeier*)

**Coetus:** Zapateado\*

Koreograf / Choreographer: **Sergio Bernal**

Kostumograf / Costume designer: **Roberto Capucci**

Zasedba / Cast: **Sergio Bernal** (nekdanji član

ansambla Državnega baleta Španije / former

member of *Ballet Nacional de España ensemble*)

**R. Drigo:** Pas de deux iz Gusalja / from *Le Corsaire*

Koreograf / Choreographer: **Marius Petipa**

Zasedba / Cast: **Iana Salenko** (Nemški državni

balet Berlin / *Staatsballett Berlin*), **Marian Walter**

(Nemški državni balet Berlin/ *Staatsballett Berlin*)

Giulietta\*

Glasba / Music: **P. I. Čajkovski:** Uvertura-fantazija iz baleta Romeo in Julija / *Overture-fantasy from ballet Romeo and Juliet*

Koreografa / Choreographers: **Sasha Riva,**

**Simone Repele**

Kostumografinja / Costume designer:

**Anna Biagiotti**

Scenograf / Set designer: **Michele Della Cioppa**

Zasedba / Cast: **Eleonora Abbagnato** (nekdanja članica baletnega ansambla Pariške opere / former member of *Opéra de Paris* ballet ensemble)

, **Simone Repele** (nekdanji član Baleta Velikega gledališča v Ženevi / former member of *Ballet du Grand Théâtre de Genève* ensemble)

, **Sasha Riva** (nekdanja članica Baleta Velikega gledališča v Ženevi / former member of *Ballet du Grand Théâtre de Genève ensemble*),

**Julia Balzaretti** (hčerka Eleonore Abbagnato / daughter of Eleonora Abbagnato)

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**P. I. Čajkovski:** Pas de deux Beli labod iz Labodjega jezera / *The White Swan pas de deux from Swan Lake*

Koreograf / Choreographer: **Lev Ivanov**

Zasedba / Cast: **Iana Salenko** (Nemški državni balet Berlin / *Staatsballett Berlin*), **Marian Walter** (Nemški državni balet Berlin / *Staatsballett Berlin*)

Labod / *Swan*\*

Glasba / Music: **C. Saint-Saëns:** Labod iz zbirke Živalski karneval / *Swan from Carnival of the Animals*

Koreograf / Choreographer: **Ricardo Cue**

Zasedba / Cast: **Sergio Bernal** (nekdanji član Državnega baleta Španije / former member of *Ballet Nacional de España ensemble*)

Sylvia

Glasba / Music: **Léo Delibes**

Koreograf / Choreographer: **John Neumeier**

Zasedba / Cast: **Alessandro Frola** (Baletni ansambel John Neumeier iz Hamburga / *Hamburg Ballet John Neumeier*), **Paula Iniesta** (Baletni ansambel John Neumeier iz Hamburga / *Hamburg Ballet John Neumeier*)

Eyes Open / Shut Your Eyes\*

Glasba / Music: **Anohni and the Johnsons**

Koreograf / Choreographer: **Marco Goecke**

Zasedba / Cast: **Simone Repele** (nekdanji član Baleta Velikega gledališča v Ženevi / former member of *Ballet du Grand Théâtre de Genève ensemble*), **Sasha Riva** (nekdanji član Baleta Velikega gledališča v Ženevi / former member of *Ballet du Grand Théâtre de Genève ensemble*)

**L. Minkus:** Pas de deux iz Don Kihota / from *Don Quixote*

Koreograf / Choreographer: **Manuel Petipa**

Zasedba / Cast: **Claudia García Carrera** (baletni ansambel Madžarske narodne opere / *Hungarian State Opera House ballet ensemble*), **Bahtiyar Adamhan** (Opera Astana / *Astana Opera*)

Boléro

Glasba / Music: **M. Ravel**

Koreograf / Choreographer: **Roland Petit**

Zasedba / Cast: **Eleonora Abbagnato** (nekdanja članica baletnega ansambla Pariške opere / former member of *Opéra de Paris* ballet ensemble), **Sergio Bernal** (nekdanji član Državnega baleta Španije / former member of *Ballet Nacional de España ensemble*)

Zaključna parada / Final parade

Zasedba / Cast: **Eleonora Abbagnato,**

**Sergio Bernal, Alessandro Frola,**

**Bakhtiyar Adamzhan, Paula Iniesta,**

**Simone Repele, Saša Riva, Iana Salenko,**

**Marian Walter, Julia Balzaretti**

\*slovenska premiera / slovene premiere

V Ljubljano prihaja produkcija impresarija za ples, umetnost in balet Danieleja Ciprianija z naslovom Zvezde (*Les Étoiles*), ki je od leta 2015 eden najbolj pričakovanih vsakoletnih plesnih dogodkov v Rimu. Predstava je sestavljena iz brillantne virtuoznosti in trenutkov pretresljive liričnosti v obliki mešanice ljubljenih skladb iz raznolikega repertoarja, kot so klasična in romantična dela Hérolde, Driga, Čajkovskega, Saint-Saënsa, Minkusa in Ravela, in del prefinjene sodobnosti, kot je delo avantgardne pop zasedbe Antony and the Johnsons, ki prestopa med apokaliptičnim in razkošnim. Vodilni motiv predstave je slavljenje raznolikosti in tiste posebne kvalitete, zaradi katere je ples model idealne družbe in sveta. Nastopila bodo nekatera največja, najbolj izkušena in večkrat nagrajena imena iz najprestižnejših mednarodnih baletnih družb, in sicer Eleonora Abbagnato s hčerko Julio Balzaretti, Sergio Bernal, Alessandro Frola, Bahtijar Adamzan, Paula Iniesta, Iana Salenko, Marian Walter, Sasha Riva in Simone Repele. Cipriani je leta 2003 ustanovil Daniele Cipriani Entertainment, ki se ukvarja s produkcijo, organizacijo in promocijo zabavnih dogodkov in sodeluje z najbolj priznanimi plesnimi društvi na svetu.

*Les Étoiles by Daniele Cipriani, the dance, art and ballet impresario, is coming to Ljubljana. This has been one of the most anticipated annual dance events in Rome since 2015. The performance combines brilliant virtuosity and moments of poignant lyricism with a mix of favourites from a diverse repertoire, including classical and romantic works by Hérod, Drigo, Tchaikovsky, Saint-Saëns, Minkus and Ravel, and pieces of sophisticated modernity, such as a work*

*by the avant-garde pop group Anohni and the Johnsons, which straddles the line between the apocalyptic and the opulent. The leitmotif of the show is a celebration of diversity and the special quality that makes dance the model for an ideal society and world. The list of performers includes some of the biggest, most experienced and award-winning names from the most prestigious international ballet companies, such as Eleonora Abbagnato and her daughter Julia Balzaretti, Sergio Bernal, Alessandro Frola, Bakhtiyar Adamzhan, Paula Iniesta, Iana Salenko, Marian Walter, Sasha Riva and Simone Repele. Cipriani founded Daniele Cipriani Entertainment in 2003 to produce, organise and promote entertainment events, and the group collaborates with some of the world's most renowned dance companies.*

#### **Vstopnice / Tickets: 39 €, 49 €, 59 €**

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji.  
The honorary patron of the event is H.E. Carlo Campanile, Ambassador of the Italian Republic. This event is organised in collaboration with the Italian Cultural Institute in Slovenia.





"Branju časopisov  
ne posvečam časa."

*več*

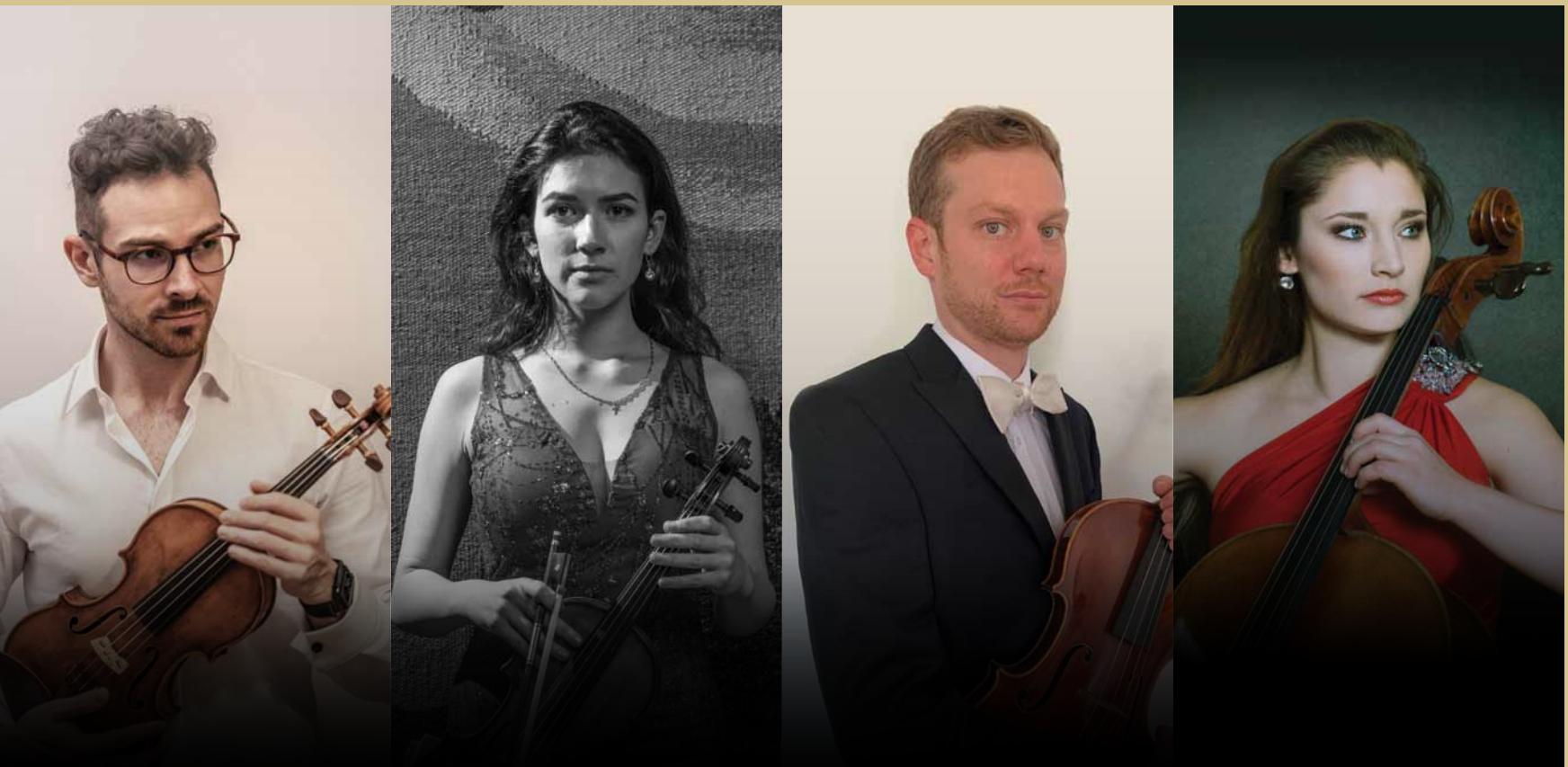
*Brati več*

*Razumeti več*

*Vedeti več pomeni imeti moč.*



**DELO**



**Sobota / Saturday, 22. 7., ob 20.00 / at 8.00 pm**  
**Viteška dvorana Križank / Knights' Hall Križanke**

# LJUBLJANSKI GODALNI KVARTET LJUBLJANA STRING QUARTET

## TIM SKALAR DEMŠAR

violina / violin

## VIVIJANA ROGINA

violina / violin

## ROBERTO PAPI

viola

## MARUŠA TURJAK BOGATAJ

violončelo / cello

Program / Programme:

**M. Kogoj**, prir. / arr. **F. Avsenek**: Andante za violino / for Violin

**J. Haydn**: Godalni kvartet v D-duru, op. 64, št. 5, »Škrjanec« / String Quartet in D major, Op. 64, No. 5 »The Lark«

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**A. Dvořák**: Godalni kvartet št. 12 v F-duru, op. 96, »Ameriški« / String Quartet No. 12 in F major, Op. 96, »American«

Ljubljanski godalni kvartet je ime, ki je v slovenskem glasbenem prostoru navzoče že skoraj 70 let. Na letošnjem festivalu se bo javnosti predstavil v novi zasedbi, ki jo bodo sestavljali Tim Skalar Demšar, ki se je med študijem prebil v vrh mladih violinistov in komornih glasbenikov, Vivijana Rogina, ki je med študijem posegala po najvišjih nagradah, danes pa koncertira v različnih komornih zasedbah, Roberto Papi, ki kot komorni glasbenik redno nastopa na festivalih doma in v tujini, in večkrat nagrajena Maruša Turjak Bogataj, ki je od leta 2015 solo čelistka Simfoničnega orkestra RTV Slovenija. Slišati bo mogoče stilsko raznolik repertoar, začenši s skladbo vodilnega slovenskega avantgardnega skladatelja med letoma 1919 in 1922 Marija Kogoja. Njegova dela uvrščamo v ekspresionizem, ki ga je dopolniljeval s poznoromantičnimi prvinami. Sledilo bo delo Josepha Haydna, ki velja za očeta tako simfonije kot godalnega kvarteta. Haydn je ta žanr, ki temelji na prepletu štirih bolj ali manj enakovrednih glasov, uveljavil in vplival na njegov razvoj. Program bo sklenil Dvořák z ameriško glasbo navdihnjeni kvartet, ki velja za prelomno delo v skladateljevem komornem ustvarjanju.

The Ljubljana String Quartet is a name that has been present on the Slovenian music scene for almost 70 years. At this year's festival it will present its new line-up consisting of Tim Skalar Demšar, who joined the best young violinists and chamber musicians while still a student; Vivijana Rogina, who won the highest prizes during her studies and now performs in various chamber ensembles; Roberto Papi, who regularly appears as a chamber musician at festivals at home and abroad; and the award-winning Maruša Turjak Bogataj, who has been a solo cellist with the RTV Slovenija Symphony Orchestra since 2015. They will perform a stylistically diverse repertoire, beginning with a piece by the leading Slovenian avant-garde composer between 1919 and 1922, Marij Kogoj. His works are classified as Expressionist, which he complemented with late-Romantic elements. This will be followed by a work by Joseph Haydn, who is considered the father of both the symphony and the string quartet. Haydn established this latter genre, based on the interplay of four more or less equal voices, and influenced its further development. The programme will conclude with Dvořák's American-inspired quartet, considered a landmark work in the composer's chamber music oeuvre.

**Vstopnice / Tickets: 19 €**

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# MOJSTRSKI TEČAJI **MASTERCLASSES**

**Nedelja-nedelja**  
Sunday-Sunday  
**23. 7.-6. 8.**

**Glasbena šola Vič-Rudnik**

*Vič-Rudnik Music School*

Umetniški vodja / Artistic director:  
**BRANIMIR SLOKAR**



Sponsor  
Sponsor:



**Nedelja-petak**  
*Sunday-Friday*  
**23.-28. 7.**

**Ponedeljek-nedelja**  
*Monday-Sunday*  
**31. 7.-6. 8.**

**Ponedeljek-sobota**  
*Monday-Saturday*  
**24.-29. 7.**

## LATICA HONDA-ROSENBERG

*violina / violin*

Evgenij Sinajski  
korepetitor / répétiteur



## LANA TROTOVŠEK

*violina / violin*

Beata Ilona Barcza  
korepetitorka / répétiteur



## HARTMUT ROHDE

*viola*

Ken Nakasako  
korepetitor / répétiteur



**Nedelja-četrtek**  
*Sunday-Thursday*  
**23.-27. 7.**

**Ponedeljek-nedelja**  
*Monday-Sunday*  
**24.-30. 7.**

**Ponedeljek-nedelja**  
*Monday-Sunday*  
**31. 7.-6. 8.**

## JENS-PETER MAINTZ

violončelo / cello

Keiko Tamura  
korepetitorka / répétiteur



## RICK STOTIJN

kontrabas / double bass

Zsuzsa Bálint  
korepetitorka / répétiteur



## EMANUEL ABBÜHL

oboa / oboe

Kimiko Imani  
korepetitorka / répétiteur



**Ponedeljek-nedelja**  
Monday-Sunday  
**31. 7.-6. 8.**

**Torek-nedelja**  
Tuesday-Sunday  
**1.-6. 8.**

**Ponedeljek-nedelja**  
Monday-Sunday  
**31. 7.-6. 8.**

## **FELIX RENGLI**

flavta / flute

Thomas Haberlah  
korepetitor / répétiteur



## **FRANÇOIS BENDA**

klarinet / clarinet

Elina Gotsouliak  
korepetitorka / répétiteur



## **OLE KRISTIAN DAHL**

fagot / bassoon

Jelena Boljubaš  
korepetitorka / répétiteur



**Ponedeljek-nedelja**  
Monday-Sunday  
**31. 7.-6. 8.**

**Ponedeljek-nedelja**  
Monday-Sunday  
**31. 7.-6. 8.**

**Torek-nedelja**  
Tuesday-Sunday  
**25.-30. 7.**

## **REINHOLD FRIEDRICH**

trobenta / *trumpet*

Eriko Takezava  
korepetitorka / *répétiteur*



## **ANDREJ ŽUST**

rog / *horn*

Maja Klinar Bertoncelj  
korepetitorka / *répétiteur*



## **EPIFANIO COMIS**

klavir / *piano*



# Z ljubeznijo do narave



Emisije toplogrednih plinov iz prometa:

▪ Cestni promet: **76,7 %**

▪ Železniški promet: **0,4 %**

Vir: Evropska komisija. EU-27. Statistični priročnik 2022.

# KONCERTI ŠTUDENTOV *STUDENT CONCERTS*

**Četrtek-nedelja**  
*Thursday-Sunday*  
**27. 7.-6. 8.**

**Križevniška cerkev**  
*Križevniška Church*

Prost vstop / Free entrance

Brezplačne vstopnice za koncerte lahko prevzamete pri blagajni Križank. / Free tickets for the concerts are available at Križanke Box Office.



**Četrtek / Thursday, 27. 7.**

## **VIOLONČELO CELLO**

ob 16.00 / at 4.00 pm

## **VIOLINA / VIOLIN VIOLA**

ob 18.00 / at 6.00 pm

**Sobota / Saturday, 5. 8.**

## **FAGOT BASSOON**

ob 18.00 / at 6.00 pm

## **TROBENTA, ROG TRUMPET, HORN**

ob 20.00 / at 8.00 pm

**Sobota / Saturday, 29. 7.**

## **KONTRABAS DOUBLE BASS**

ob 18.00 / at 6.00 pm

## **KLAVIR PIANO**

ob 20.00 / at 8.00 pm

**Nedelja / Sunday, 6. 8.**

## **VIOLINA, KLARINET VIOLIN, CLARINET**

ob 18.00 / at 6.00 pm

## **OBOA, FLAVTA OBOE, FLUTE**

ob 20.00 / at 8.00 pm



Zavarovalnica Sava je ponosni glavni sponzor prireditev Festivala Ljubljana 2023.

NIKOLI SAMI

**SAVA**  
ZAVAROVALNICA



**Ponedeljek / Monday, 24. 7., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# LATICA HONDA-ROSENBERG

violina / violin

# HARTMUT ROHDE

viola

# JENS-PETER MAINTZ

violončelo / cello

# RICK STOTIJN

kontrabas / double bass

# ZSUZSA BÁLINT

klavir / piano

# KEN NAKASAKO

klavir / piano

Program / Programme:

**F. Schubert:** Godalni trio v B-duru, D. 471 / *String Trio in B-flat major, D. 471*

**G. Rossini:** Duet za violončelo in kontrabas v D-duru / *Duet for Cello and Double Bass in D major*

**G. Enescu:** Koncertna skladba za violo in klavir *Konzertstück for Viola and Piano*

**L. Montag:** Extreme za klavir in kontrabas / *Extreme for Piano and Double Bass*

**Z. Kodály:** Madžarski plesi (3) za violino in klavir *Hungarian dances (3) for violin and piano (Kállai kettos)*

**E. Tabakov:** Motivi za solistični kontrabas / *Motivy for double bass solo*

**L. van Beethoven:** Serenada za violino, violo in violončelo v D-duru, op. 8 / *Serenade for Violin, Viola and Cello in D major, Op. 8*

Komorna glasba označuje glasbo z manjšo zasedbo, ki je namenjena izvajanju v domačem, zasebnem ali manjšem okolju. Sprva je bila izvajana predvsem v plemiških salonih, po vzponu meščanstva pa je postala bolj razširjena oblika socializacije. Ena od pomembnejših središč komorne glasbe je bil Dunaj, kjer sta delovala Beethoven in Schubert, ki sta močno vplivala na razvoj te zvrsti. Poleg njunih del bomo slišali skladbo njunega vrstnika Rossinija, skladbi treh predstavnikov 20. stoletja, Enescuja, Montaga in Kodalyja, ter nekoliko novejše delo Tabakova. Široki repertoar bo zazvenel v izvedbi violinistke Laticе Honde-Rosenberg, ene izmed prvih predstavnic mlade generacije, violista Hartmuta Rohdeja, ki slovi po slogovni vsestranskosti, čelista Jensa-Petra Maintza, cenjenega komornega glasbenika in solista, kontrabasista Ricka Stotijna, neutrudnega promotorja svojega inštrumenta in njegovih neskončnih možnosti, pianistke Zsuzse Bálint, ljubiteljice klasičnega repertoarja in tanga, ter mladega pianista Kena Nakasakoja, prejemnika več prestižnih nagrad.

*Chamber music is music performed by a small ensemble, intended for a domestic, private or small-scale setting. Initially performed mainly in the salons of the nobility, it became a more widespread form of socialisation after the rise of the bourgeoisie. Vienna was one of the most important centres of chamber music, where Beethoven and Schubert were active and strongly influenced the development of the genre. In addition to their works, we will hear a piece by their peer Rossini, pieces by three representatives of the 20<sup>th</sup> century, Enescu, Montag, and Kodály, and a slightly more recent work by Tabakov. A wide repertoire will be performed by the violinist Latica Honda-Rosenberg, one of the first representatives of the young generation, the violist Hartmut Rohde, renowned for his stylistic versatility, the cellist Jens-Peter Maintz, an esteemed chamber musician and soloist, the double bassist Rick Stotijn, a tireless promoter of his instrument and its endless possibilities, the pianist Zsuzsa Bálint, a lover of the classical repertoire and tango, and the young pianist Ken Nakasako, recipient of several prestigious awards.*

**Vstopnice / Tickets: 19 €**

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**Torek-sreda / Tuesday-Wednesday**

**25.-26. 7., ob 21.00 / at 9.00 pm**

**Poletno gledališče Križank / Križanke Summer Theatre**

# DRŽAVNO OPERNO IN BALETNO GLEDALIŠČE V ASTANI

## THE STATE OPERA AND BALLET THEATRE ASTANA OPERA

Umetniška vodja baleta Državnega opernega in baletnega gledališča v Astani / Artistic Director of the Astana Opera Ballet Company:

**ALTINAJ ASILMURATOVA**

Program / Programme:

**Gala balet / Ballet Gala:**

**A. Adam:** Odlomek iz Gusarja

*Fragment from Le Corsaire*

Koreograf / Choreographer: **Marius Petipa**

Zasedba / Cast: **Anel Rustemova, Olžas Tarlanov,**

**Jerkin Rakmatulajev, Sofija Adilkanova, Arman**

**Urazov, Dias Kurmangazi**

**R. Gaisin:** Duet iz Klica stepa / from *The Call of the Steppe*

Koreograf / Choreographer: **Patrick de Bana**

Zasedba / Cast: **Anastazija Zaklinska,**

**Bekzat Orinbaijev**

**R. Drigo:** Pas de deux iz Talismana / from *Talisman*

Koreograf / Choreographer: **Marius Petipa**

Zasedba / Cast: **Šugila Adepkhan,**

**Jerkin Rakmatulajev**

**M. Richter:** Duet iz Kako dolgo je zdaj? / from *How Long is Now?*

Koreograf / Choreographer: **Raimondo Rebeck**  
 Zasedba / Cast: **Aigerim Beketajeva, Olžas Tarlanov**

Leda in labod / *Leda and the Swan*  
 Glasba / Music: **J. S. Bach**

Koreograf / Choreographer: **Roland Petit**  
 Zasedba / Cast: **Anastazija Zaklinska, Žanibek Akmedijev**

Kily Zaman na glasbo etno folk ansambla Turan / *to music by the ethno-folk ensemble Turan*  
 Koreograf / Choreographer: **Patrick de Bana**  
 Zasedba / Cast: **Sultanbek Gumar**

**A. Hačaturjan:** Adagio iz Spartaka / *from Spartacus*  
 Koreograf / Choreographer: **Jurij Grigorovič**  
 Zasedba / Cast: **Šugila Adepkhan, Serik Nakispekov**

**L. Minkus:** Pas de deux iz Don Kihota / *from Don Quixote*  
 Koreografa / Choreographers: **Manuel Petipa, Aleksander Gorski**  
 Zasedba / Cast: **Aigerim Beketajeva, Arman Urazov, Sofija Adilkanova**

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Šest plesov / *Six Dances*  
 Glasba / Music: **W. A. Mozart:** Šest nemških plesov / *Six Dances*, KV 571  
 Koreograf / Choreographer: **JIŘÍ KYLIÁN**  
 Dirigent / Conductor: **ARMAN URAZGALIJEV**  
 Asistentka koreografa / Assistant choreographer: **Shirley Esseboom**  
 Scenograf in kostumograf / Set and costume designer: **Jiří Kylián**  
 Oblikovalca luči / *Lighting designers:*  
**Jiří Kylián** (zamisel / concept), **Joop Caboort**  
 (uresníčitev / realization)  
 Oblikovalec luči in vodja produkcije / *Lighting designer and head of production:* **Joost Biegelhaar**

Zasedba / Cast:  
 Karine: **Adelina Tulepova**  
 Paul: **Olžas Tarlanov**  
 Carolina: **Bakitgul Ispanova**  
 Johan: **Danijar Žumatajev**  
 Lisa: **Moldir Šakimova**  
 Patrick: **Sultanbek Gumar**  
 Nancy: **Madina Kužamžarová**  
 Urtzi: **Serik Nakispekov**  
**Evegenij Ribkin, Rustam Čakalov, Bostan Kožabekov, Kamila Ormanova, Límara Aídarovala**

Državno operno in baletno gledališče v Astani, največja tovrstna institucija v Srednji Aziji, je bilo ustanovljeno leta 2013 na pobudo prvega predsednika Republike Kazahstan Nursultana Nazarbajeva. V njihovem repertoarju najdemo tako mednarodno uveljavljena dela kot tudi dela uveljavljenih nacionalnih skladateljev. V Križankah bodo izvedli predstavo, sestavljeno iz odlomkov različnih baletov, in sicer so to odlomek iz klasičnega baleta *Gusar Adolpha Adama*, *Klica stepne* na glasbo Renata Gaisina, *Talismana Riccarda Driga*, filozofskega baleta Maxa Richterja *Kako dolgo je zdaj?*, Petitova predstava *Leda in labod*, ki črpa iz grške mitologije, na glasbo Johanna Sebastiana Bacha, kazahstanska ljudska točka *Kily Zaman*, *Adagio iz Hačaturjanovega rimljansko navdihnjeneva Spartaka*, ter odlomek iz klasičnega baleta *Don Kihot* Ludwiga Minkusa. Po odmoru bo mogoče slišati enega najbolj znanih komičnih baletov *Šest plesov* večkrat nagrajenega in mednarodno uveljavljenega češkega koreografa sodobnega plesa Jiříja Kyliána, ki se opira na Mozartovo glasbo in se poklanja skladateljevemu humorju in glasbeni briljantnosti. Za Kyliánovo koreografijo je značilno, da presega meje klasičnega kanona,

saj se je uveljavil kot filozofski koreograf, ki bolj kot fizične zmogljivosti telesa raziskuje globine človeške narave.

The State Opera and Ballet Theatre Astana Opera, the largest institution of its kind in Central Asia, was founded in 2013 on the initiative of Nursultan Nazarbayev, the first President of the Republic of Kazakhstan. Its repertoire includes internationally renowned works as well as works by established national composers. The performance that the Astana Opera will put on at Križanke will be composed of pieces from various ballets, including an excerpt from the classical ballet *Le Corsaire* by Adolphe Adam, *The Call of the Steppe* set to music by Renat Gaisin, a piece from *Talisman* by Riccardo Drigo, a piece from the philosophical ballet *How Long Is It Now?* by Max Richter, Roland Petit's *Leda and Swan*, which draws on Greek mythology and is set to music by Johann Sebastian Bach, the Kazakh folk dance *Kily Zaman*, the *Adagio from Khachaturian's Roman-inspired Spartacus*, and an excerpt from Ludwig Minkus' classical ballet *Don Quixote*. After the interval, you will hear one of the most famous comic ballets, *Six Dances*, by the award-winning and internationally renowned Czech contemporary dance choreographer Jiří Kylián, which draws on Mozart's music and pays tribute to the composer's humour and musical brilliance. Kylián's choreography typically surpasses the limits of the classical canon, as he has established himself as a philosophical choreographer who explores the depths of human nature rather than the body's physical capabilities.

**Vstopnice / Tickets: 29, 39, 49 €**

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**Četrtek / Thursday, 27. 7., ob 20.00 / at 8.00 pm**  
**Župnijska cerkev sv. Jakoba / St. James's Parish Church**

# DRŽAVNI ZBOR IZ KAUNASA KAUNAS STATE CHOIR

Zborovodja / Chorus master:  
**ROBERTAS ŠERVENIKAS**

Program / Programme:

**M. K. Čiurlionis:** Sanctus

**M. K. Čiurlionis:** Kyrie

**A. Bruckner:** Os Justi

**E. Elgar:** Lux aeterna

**A. Remesa:** Aleluja / Hallelujah

**D. Kairaitytė:** In Monte oliveti

**Z. Virkšas:** Oi, ant kalno

**R. Žigaitis:** Išjojo jojo

**V. Augustinas:** Tykus tykus

**V. Augustinas:** Na drugi strani reke / Anoj pusėj  
Dunojélio (On the Other Side of the River)

**T. Makačinas:** Tu tu tu

**F. Neyrinck:** Artickel Nr. 1

Državni zbor iz Kaunasa, ustanovljen leta 1969, slovi po raznolikem repertoarju, ki obsega več kot 250 obsežnih instrumentalno-vokalnih del od srednjega veka do sodobne glasbe, in sodeluje pri izvedbah oratorijev, kantat, maš, pasjonov ter odrskih in koncertnih izvedb oper. Zbor je imel na začetku svoje kariere več uspešnih nastopov v Litvi in Rusiji. Po obnovitvi neodvisnosti Litve je navezal tesnejše stike z Zahodom, zlasti v času, ko so sodelovali s slovitim violinistom in dirigentom Yehudijem Menuhinom. V širokem repertoarju Robertasa Šervenikasa, ki vodi zbor od leta 2021, zavzemajo posebno mesto sodobna dela. Šervenikas je izvedel nemalo premier litovskih skladateljev, katerih dela je v sodelovanju z založbama Naxos in Finlandia posnel na več kot desetih albumih. Zborovodjo kritiki še posebej cenijo zaradi njegovega živahnega in raznolikega ustvarjalnega izražanja. Prisluhniti bo mogoče slogovno in časovno izredno raznolikemu naboru zborovske glasbe. Poudarek bo na glasbi 20. in 21. stoletja, in sicer na bogatem, edinstvenem in živahnem litovskem zborovskem izročilu. Na programu bodo tudi romantične skladbe 19. stoletja in novejše delo belgijskega skladatelja.

The Kaunas State Choir, founded in 1969 and famous for its diverse repertoire of more than 250 large-scale instrumental and vocal works from the Middle Ages to contemporary music, it has performed oratorios, cantatas, masses, passions, and stage and concert performances of operas. When it began, the choir gave successful performances in Lithuania and Russia. After the restoration of Lithuania's independence, it established closer ties with the West, especially by collaborating with the renowned violinist and conductor Yehudi Menuhin. Contemporary works occupy a special place in the broad repertoire of Robertas Šervenikas, who has led the choir since 2021. Šervenikas has premiered numerous works by Lithuanian composers, and has recorded their works on more than ten albums, in collaboration with Naxos and Finlandia. The choirmaster is particularly appreciated by critics for his lively and varied creative expression. The focus will be on music of the 20th and 21st centuries, and specifically the rich, unique and vibrant Lithuanian choral tradition. The programme will also include 19th-century romantic compositions and a more recent work by a Belgian composer.

**Vstopnice / Tickets: 19 €**

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**Petek / Friday, 28. 7., ob 20.00 / at 8.00 pm**

**Križevniška cerkev / Križevniška Church**

# VIOLETA EGOROVA

klavir / piano

## KVARTET GOFFRILLER GOFFRILLER QUARTET

**Vito Imperato**, violina / violin

**Giovanni Anastasio**, violina / violin

**Alberto Salomon**, viola

**Benedetto Munzone**, violončelo / cello

Program / Programme:

**R. Schumann:** Klavirski kvintet v Es-duru, op. 44

Piano Quintet in E-flat major, Op. 44

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**J. Brahms:** Klavirski kvintet v f-molu, op. 34 / Piano

Quintet in F minor, Op. 34

Kvartet Goffriller je rezultat združitve različnih glasbenih osebnosti in utrjenih mednarodnih koncernih izkušenj štirih umetnikov in profesorjev na Konservatoriju Vincenza Bellinija. Prvi violinist Vito Imperato, drugi violinist Giovanni Anastasio, violist Alberto Salomon in violončelist Benedetto Munzone so bili šolani na najvišjih akademijah v Italiji in tujini. Kot solisti so bili večkrat nagrajeni na državnih in mednarodnih tekmovanjih, danes pa kritiki njihove nastope v ansamblu Goffriller hvalijo zaradi interpretativne intenzivnosti, v kateri se združujeta tehnično mojstrstvo in čustvena predanost. Pridružila se jim bo Violeta Egorova, ki je ena najbolj cenjenih umetniških osebnosti velike ruske klavirske šole. Večkrat nagrajena pianistka je nastopala na najprestižnejših koncertnih odrih sveta in redno sodeluje z mednarodno uveljavljenimi umetniki. Njen repertoar je slogovno raznolik in obsega vse od baročne do sodobne glasbe. Zaigrali bodo dva pomembna romantična klavirska kvinteta, in sicer Schumannovo

ekstravertirano delo, ki je revolucionaliziralo instrumentacijo in značaj tega komornega žanra, ter Brahmsov obsežni kvintet, ki velja za krono komorne glasbe.

The Goffriller Quartet came about through the fusion of different musical personalities and the consolidated international concert experience of four artists and professors at the Vincenzo Bellini Conservatory. First violinist Vito Imperato, second violinist Giovanni Anastasio, violist Alberto Salomon and cellist Benedetto Munzone were trained at the best academies in Italy and abroad. As soloists, they have all won prizes in national and international competitions, and today their performances as an ensemble are praised by critics for their interpretative intensity, which combines technical mastery and emotional commitment. They will be joined by Violetta Egorova, one of the most respected artistic figures of the great Russian piano school. The award-winning pianist has performed on the world's most prestigious concert stages and regularly collaborates with internationally renowned artists. Her repertoire is stylistically diverse and ranges from Baroque to contemporary music. Together they will play two important Romantic piano quintets: Schumann's extroverted work, which revolutionised the instrumentation and character of this chamber music genre, and Brahms' large-scale quintet, which is considered to be among the crown jewels of chamber music.

**Vstopnice / Tickets: 19 €**

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**Ponedeljek / Monday, 31. 7. ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# LANA TROTOVŠEK

violina / violin

# ANDREJ ŽUST

rog / horn

# REINHOLD FRIEDRICH

trobenta / trumpet

# ERIKO TAKEZAVA

klavir / piano

# BEATA ILONA BARCZA

klavir / piano

Program / Programme:

**T. Hansen:** Sonata za kornet in klavir, op. 18

*Sonata for Cornet and Piano, Op. 18*

**L. van Beethoven:** Sonata za klavir št. 8 v c-molu, op. 13, »Patetična«, 1. stavek / *Piano Sonata No. 8 in C minor, Op. 13 »Pathétique«, 1<sup>st</sup> movement*

**G. Antheil:** Sonata za trobento

*Sonata for Trumpet*

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**J. Brahms:** Trio za klavir, violino in rog v Es-duru, op.

*40 / Horn Trio in E-flat major, Op. 40*

V 19. stoletju je razvoj ventilov, ki so bistveno razširili tako obseg kot izrazne možnosti glasbila, odprli nove možnosti za skladatelje romantične dobe, ki so želeli uporabljati trobila. Temu primerno bo program predvsem romantično obarvan in bo vseboval delo Thorvalda Hansenja, danskega probentaca in skladatelja, ki je napisal vrsto skladb za kornet (probenti podobno glasbilo) in klavir, dramatično *Patetično sonato* Ludwiga van Beethovna, *Sonato za probento* Georgea Antheilla, ameriškega avantgardnega skladatelja »strojne glasbe«, ter *Trio za klavir, violino in rog* enega najpomembnejših skladateljev komorne glasbe Johannaesa Brahma. Skladbe bodo zazvenele v izvedbi izvrstne violinistke Lane Trotovšek, ki mednarodno slovi po ekspresivni igri in edinstveni muzikalnosti, hornista Andreja Žusta, ki kot aktivnen komorni glasbenik nastopa na svetovnih festivalih, probentaca Reinhilda Friedricha, ki po vsem svetu nastopa kot solist na sodobnih in historičnih različicah svojega instrumenta, pianistke Eriko Takezava, specialistke za komorno glasbo in korepetitorke na številnih mednarodnih tekmovanjih ter Beate Ilone Barcze, ki kot pianistka in korepetitorka sodeluje na mnogih festivalih in svetovnih tekmovanjih.

*In the 19th century, the development of valves, which significantly expanded both the instrument's range and its expressive possibilities, opened up new possibilities for composers of the Romantic era who wanted to use brass instruments. The programme will therefore have a Romantic flavour and will include works by Danish trumpeter and composer Thorvald Hansen, who wrote a number of works for cornet (a trumpet-like instrument) and piano, Beethoven's dramatic Sonata Pathétique, the Trumpet Sonata by George Antheil, an American avant-garde composer of »machine music«, and the Trio for Piano, Violin and Horn by Brahms, one of the most important composers of chamber music. The compositions will be performed by the outstanding violinist Lana Trotovšek, internationally renowned for her expressive playing and unique musicality, horn player Andrej Žust, who performs as a chamber musician at festivals all over the world, trumpeter Reinhold Friedrich, who performs internationally as a soloist on modern and historical versions of his instrument, pianist Eriko Takezawa, a specialist in chamber music and an accompanist at numerous international competitions and Beata Ilona Barcza, who participates as a pianist and accompanist in many festivals and world competitions.*

**Vstopnice / Tickets: 19 €**

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**Torek-sreda / Tuesday-Wednesday, 1.-2. 8., ob 20.00 / at 8.00 pm**  
**Viteška dvorana Križank / Knights' Hall Križanke**

# #SYNERGY NA ODRU ON STAGE

**Torek, 1. avgust  
Tuesday, 1 August**

**Andrijana Durmišević**, violina / violin  
**Tereza Horáková**, violina / violin  
**Leufat Buçuku**, violina / violin  
**Milena Petković**, violina / violin  
**Marija Božić**, viola  
**Entela Qarkagjija**, viola  
**Magdalena Burhan**, viola  
**Arian Zherka**, violončelo / cello  
**Cristina Basili**, violončelo / cello  
**Marija Tici**, glas / voice  
**Egli Prifti**, klavir / piano  
**Andi Duraku**, klavir / piano  
**Tim Jančar**, klavir / piano  
**Alenka Bogataj**, flauta / flute  
**Timotej Kosovinc**, kitara / guitar  
**Martina Jembrišak**, harmonika / accordion

**Klavirski trio Iskra / Iskra Piano Trio**  
**Dušan Obrenović**, violina / violin  
**Teodora Uskoković**, violončelo / cello  
**Miljana Nikolić**, klavir / piano

Program / Programme:

**M. Pićurić**: Zrak / Air\*  
**A. Halimi**: Na robu tišine / On the edge of silence\*  
**N. Perović**: Srečanja / Encounters\*  
**M. Krečić**: Velika ladja, polna veselja in sranja / Big Ship Full of Joy and Crap\*  
**K. Aličkaj**: Kvartet pianistk / Pianist Quartet\*  
**T. Kosovinc**: Neslišana zgodba / Unheard story\*

**Sreda, 2. avgust  
Wednesday, 2 August**

**Andrijana Durmišević**, violina / violin  
**Milena Petković**, violina / violin  
**Dušan Obrenović**, violina / violin  
**Tereza Horáková**, violina / violin  
**Leufat Buçuku**, violina / violin  
**Magdalena Burhan**, viola  
**Marija Božić**, viola  
**Cristina Basili**, violončelo / cello  
**Arian Zherka**, violončelo / cello  
**Teodora Uskoković**, violončelo / cello  
**Alenka Bogataj**, flauta / flute  
**Marija Tici**, glas / voice  
**Martina Jembrišak**, harmonika / accordion

Program / Programme:

**M. Milosavljević**: Pogовори знутрај / Conversations Within\*  
**P. Radisavljević**: Kulshedra\*  
**K. Sopiqoti**: Hrup / Noise\*  
**T. Oliver**: Korbe\*  
**J. Zaganjori**: Anozmija / Anosmia\*  
**H. Skljarov**: Ljubljana\*

\*slovenska premiera / slovene premiere

Projekt #synergy: Sharpening the capacities of the classical music industry in the Western Balkans, ki ga podpira Evropska komisija v okviru programa Ustvarjalna Evropa, se je rodil iz želje po okrepitevi sodelovanja na mednarodni ravni, pri čemer bi predstavili lokalno dediščino in umetnike ter tako dodatno prispevali k razvoju umetnostne glasbe v tem delu Evrope.

Ta projekt je pod vodstvom črnogorskega festivala Don Brankovi glasbeni dnevi na KotorArt združil nekatere največje organizacije in festivale umetnostne glasbe v regiji, kot so Dubrovniške poletne igre, Festival Ljubljana, Center beograjskih festivalov, organizacija Vox Baroque iz Albanije in Fundacija F. Chopina s Kosova.

Cilji tega projekta so usposabljanje in povezovanje kulturnih delavcev, zlasti tistih, ki delujejo na področju festivalov in umetnostne glasbe, ter spodbujanje skladanja novih del klasične glasbe, navdihnjениh z lokalno dediščino navedenih držav, začenši s Kotorjem in Črno goro, pa tudi povezovanje in sodelovanje mladih glasbenikov, sklada-

teljev in organizacij, ki se ukvarjajo z umetnostno glasbo na Zahodnem Balkanu.

Projekt je v treh letih povezal 12 skladateljev ter več kot 50 mladih glasbenikov in kulturnih menedžerjev, izvedenih je bilo 6 seminarjev za kulturne delavce in 12 umetniških rezidenc, nastalo pa je tudi 12 novih del, ki jih je navdihnila kulturna dediščina regije in širše Evrope. Veliki zaključek projekta bo festivalska turneja po Zahodnem Balkanu, ki bo potekala poleti 2023 in bo predstavila skladatelje, nove skladbe in mlade glasbenike.

*Supported by the Creative Europe programme of the European Commission, the project #synergy: Sharpening the capacities of the classical music industry in the Western Balkans, was born from a desire to carry out even greater cooperation at the international level, and at the same time to represent both local heritage and artists and thus contribute to the further development of art music in this part of Europe.*

*This project, under the lead of Montenegrin KotorArt Don Branko's Music Days, gathered some of the biggest festivals of art music in the region, such as the Dubrovnik Summer Festival, Ljubljana Festival, Belgrade Festivals Center, Vox Baroque from Albania, and the F. Chopin Foundation from Kosovo. The goals of this project are the training and connecting of cultural workers, primarily those involved in festivals and art music, and encouraging the composition of new works of classical music inspired by the local heritage of all the areas involved, starting with Kotor and Montenegro, as well as connecting and enabling the collaboration of young musicians, composers and organisations dealing*



with art music in the Western Balkans.

Over a period of three years, the project brought together 12 composers and over 50 young musicians and cultural managers, and a total of six seminars for cultural professionals and 12 residences for composers were held, while 12 new works inspired by the cultural heritage of the region and Europe itself were created. As the grand finale of the project, a festival tour presenting some of the related composers, new compositions and young musicians across the Western Balkans will take place during summer 2023.

**Brezplačne vstopnice za koncerta so na voljo pri blagajni Križank. / Free tickets for the concerts are available at Križanke Box Office.**



Co-funded by  
the European Union



BELGRADE FESTIVALS CENTER





**Četrtek / Thursday, 3. 8., ob 20.00 / at 8.00 pm**

**Križevniška cerkev / Križevniška Church**

# EMANUEL ABBÜHL

oboa / oboe

# FELIX RENGLI

flavta / flute

# OLE KRISTIAN DAHL

fagot / bassoon

# FRANÇOIS BENDA

klarinet / clarinet

# ANDREJ ŽUST

rog / horn

# ELINA GOTSOULIAK

klavir / piano

# KIMIKO IMANI

klavir / piano

# THOMAS HABERLAH

klavir / piano

Program / Programme:

**W. A. Mozart:** Kvintet za klavir in pihala v Es-duru, K 452 / *Quintet in E-flat major for Piano and Winds, K. 452*

**C. Debussy:** Bilitine pesmi za flavto in klavir  
*Chansons de Bilitis for Flute and Piano*

**P. Morlacchi:** prir / arr. **A. Torriani:** Koncertantni duet na Verdijeve teme za flavto, fagot in klavir  
*Duetto Concertante on Themes of Verdi for Flute, Bassoon and Piano*

**H. Dutilleux:** Sonata za oboo in klavir / *Sonata for Oboe and Piano*

**J. Horovitz:** Sonatina za klarinet in klavir / *Sonatina for Clarinet and Piano*

**F. Poulenc:** Trio za oboo, fagot in klavir / *Trio for Oboe, Bassoon and Piano*

svetovnih tekmovanjih in mojstrskih tečajih, ter pianista Thomasa Haberlah, izvajalca širokega repertoarja klavirskeh, orgelskih in čembalskih del.

Woodwind enthusiasts can look forward to an interesting evening of performances by outstanding musicians. There will be very diverse works, beginning with what Mozart considered his finest work at the time of its composition, followed by a romantic work by Debussy, then a fantasie concertante on themes from Verdi by Morlacchi and Torriani, an early work by the impressionist-oriented Dutilleux, a sonatina by the prolific chamber music composer Horovitz, and a Mozartian trio by Poulenc. The compositions will be performed by the oboist Emanuel Abbühl, an internationally renowned soloist and teacher, the award-winning flautist Felix Renggli, who performs both early and contemporary chamber and solo music, the bassoonist and professor Ole Kristian Dahl, whose students perform with the world's greatest orchestras, and the clarinettist François Benda, who is a highly sought-after soloist and chamber musician, the horn player and member of the Berlin Philharmonic Andrej Žust, who regularly performs at international festivals, the pianist Elina Gotsouliak, one of the most versatile and promising artists of her generation, the pianist Kimiko Imani, who participates in numerous world competitions and masterclasses, and the pianist Thomas Haberlah, performer of a wide repertoire of piano, organ and harpsichord works.

**Vstopnice / Tickets: 19 €**

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**Petek / Friday, 4. 8., ob 20.00 / at 8.00 pm**

**Križevniška cerkev / Križevniška Church**

# BACH – VIOLINSKI KONCERTI VIOLIN CONCERTS

Solisti / Soloists:

**Lana Trolovšek**, violina / violin

**Boris Bizjak**, flavta / flute

**Janez Podlesek**, violina / violin

**Sorin Crudu**, oboa / oboe

## Ensemble Dissonance

Program / Programme:

**J. S. Bach:** Fantazija in fuga v g-molu, BWV 542

*Fantasia and Fugue in G minor, BWV 542*

**J. S. Bach:** Koncert za violino in godala v d-molu,  
BWV 1052R / *Violin Concerto in D minor, BWV 1052R*

**J. S. Bach:** Koncert za dve violini in godala v d-molu,  
BWV 1043 / *Concerto for Two Violins in D minor,  
BWV 1043*

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**J. S. Bach:** Koncert za violino, oboe in godala v  
c-molu, BWV 1060R / *Concerto for Violin and  
Oboe in C minor, BWV 1060R*

**J. S. Bach:** Orkestrska suita št. 2 v h-molu, BWV 1067  
*Orchestral Suite No. 2 in B-minor, BWV 1067*

Bachov sloves genija je trdno zasidran v zahodni kulturni zavesti, zato si je težko predstavljati trenutek, ko ni bil priljubljen. Toda proti koncu svojega življenja je veljal za staromodnega, po smrti pa je njegova glasba krožila le v rokopisih med skladatelji in poznavalci, zato je čudež, da je toliko del ohranjenih. Poletni večer bo posvečen tistim redkim ohranjenim solističnim koncertom, virtuzozni orkestrski suite in priredbi ene najbolj veličastnih orgelskih skladb. Dela bodo zazvenela v izvedbi Ensemble Dissonance, ki ga sestavljajo uspešni glasbeniki iz slovenskih vodilnih glasbenih ustanov. Njihovo poslanstvo je pod vodstvom ustanovitelja in violončelista Klemna Hvale promocija ter razvoj komorne glasbe v domačem glasbenem prostoru. Na odru se jim bodo pridružili edinstveno muzikalična violinistka Lana Trolovšek, ki si je ustvarila bogato mednarodno kariero, večkrat nagrajeni flautist Boris Bizjak, ki izvaja komorno glasbo s številnimi mednarodnimi glasbeniki, priznani violinist in pedagog Janez Podlesek, ki redno sodeluje z ansamblom in se predvsem posveča izvedbam slovenskih skladateljev, ter oboist Sorin Crudu, ki je prejemnik številnih nagrad na mednarodnih tekmovanjih.

*Bach's reputation as a genius is firmly rooted in the Western cultural consciousness, so it is hard to imagine a time when he was not popular. However, towards the end of his life he was considered old-fashioned, and after his death his music circulated only in manuscripts among composers and connoisseurs, so it is a miracle that so many works survive. This summer evening will be dedicated to those rare surviving solo concertos, a virtuoso orchestral suite, and an adaptation of one of the most magnificent organ works. The works will be performed by the Ensemble Dissonance, which is made up of successful musicians from Slovenia's leading musical institutions. Under the leadership of founder and cellist Klemen Hvala, their mission is to promote and develop chamber music in Slovenia. They will be joined on stage by the uniquely musical violinist Lana Trolovšek, who has built a rich international career, the award-winning flautist Boris Bizjak, who performs chamber music with many international musicians, the renowned violinist and pedagogue Janez Podlesek, who regularly collaborates with the ensemble and focuses on performing works by Slovene composers, and the oboist Sorin Crudu, who is the recipient of numerous prizes in international competitions.*

**Vstopnice / Tickets: 19 €**

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Sponzor / Sponsor:





**Ponedeljek / Monday, 7. 8., ob 20.30 / at 8.30 pm**

**Poletno gledališče Križank / Križanke Summer Theatre**

# GRAN BOLERO

## EN-KNAP Group & Zagrebški plesni ansambel Zagreb Dance Company

Avtor idejne zasnove in koreograf  
*Concept author and choreographer:*  
**JESÚS RUBIO GAMO**

Asistentka koreografa / Assistant choreographer:  
**Alicia Cabrero**

Asistentka koreografa v Sloveniji in na Hrvaškem  
*Assistant choreographer in Slovenia and Croatia:*  
**Clara Pampyn**

Kostumografinja / Costume designer:

**Katarina Markov (Atelje d.o.o.)**

Glasba / Music: **José Pablo Polo**, po skladbi  
Boléro Maurica Ravela / based on Boléro by  
Maurice Ravel

Oblikovalca luči / Lighting designers: **Leon Curk,**

**David Picaza**

Oblikovalec zvoka / Sound designer:

**Gal Škrjanec Skaberne**

Ustvarjalci in izvajalci / Creators and performers:

**EN-KNAP Group (Nuria Capella Florensa,  
Mattia Cason, Tina Habun, Davide Lafabiana,  
Tamás Tuza, Carolina Alessandra Valentini) &  
Zagreb Dance Company (Luna Lilek, Nika Lilek,  
Silvija Musić, Endi Schrötter, Linda Tarnovski,  
Karlo Topolovec)**

Jesús Rubio Gamo je eden izmed izstopajočih in obetavnih koreografov mlajše generacije. Po študiju baleta, sodobnega plesa, gledališča in literature se je ustalil v rodnem Madridu. Svoje delovanje je opisal kot »zdrževanje matematične strukture s senzorično močjo«, medtem ko posebno pozornost posveča »majhnim variacijam in podrobnostim v ponavljanju«. Temu primerno se bo v Križankah predstavil z delom *Gran Bolero*, ki na novo definira znamenito Ravelovo skladbo *Boléro*, temelječe ne na izpeljevanju gradiva, pač pa na njegovem ponavljanju. Gamo je s številnimi nagradami nagrajeno predstavo, ki slavi čas in prostor, ki si ga delimo, pripredil za skupino En-Knap, okrepljeno z Zagrebškim plesnim ansamblom.

Producjski zavod En-Knap je leta 1993 ustanovil Iztok Kovač, uspeло pa jim je v evropskem prostoru uveljaviti lastno estetiko in pritegniti mednarodno mrežo koproducentov. Skupina je vse od svoje ustanovitve edini stalni ansambel za sodobni ples v Sloveniji. Zagrebški plesni ansambel je prav tako mednarodno uveljavljena skupina za sodobni ples, ki je že od leta 1970 do danes edina stalna skupina za sodobni ples na Hrvaškem. Slovijo po izvirnih delih in performativni moči izvajalcev.

Jesús Rubio Gamo is an outstanding and promising choreographer of the younger generation. After studying ballet, contemporary dance, theatre and literature, he settled in his native Madrid. He has described his work as »combining mathematical structure with sensory power«, while paying particular attention to »small variations and details in repetition«. He will accordingly present his work *Gran Bolero*, which redefines Ravel's famous composition *Boléro*, based not on the development of the material, but on its repetition. Gamo's award-winning performance, which celebrates the time and space we share, was adapted for the dance group En-Knap, joined by the Zagreb Dance Company. Founded in 1993 by Iztok Kovač, En-Knap has succeeded in establishing its own aesthetics in Europe, and attracting an international network of co-producers. Ever since its foundation, the group has been the only permanent contemporary dance ensemble in Slovenia. The Zagreb Dance Company is also an internationally renowned contemporary dance company, which has been the only permanent contemporary dance company in Croatia since 1970. It is renowned for its original works and the expressive power of its performers.

**Vstopnice / Tickets: 14, 19, 24 €**

**EN-KNAP**





Torek / Tuesday, **8. 8.**, ob **20.00** / at 8.00 pm

**Križevniška cerkev** / Križevniška Church

# SONJA MARKOVIĆ

klavir / piano

# ISAK HARAČIĆ

violončelo / cello

Program / Programme:

**B. Martinů:** Variacije na temo Rossinija, H. 290

*Variations on a Theme of Rossini, H. 290*

**A. Pärt:** Ogledalo v ogledalu / Spiegel im Spiegel

**A. Vujić:** Kolo

**F. Say:** 4 mesta / 4 Cities

Violončelist Isak Haračić in pianistka Sonja Marković sta duo iz Bosne in Hercegovine. Ideja o skupnem igranju je prišla kot rezultat njune želje, da bi bila produktivna in ustvarjalna v času nenadne ustavitve vseh koncertnih dejavnosti zaradi pandemije covid-19. Prvič sta nastopila v Sarajevu v začetku leta 2020, kmalu pa začela sodelovati na mednarodnih tekmovanjih in v kratkem času osvojila več prvih nagrad (Italija, Poljska in Makedonija). Prav tako sta nastopila na več festivalih, kot so Concerti del Tempieletto v Rimu, Montenegro Chamber Music Festival in Strings Festival Perast v Črni gori ter Sarajevo Evenings of Music v Bosni. Njun repertoar zaobjema dobro poznana dela za violončelo in klavir, pri tem pa ga dosledno posodabljava z novejšimi, manj izvajanimi deli. Poleg tega od januarja 2022 naročata nova avtorska dela ambicioznih evropskih skladateljev. Njun nastop bo vključeval tonalno večplastno skladbo Bohuslava Martinůja, slavno spiritualno minimalistično delo Arva Pärta, ljudsko navdihnjeno kompozicijo Aleksandra Vujića ter sonato, ki predstavlja potovanje skozi štiri mesta Anatolije, Fazila Saya.

The cellist Isak Haračić and pianist Sonja Marković are a duo from Bosnia and Herzegovina. The idea of playing together came as a result of their desire to be productive and creative at a time when all concert activities were suddenly halted due to the Covid-19 pandemic. They performed for the first time in Sarajevo at the beginning of 2020 and soon started to participate in international competitions, in which they quickly won several first prizes (Italy, Poland and Macedonia). They have also performed at several festivals, such as the Concerti del Tempieletto in Rome, the Montenegro Chamber Music Festival and Strings Festival Perast in Montenegro, and the Sarajevo Evenings of Music in Bosnia. Their repertoire encompasses well-known works for cello and piano, and they consistently update it with newer, less performed works. Since January 2022, they have also been commissioning new original works by ambitious European composers. Their performance will include a tonally multi-layered composition by Bohuslav Martinů, a famous spiritual minimalist work by Arvo Pärt, a folk-inspired composition by Aleksandar Vujić, and a sonata representing a journey through four different cities of Anatolia by Fazil Say.

**Vstopnice / Tickets: 19 €**

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**Sreda / Wednesday, 9. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# TOMAŽ PETRAČ

klavir / piano

# ROBERT LAKATOŠ

violina / violin

# ROBERTO PAPI

viola

# ANDREJ PETRAČ

violončelo / cello

Program / Programme:

**W. A. Mozart:** Klavirski kvartet št. 1 v g-molu, K. 478  
Piano Quartet No. 1 in G minor, K. 478

**G. Mahler:** Klavirski kvartet v a-molu / Piano  
Quartet in A minor

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**J. Brahms:** Klavirski kvartet št. 1 v g-molu, op. 25  
Piano Quartet No. 1 in G minor, Op. 25

Konec 18. stoletja je bil klavirski kvartet kot sestav (klavir, violin, viola, čelo) noviteta. Ni povsem jasno, ali je bila združitev teh konkretnih glasbil Mozartova iznajdba ali ne, vsekakor pa velja njegov *Klavirski kvartet v g-molu* za eno izmed prvih del v tej obliki. Brahms je bil v prvi vrsti izjemna skladatelj komorne glasbe in velja za naslednika Beethovna in Schuberta v tem žanru. Njegov *Klavirski kvartet v g-molu* je inovativno delo ogromnega obsega. Čeprav Mahler slovi kot izreden simfonični skladatelj, je v njegovem opusu mogoče najti eno zgodnjega komornega dela. Omenjene skladbe bodo zazvenele v izvedbi pianista obsežnega repertoarja Tomaža Petrača, ki je do danes igral na več kot tristo koncertih doma in na tujem v znanih kulturnih centrih in dvoranah, njegovega brata violončelista in člana orkestra Slovenske filharmonije Andreja Petrača, ki je za svoje umetniško delo kot solist in komorni glasbenik prejel več nagrad, večkrat nagrjenega violinista in profesorja Roberta Lakatoša, ki velja za »idealnega solista s čudovitim tonom«, ter violista in člana Simfoničnega orkestra SNG Maribor Roberto Papija, ki je aktiven komorni glasbenik na številnih festivalih v Evropi in ZDA.

*At the end of the 18th century, the piano quartet as an ensemble (piano, violin, viola, cello) was a novelty. It is not entirely clear whether the combination of these particular instruments was Mozart's invention, but his Piano Quartet in G minor is certainly one of the earliest works in this form. Brahms was first and foremost an outstanding composer of chamber music, and is considered the successor of Beethoven and Schubert in this genre. His Piano Quartet in G minor is an innovative work of enormous scope. Although Mahler has a reputation as an outstanding symphonic composer, there is also one early chamber work in his oeuvre. The above-mentioned compositions will be performed by Tomaž Petrač, a pianist with an extensive repertoire, who has played more than 300 concerts at home and abroad in well-known cultural centres and halls, his brother, the cellist and member of the Slovenian Philharmonic Orchestra, Andrej Petrač, who has received several awards for his artistic work as a soloist and chamber musician, the award-winning violinist and professor Robert Lakatoš, who is considered »an ideal soloist with a beautiful tone«, and the violist and member of the SNG Maribor Symphony Orchestra Roberto Papi, who is an active chamber musician at numerous festivals in Europe and the USA.*

**Vstopnice / Tickets: 19 €**

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**Četrtek / Thursday, 10. 8., ob 20.00 / at 8.00 pm  
Križevniška cerkev / Križevniška Church**

# EVA DOLINŠEK

čembalo / harpsichord

# VASILIJ MELJNIKOV

violina / violin

Program / Programme:

**T. Albinoni:** Sonata za violino in basso continuo v a-molu, op. 6, št. 6 / *Sonata for Violin and Basso Continuo in A minor, Op. 6, No. 6*

**G. Tartini:** Aria cantabile iz Sonate za violino v D-duru, B.D4 / *Aria cantabile from Sonata for Violin in D major, B.D4*

**G. Tartini:** Allegro assai iz Sonate za violino v h-molu, B.h1 / *Allegro assai from Sonata for Violin in B minor, B.h1*

**G. Tartini:** Largo andante iz Koncerta za violino v A-duru, D. 96 / *Largo andante from Concerto for Violin in A major, D. 96*

**J. S. Bach:** Tokata v e-molu, BWV 914 / *Toccata in E minor, BWV 914*

**C. Balbastre:** La De Caze, La D'Héricourt, La Suzanne iz Prvega zvezka skladb za čembalo *La De Caze, La D'Héricourt, La Suzanne from the First Book of Pieces for the Harpsichord*

**A. Marcello:** Adagio v d-molu za violino in čembalo / *Adagio in D minor for Violin and Harpsichord*

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**A. Šnitke:** Suite v starem slogu za violino in čembalo, op. 80, 3., 4. in 5. stavek / *Suite in the Old Style for Violin and Harpsichord, Op. 80, 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup> movements*

**A. Pärt:** Passacaglia (različica 2003 / version 2003)

**M. Lazar:** Obscure Dance, Sicilia, Love Story, Burlesque iz 10 skladb za violino in čembalo *Obscure Dance, Sicilia, Love Story, Burlesque from 10 Pieces for Violin and Harpsichord*

Ljubitelje glasbe za violino in čembalo čaka zanimiv večer, na katerem se bosta predstavila Eva Dolinšek in Vasilij Melnikov. Čembalistka Eva Dolinšek deluje na področju oživljavanja in raziskovanja stare glasbe v obliki številnih solističnih in komornih koncertov, strokovnih predavanj in pisanja znanstvenih člankov. V domačem kraju deluje kot umetniška vodja baročne komorne skupine *Musica nucis*, redno izpolnjuje svoje znanje pri čembalskih mojstrih in se udeležuje poletnih šol različnih priznanih profesorjev. Violinist Melnikov je kot solist in član komornih zasedb nastopal na mnogih pomembnejših koncertnih odrih, ciklih in festivalih v Sloveniji in tujini. Vseskozi je pomemben del njegovega delovanja pedagoško delo, kajti zaposlen je kot docent in izredni profesor na Akademiji za glasbo v Ljubljani. Njegovi številni učenci so dobitniki nagrad na državnih in mednarodnih tekmovanjih, pogosto nastopajo na koncertnih odrih in so solisti z različnimi orkestri. Zazvenel bo baročno navdihnjen, a raznovrsten repertoar, ki vključuje staro glasbo Albinonija, Tartinija, Bacha, Balbastre in Marcella, delo 20. stoletja Šnitkeja in nekoliko novejša dela Pärta in slovenskega skladatelja Lazarja.

*Violin and harpsichord lovers can look forward to an interesting evening with Eva Dolinšek and Vasilij Melnikov. The harpsichordist Dolinšek is active in reviving and researching early music, and performs numerous solo and chamber*

*concerts, holds expert lectures and writes academic articles. In her home town, she is the artistic director of the Baroque chamber group Musica nucis. She regularly attends harpsichord masterclasses, and participates in the summer schools of various renowned professors. The violinist Melnikov has performed as a soloist and as a member of chamber ensembles on many major concert stages, concert cycles and festivals in Slovenia and abroad. Teaching has always been an important part of his work, as he is employed as an assistant professor and associate professor at the Academy of Music in Ljubljana. Many of his students have won prizes in national and international competitions, and they frequently perform on concert stages, and are soloists with various orchestras. The repertoire will be Baroque-inspired but varied, including early music by Albinoni, Tartini, Bach, Balbastre and Marcello, 20<sup>th</sup>-century works by Schnittke, and slightly more recent works by Pärt and the Slovenian composer Lazar.*

**Vstopnice / Tickets: 19 €**

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**Sreda / Wednesday, 16. 8., ob 17.00 in 21.00 / at 5.00 & 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# ČAROBNA GLASBA HARRYJA POTTERJA *THE MAGICAL MUSIC OF HARRY POTTER*

**Star Entertainment**

Večkrat nagrajena glasba k filmski upodobitvi fantazijskih romanov pisateljice J. K. Rowling bo z odra Križank zvenela v obliki edinstvenega koncertnega večera z izvirnim igralcem, zvezdniškimi solisti, zborom in simfoničnim orkestrom. Program vključuje filmsko glasbo s petimi oskarji nagrajenega legendarnega skladatelja Johna Williamsa (prvi trije filmi), kot tudi Patricka Doylea (četrti film), Nicholasa Hooperja (peti in šesti film) in Alexandra Desplata (sedmi in osmi film) ter glasbo iz predstave *Harry Potter in otrok prekletstva*. Poslušalci bodo doživeli najpomembnejše glasbene trenutke Harryja Potterja, kot so *Hedwigina tema*, *Bradavičarkina himna*, *Dumbledorjevo slovo* in *Lilijina tema*. Dogodek bodo vizualno popestrili čarobni svetlobni in laserski učinki.

*The award-winning music to the film adaptation of J.K. Rowling's fantasy novels will be performed on the Križanke stage in a unique concert evening with an original cast, stellar soloists, choir and symphony orchestra. The programme includes film music by the legendary five-time Oscar-winning composer John Williams (who scored the first three films), as well as Patrick Doyle (the fourth film), Nicholas Hooper (the fifth and sixth films), and Alexandre Desplat (the seventh and eighth films), and music from the play Harry Potter and the Children of the Curse. Listeners will experience Harry Potter's most memorable musical moments, such as Hedwig's Theme, Hogwarts Hymn, Dumbledore's Farewell and Lily's Theme. The event will be visually enhanced by magical lighting and laser effects.*

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Koprodukcija / Co-production:





**Četrtek / Thursday, 17. 8., ob 17.00 in 21.00 / at 5.00 & 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# **GLASBA IZ GOSPODARJA PRSTANOV, HOBITA IN PRSTANOV MOČI *THE MUSIC OF THE LORD OF THE RINGS, THE HOBBIT AND THE RINGS OF POWER***

**Star Entertainment**

Howard Shore, eden najpomembnejših avtorjev filmske glasbe, je najbolj znan po svoji glasbi za filmsko adaptacijo Tolkienove pustolovsko-fantazijske trilogije *Gospodar prstanov* Petra Jacksona. Shore je po vzoru Wagnerja s prefinjeno tehniko prepletajočih in spremenljajočih se vodilnih motivov – katerih namen je predstavljati osebo, predmet, kraj, idejo, stanje duha ali nadnaravno silo – pripomogel k temu, da so filmi dosegli svojo dramaturško globino. Čeprav se o umetniški vrednosti filmske glasbe še vedno pogosto razpravlja, mnogi učenjaki in kritiki menijo, da evokativna glasba, ki jo je Shore napisal za Tolkienov svet, izkazuje takšno obvladovanje harmonije, polifone organizacije in orkestrskih učinkov, da bi ga zavidal marsikateri skladatelj koncertne glasbe. Čarobni glasbeni odlomki iz filmskih upodobitev fantazijskih romanov Tolkiена bodo z odra Križank zveneli v izvedbi simfoničnega orkestra, zboru in solistov.

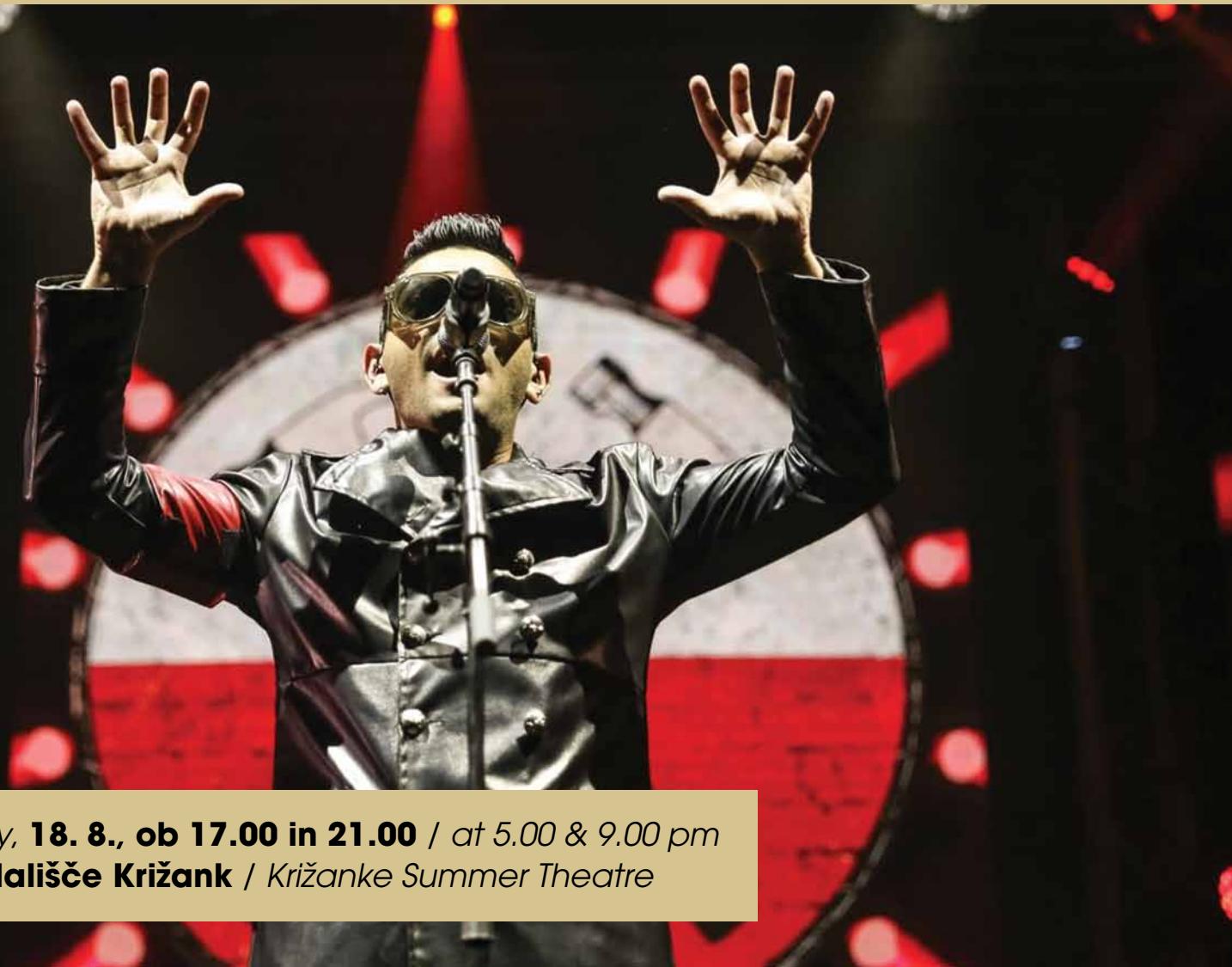
*Howard Shore, one of the most important film composers, is best known for his work on Peter Jackson's film adaptation of Tolkien's fantasy-adventure trilogy *The Lord of the Rings*. Following Wagner's example, Shore helped the films achieve their dramaturgical depth through a sophisticated technique of interweaving and changing leitmotifs – intended to represent a person, an object, a place, an idea, a state of mind or a supernatural force. Although the artistic merits of film music are still frequently debated, many scholars and critics consider that the evocative music Shore composed for Tolkien's world displays such a mastery of harmony, polyphonic organisation and orchestral effects that it would be the envy of many a traditional concert music composer. Magical musical excerpts from the film adaptations of Tolkien's fantasy novels will be performed on the Križanke stage by a symphony orchestra, choir and soloists.*

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Koprodukcija / Co-production:



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THE WORLD OF CULTURE, FILM AND MUSIC



**Petek / Friday, 18. 8., ob 17.00 in 21.00 / at 5.00 & 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# THE MUSIC OF THE WALL

## A Homage to Pink Floyd

**Star Entertainment**

V Ljubljano prihaja edinstvena izvedba znamenite rock opere *The Wall*. Enajsti studijski album zasedbe Pink Floyd, ki je izšel leta 1979, raziskuje teme osamljenosti in osebne izolacije v povojni Veliki Britaniji ter vsebuje zelo močno protivojno sporočilo. *The Wall* je eden izmed najbolj znanih konceptualnih albumov vseh časov in prioveduje o življenju Pinka, ki ga je basist in glavna ustvarjalna sila projekta Roger Waters oblikoval po sebi ter ustanovitelju in nekdanjem članu zasedbe Sydu Barrettu. Glavni junak Pink je v drugi svetovni vojni izgubil očeta, vzgojila ga je preveč zaščitniška mati, učitelji so ga zlorabili, ko pa mu je pozneje razpadel še zakon, se je odmaknil od družbe in okoli sebe zgradil metaforični zid. Občinstvo bo deležno izvedb avtorskih skladb turneje *The Wall* nekaterih izmed originalnih glasbenikov, ki so sodelovali s Pink Floyd ali Rogerjem Watersom. Koncert bo vizualno poposten z osupljivo svetlobno predstavo in videoprojekcijami, primernimi za praznovanje enega največjih dosežkov v svetu rock glasbe.

*A unique performance of the famous rock opera The Wall is coming to Ljubljana. Pink Floyd's eleventh studio album, released in 1979, explores themes of loneliness and personal isolation in post-war Britain and contains a very strong anti-war message. The Wall is one of the most famous concept albums of all time, and tells the story of Pink, a character based on the bassist and main creative force behind the project, Roger Waters, and the founder and former singer and guitarist of the band, Syd Barrett. The protagonist Pink lost his father in World War II, was raised by an overprotective mother, abused by teachers, and when his marriage broke down withdrew from society and built a metaphorical wall around himself. Audiences will be treated to performances of songs from The Wall tour by some of the original musicians who worked with Pink Floyd or Roger Waters. The concert will be visually enhanced with a stunning light show and video projections, fitting for a celebration of one of rock music's greatest achievements.*

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Koprodukcija / Co-production:





**Sobota / Saturday, 19. 8., ob 17.00 in 21.00 / at 5.00 & 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# GLASBA HANSA ZIMMERJA IN DRUGIH *THE MUSIC OF HANS ZIMMER AND OTHERS*

**Star Entertainment**

Hans Zimmer slovi kot eno največjih imen v zgodovini filmske glasbe. V mladosti se je uveljavljal kot klaviaturist v pop skupinah, ko pa je združil moči s filmskim skladateljem Stanleyjem Myersom, je začel razvijati edinstven in zdaj že izrazito prepoznaven slog. V svoji glasbi, ki temelji na združevanju sintetičnih zvokov s klasičnimi orkestrskimi silami, mestoma uporablja tudi druga glasbena sredstva, na primer jeklene bobne, havajsko kitaro, japonske inštrumente, afriške bobne in zbole. Prejel je vrsto nagrad, med drugim oskarja in zlati globus za Levjega kralja in grammyja za Viteza teme. Zimmer je imenoval Ennia Morriconeja za svojega idola in vzornika ter sledil njegovemu zgledu komponiranja glasbe pred snemanjem filma. V Poletnem gledališču Križank bodo zazveneli odlomki iz uspešnic, kot so James Bond, Pirati s Karibov, Gladiator in Medvezdje.

*Hans Zimmer is one of the biggest names in the history of film music. In his youth, he worked played the keyboard in various pop bands, but when he joined forces with the film composer Stanley Myers, he began to develop his own unique and now distinctive style. In his music, which is based on the fusion of synthetic sounds with classical orchestral forces, he sometimes introduces other instruments and idioms, such as steel drums, the Hawaiian guitar, Japanese instruments, African drums and choirs. Zimmer has won numerous awards, including an Oscar and a Golden Globe for his work on The Lion King and a Grammy for The Dark Knight. Zimmer has said Ennio Morricone was his idol and role model, and he followed his example in composing music for films before they were even made. In Križanke Summer Theatre we will hear excerpts from the soundtracks to hits such as the James Bond film No Time to Die, Pirates of the Caribbean, Gladiator and Interstellar.*

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Koprodukcija / Co-production:



★  
STAR ENTERTAINMENT  
THE WORLD OF CULTURE, FILM AND MUSIC



**Ponedeljek / Monday, 21. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# KLAVIRSKI DUO WITKOWSKI WITKOWSKI PIANO DUO

**Fabio Witkowski**

klavir / piano

**Gisele Witkowski**

klavir / piano

Program / Programme:

**F. Schubert:** Fantazija v f-molu, D. 940 / *Fantasy in F minor, D. 940*

**S. Barber:** Spominki, op. 28 / *Souvenirs, Op. 28*

**D. Milhaud:** Vol na strehi, op. 58 / *Le bœuf sur le toit, Op. 58*

Fabio in Gisele Witkowski sta uspešen poustvarjalni dvojec, ki ga svetovni kritiki in poslušalci občudujejo zaradi živahnih ter dinamičnih štiriročnih izvedb. *The New York Concert Review* je njuno igranje opisal kot »izkazovanje čudovitega rubata in izjemno čistega igranja s čudovitim občutkom za ton«. Poleg poustvarjalne kariere uživata v pestrem akademskem življenju, pogosto pa se kot gostujoča umetnika in sodnika udeležujeta številnih mednarodnih pianističnih tekmovanj. Duo bo izvajal slogovno raznolika dela, začenši s Schubertovo Fantazijo v f-molu, enim skladateljevih največjih in najizvirnejših klavirskeh del. Oblika fantazije s štirimi povezanimi stavki je most med tradicionalno sonatno obliko in svobodno zasnovano tonsko pesnitvijo. Sledila bo Barberjeva baletna suita različnih popularnih plesov s komičnim značajem. Recital bo sklenila klavirska izvedba Milhaudovega *Vola na strehi*, ki je prežet z več kot 20 različnimi brazilskimi melodijami in številnimi latinskimi ritmi.

*Fabio and Gisele Witkowski are a successful duo, admired by critics and audiences worldwide for their lively and dynamic four-hand performances. The New York Concert Review described them as »displaying a wonderful rubato and exceptionally clear playing with a wonderful sense of tone«. In addition to their performing career, they enjoy a varied academic life and frequently participate as guest artists and judges in international piano competitions. The duo will perform stylistically diverse works, beginning with Schubert's Fantasia in F minor, one of the composer's greatest and most original piano works. The fantasy form with four connected movements is a bridge between the traditional sonata and the freely conceived tone poem. This will be followed by Barber's ballet suite of various popular dances with a comic character. The recital will conclude with a piano performance of Milhaud's The Bull on the Roof, which includes over 20 different Brazilian melodies and many Latin rhythms.*

**Vstopnice / Tickets: 19 €**

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**Torek / Tuesday, 22. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# POVODNI MOŽ THE WATER MAN

pop-rock muzikal  
pop-rock musical

Režiserka / Director: **SARA LUCU**

Avtorica glasbe / Composer: **Neža Buh - Neisha**

Avtor besedila / Text author: **Ambrož Kvartič**

Koreografa / Choreographers: **Željko Božič,**

**Maša Kagao Knez**

Dramaturg in asistent režije / Dramaturge and  
assistant director: **Mišo Mičić**

Producenčka / Producer: **Vesna Starina**

Kostumografinja in oblikovanje maske / Costume  
designer and mask: **Dominika Monte**

Scenograf / Set designer:

**Darjan Mihajlović Cerar**

Vodja predstave / Stage manager:

**Nino Budimirović**

Oblikovalec luči / Lighting designer:

**David Andrej Francky**

Oblikovalki videa / Video designers: **BEAM TEAM**

**(Stella Ivšek, Anja Romih)**

Oblikovalec zvoka / Sound designer: **Marko Turel**

Koordinatorka stikov z javnostjo in digitalne  
prisotnosti / Coordinator of public relations and  
digital presence: **Katjuša Štingl**

Zasedba / Cast:

Povodni mož / The Water Man / PM: **Jure Kopušar**

Urška: **Sara Briški Cirman - Raiven**

Profesionalec / Professional: **Jose**

Profesionalka / Professional: **Maša Tiselj**

Natakar / Waiter: **Luka Markus**  
 Prijateljica / Friend: **Tanja Pečenko**  
 Maskerka / Make-up artist: **Aja Kobe**

Zbor / Choir:

**Anka Eržen, Jan Marolt, Kaja Gabrovšek, Kaja Jordan, Katja Štern, Lara Božič, Miha Furlan, Neža Kirn, Nina Slavec, Sara Gorše, Sara Košak, Špela Škofič, Tanita Rose, Tanja Srednik, Vesna Potokar, Žiga Bunič**

Glasbeniki / Musicians:

**Neža Buh - Neisha, Vid Žgajner, Aleš Avbelj, Luka Ivanovič**

Zgodba o Urški in povodnem možu, ujetih v ritmih bobnov, klavirja in električne kitare, je sodobna pravljica, ki nagovarja tako starejše kot mlajše občinstvo. Delo, ki je doživeloval izredno uspešno premiero na lanskem 70. Ljubljana Festivalu in je imelo nato več uspešnih predstav na drugih lokacijah, je zasidrano v slovenski kulturni zapuščini, a nagovarja sodobno publiko z aktualnimi problemi ter družbenimi izvivi, kot je odgovornost do okolja in uporabe družbenih medijev. Zgodba pop-rock muzikala z zborom in plesalci spreminja mlado, lepo in priljubljeno Urško (Sara Briški Cirman - Raiven), radovedno in duhovito »vplivnico v nastajanju«, ki pa ni zadovoljna s svojim trenutnim življenjem. V želji po napredku se udeleži zasebnega dogodka, ki ga prireja karizmatičen in uspešen poslovni guru. Povodni mož (Jure Kopušar) ji prodaja visokoletiče sanje, a Urška kmalu ugotovi, da v njegovem svetu ni vse tako, kot se zdijo na prvi pogled. Projekt je nastal v sodelovanju glasbenice Neža Buh - Neishe, avtorja besedila Ambroža

Kvartiča, režiserke Sare Lucu, dramaturga Miša Mičića, producentke Vesne Starina, kostumografinje Dominike Monte in oblikovalca luči Davida Andreja Franckya.

*The story of Urška and the Water Man, caught in the rhythms of drums, piano and electric guitar, is a modern fairy tale that appeals to both older and younger audiences. The work, which had a highly successful premiere at last year's 70th Ljubljana Festival and several successful follow-up performances in other locations, is rooted in the Slovenian cultural legacy yet speaks to a contemporary audience with current issues and social challenges, such as responsibility towards the environment and the use of social media.*  
*The story of this pop-rock musical with choir and dancers follows the young, beautiful and popular Urška (Sara Briški Cirman - Raiven), a curious and witty »influencer in the making« who is not satisfied with her current life. Eager to take the next step, she attends a private event hosted by a charismatic and successful business guru. The Water Man (Jure Kopušar) sells Urška ambitious dreams, but she soon realises that in his world not everything is as it seems. The project came about through the collaboration of musician Neža Buh (Neisha), lyricist Ambrož Kvartič, director Sara Lucu, dramaturge Mišo Mičić, producer Vesna Starina, costume designer Dominika Monte and lighting designer David Andrej Francky.*

**Vstopnice / Tickets: 29, 39, 49 €**

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 Koprodukcija / Co-production:





**Sreda / Wednesday, 23. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# UTE LEMPER

vokal / vocals

Dirigentka / Conductor:

# ŽIVA PLOJ PERŠUH

## SLOVENSKI MLADINSKI ORKESTER SLOVENIAN YOUTH ORCHESTRA

Program / Programme:

**L. Bernstein:** Tri plesne epizode iz muzikala On the Town za orkester / *Three Dance Episodes from On the Town for orchestra*

**E. Piaf:** Milord

**J. Kander,** besedilo / lyrics **F. Ebb:** Cabaret

**B. Brecht,** besedilo / lyrics **K. Weill:** Weimar Suite

**J. Brel:** Je ne sais pas

**J. Brel:** Ne me quitte pas

**J. Brel:** Amsterdam

**B. Dylan:** Blowin' in the Wind

**A. Piazzolla:** Yo Soy María

**B. Bacharach:** What the World Needs Now Is Love

**L. Ferré:** Avec le temps

**J. Kander,** besedilo / lyrics **F. Ebb:** All That Jazz

Ime nemške igralke in pevke Ute Lemper takoj sproži asociacije na kabaret. Uveljavila se je kot vsestranska umetnica na gledaliških in koncertnih odrih, v filmih ter na številnih ploščah. Mednarodno cenjena je zaradi svojih interpretacij Kurta Weilla in Bertholda Brechta, šansona ter upodobitev na Broadwayu, v Parizu in londonskem West Endu. Zelo blizu so ji zgodbe o izgubi, ljubezni, preživetju, strasti, sanjah in strahu, ovite v omamno glasbo, torej francoski šanson Jacquesa Brela, Edith Piaf in Léa Ferréja, kakor tudi argentinski tango Astorja Piazzolle. Poleg omenjenih avtorjev bo mogoče slišati skladbe Leonarda Bernsteina in dvojca Kander in Ebb, ki sta bila zelo uspešna skladatelja muzikalov, kot tudi zimzeleno pesem Boba Dylanja. Nastopila bo s Slovenskim mladinskim orkestrom pod taktirko Žive Ploj Peršuh. Vsestranska dirigentka in ustanoviteljica ter umetniška vodja orkestra deluje s širokim simponičnim in opernim repertoarjem, z veseljem pa vodi tudi žanrsko raznolike projekte. Orkester, ki zapolnjuje vrzel med formalnim izobraževanjem in realnostjo poklica, mladim glasbenikom omogoči iz prve roke spoznati vse vidike življenja poklicnega glasbenika.

The name of German actress and singer Ute Lemper immediately evokes cabaret. She has established herself as a versatile artist on theatre and concert stages, in films and has made numerous recordings. Lemper is internationally acclaimed for her interpretations of Kurt Weill and Berthold Brecht, chanson, and for her performances on Broadway, in Paris and in London's West End. She is inspired by stories of loss, love, survival, passion, dreams and fear wrapped in intoxicating music, such as the French chanson of Jacques Brel, Edith Piaf and Léo Ferré, as well as the Argentine tango of Astor Piazzolla. In addition to the above, you will also hear works by Leonard Bernstein, the duo Kander and Ebb, who were very successful composers of musicals, and evergreen song by Bob Dylan. She will perform with the Slovenian Youth Orchestra under the baton of Živa Ploj Peršuh. A versatile conductor, founder and artistic director of the orchestra, she works with a wide-ranging symphonic and operatic repertoire, and enjoys leading genre-diverse projects. Bridging the gap between formal education and the realities of professional playing, the orchestra gives young musicians a first-hand experience of all aspects of life as a professional musician.

**Vstopnice / Tickets: 29, 39, 49 €**





**Četrtek / Thursday, 24. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# BOSSA DE NOVO feat. CÉSAR CAMARGO MARIANO

Začetki slovenske glasbene skupine Bossa de Novo segajo v leto 2003, ko je Primož Vitez v Riu de Janeiru posnel svoje prve izvedbe Dorivala Caymmija in Antônio Carlos Jobima – dveh pomembnih protagonistov pri rojstvu in populariziranju sloga bosse nove. Danes je to priljubljena zasedba, ki v to specifično brazilsko ritmiko in harmonije prieja tudi druge glasbene zvrsti, kot so jazzovski standardi in slovenske ponarodele ter popularne pesmi. Vodja skupine Vitez, ki poje v portugalščini, francoščini, španščini, italijanščini, slovenščini, srboščini in hrvaščini, poskrbi, da so vsi ti jeziki enako primerni mediji za mehko in asimetrično vokalizacijo in ritmiko bosse nove. Zasedba je nastopala in snemala s številnimi uglednimi ter splošno priznanimi glasbeniki, tokrat pa bodo na odru združili moči z enim najboljših brazilskih aranžerjev, producentov in pianistov. César Camargo Mariano je kot mladi pianist v 60. letih hitro zaslovel, danes pa velja za enega najbolj priznanih umetnikov iz svoje domovine.

*The beginnings of the Slovenian Bossa de Novo group date back to 2003, when Primož Vitez recorded his first performances of works by Dorival Caymmi and Antônio Carlos Jobim – two important protagonists in the birth and popularisation of the bossa nova style – in Rio de Janeiro. It is now a popular ensemble that also adapts other musical genres, such as jazz standards and Slovenian folk and popular songs, to Brazilian rhythms and harmonies. Vitez, the ensemble's leader, who sings in Portuguese, French, Spanish, Italian, Slovenian, Serbian and Croatian, makes sure that all these languages are equally suitable for the soft and asymmetrical vocalisation and rhythms of bossa nova. The ensemble has performed and recorded with many renowned and acclaimed musicians, and this time they will join forces on stage with one of Brazil's finest arrangers, producers and pianists. César Camargo Mariano quickly rose to fame as a young pianist in the 1960s, and is now considered one of his homeland's most renowned artists.*

**Vstopnice / Tickets: 29, 39, 49 €**

Sponzor / Sponsor:





**Petek / Friday, 25. 8., ob 20.00 / at 8.00 pm  
Križevniška cerkev / Križevniška Church**

# DUO LORENZ-BRIZANI

**Domen Lorenz**  
violina / violin

**Bernardo Brizani**  
violončelo / cello

Program / Programme:

**B. Martinů:** Duo za violino in violončelo H. 157  
*Duo for Violin and Cello H. 157*

**M. Ravel:** Sonata za violino in violončelo M. 73  
*Sonata for Violin and Cello M. 73*

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**Z. Kodály:** Duo za violino in violončelo, op. 7  
*Duo for Violin and Cello, Op. 7*

Domen Lorenz, violinist in prejemnik številnih nagrad, je kot solist večkrat nastopil z Orkestrom Slovenske filharmonije, Simfoničnim orkestrom RTV, Simfoničnim orkestrom SNG Opera in balet Ljubljana, Godalnim orkestrom Akademije za glasbo, Camerato Labacensis, Celjskim godalnim orkestrom in Simfoničnim orkestrom SGBŠ Ljubljana. Med njegove večje uspehe sodijo še nastopa v Frankfurtu in na Dobrodelnem Miklavževem koncertu RTV Slovenija ter izredno uspešna recitala v okviru Evropskega glasbenega poletja v Bergamu in Pragi. Na drugi strani čelist Bernardo Brizani deluje kot honorarni sodelavec v Simfoničnem orkestru RTV Slovenija, Slovenski filharmoniji in Orkestru Opera Ljubljana. V karieri je osvojil številne nagrade in priznanja (študentsko Prešernovo nagrado leta 2012) ter igral na nekaterih pomembnih glasbenih prireditvah doma in v tujini. Dvojec bo najprej odigral Martinůjevo izrazito virtuozno dvostavčno delo, sledila bo Ravelova kontrapunktično in melodično bogata Sonata za violino in violončelo, ki jo je skladatelj posvetil pokojnemu Debussiju. Program bo sklenila Kodalyeva skladba, ki odlično združuje madžarsko ljudsko tematiko in formalne strukture umetne glasbe.

Domen Lorenz, a violinist and recipient of numerous awards, has appeared as a soloist with the Slovenian Philharmonic Orchestra, the RTV Symphony Orchestra, the Symphony Orchestra of the Slovenian National Opera and Ballet Theatre, Ljubljana, the String Orchestra of the Academy of Music, Camerata Labacensis, the Celje String Orchestra, and the orchestra of the Ljubljana Secondary School of Music and Ballet. His other major successes include performances in Frankfurt and at the RTV Slovenija St Nicholas Charity Concert, as well as highly successful recitals at the European Summer of Music in Bergamo and Prague. Meanwhile, the cellist Bernardo Brizani is an honorary associate of the RTV Slovenija Symphony Orchestra, the Slovenian Philharmonic Orchestra, and the Ljubljana Opera Orchestra. In the course of his career he has won numerous prizes and awards (including the student Prešeren Prize in 2012), and has played at many prominent musical events at home and abroad. The duo will first play Martinů's highly virtuosic two-movement work, followed by Ravel's contrapuntally and melodically rich Sonata for Violin and Cello, which the composer dedicated to the recently departed Debussy. The programme will conclude with Kodály's composition, which masterfully combines Hungarian folk themes with the formal structures of art music.

**Vstopnice / Tickets: 19 €**

Sponzor / Sponsor:





**Ponedeljek / Monday, 28. 8., ob 18.00 / at 6.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# PREDANI KORAKOM COMMITTED TO STEPS

## Modri in rumeni Blue and Yellow\*

\*po motivih zgodbe *Mali modri in mali rumeni*  
based on the story Little Blue and Little Yellow

Režiserka in koreografinja / Director and choreographer: **JANA KOVAC VALDES**

Umetniška ekipa / Artistic team:

Režiserka in koreografinja / Choreographer and director: **Jana Kovac Valdes**

Svetovalka in soustvarjalka / Advisor and co-creator: **Ivana Djilas**

Kostumografinja / Costume designer: **Mojca Janželj Tomažič**

Scenografinja / Set designer: **Sara Slivnik**

Asistentka / Assistant: **Petra Horvat**

**Joži Šalej**, klavir / piano

Konec avgusta bodo na sporedu že tradicionalne plesne gibalne delavnice *Predani korakom*.

Otroci, ki obiskujejo rehabilitacije na URI Soča, so v projekt vključeni že od leta 2016. Letošnje plesno druženje bo potekalo pod naslovom *Modri in rumeni* in se bo osredotočalo na vprašanja o prijateljstvu, pripadnosti, videzu, medsebojnih odnosih in razumevanju, prilagajanju ter sožitju. Otroci iz URI Soča bodo teden preživeli v družbi otrok, ki nimajo težjih gibalnih ovir in obiskujejo

delavnice sodobnega plesa na KGBL, ki se bo projektu letos pridružil prvič. Po zaključku delavnic se bodo predstavili obiskovalcem na zaključni plesni predstavi.

Delavnice vsako leto pomagajo pri ozaveščanju ter odpravljanju predsodkov o gibalni oviranosti otrok. Otroci na njih tkoje neprecenljive vezi ter uživajo v skupnih plesnih dogodivščinah, druženje pa se vedno konča z ugotovitvijo, da so razlike v svetu plesa, petja in igre nevidne in popolnoma nepomembne. Oroke bo na delavnicah vodila plesna pedagoginja Jana Kovac Valdes, ki ima za seboj že 40 let pedagoškega udejstvovanja na področju plesa. Delo z otroki ima rada, saj jo izpolnjuje, čustveno bogati in sprošča, z njimi pa vsako leto ustvari kakšno zanimivo, poučno in zabavno plesno predstavo, kar bo letos prvič prenesla tudi na oder ljubljanskih Križank.

*At the end of August, the now traditional dance and movement workshops Committed to Steps will once again take place. Children undergoing rehabilitation at URI Soča have been involved in the project since 2016. This year's dance event will be entitled Blue and Yellow, and will focus on questions of friendship, belonging, appearance, relationships and understanding, adaptation and coexistence. The children from URI Soča will spend the week together with children who do not have severe physical disabilities and who attend contemporary dance workshops at KGBL, which will be joining the project for the first time this year. After the end of the workshops, the children will present their work to visitors in a final dance performance. Every year, the workshops help raise awareness and break down prejudices about children's physical disabilities. During the workshops, the children create precious bonds and enjoy shared adventures in*

*dance. The gathering always ends with the realisation that differences in the world of dance, singing and play are invisible and completely irrelevant. The workshops will be led by the dance teacher Jana Kovac Valdes, who has 40 years of experience. She loves working with children because she finds it fulfilling, emotionally enriching and relaxing, and every year creates an interesting, educational and entertaining dance performance with them, which this year is coming to the stage of Ljubljana's Križanke for the first time.*

**Brezplačne vstopnice za predstavo lahko pre-vzamete pri blagajni Križank. / Free tickets for the performance are available for Križanke Box Office.**

Sponzor / Sponsor:



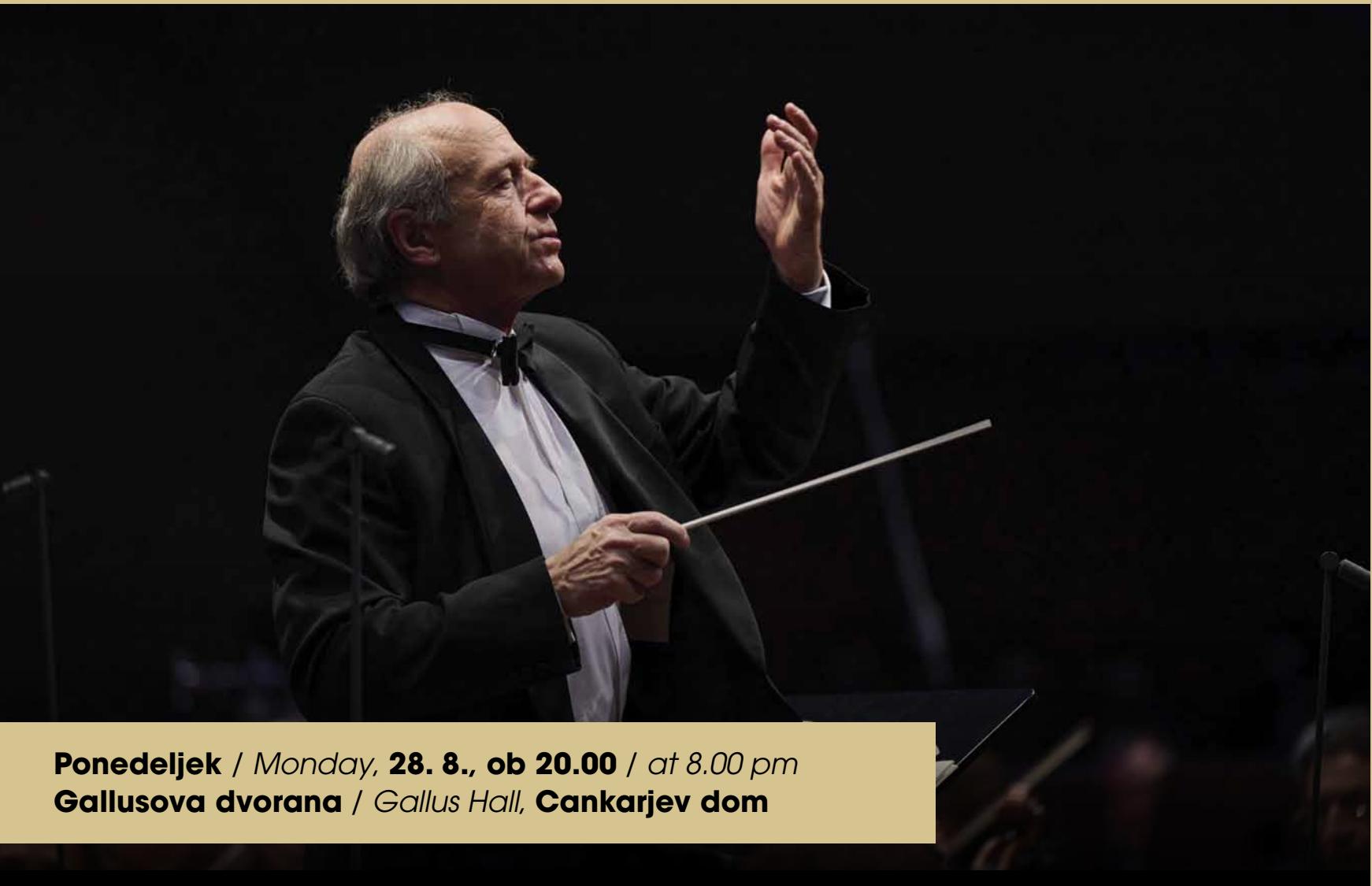
Univerzitetni rehabilitacijski institut  
Republike Slovenije - Soča



KONSERVATORIJ ZA  
GLASBO IN BALET  
LJUBLJANA



PREDANI  
KORAKOM



**Ponedeljek / Monday, 28. 8., ob 20.00 / at 8.00 pm  
Gallusova dvorana / Gallus Hall, Cankarjev dom**

Dirigent / Conductor:  
**IVÁN FISCHER**

## **KRALJEVI ORKESTER CONCERTGEBOUW ROYAL CONCERT- GEBOUWORKEST**

Program / Programme:

**G. Mahler:** Simfonija št. 7 / Symphony No. 7

Večkrat nagrajeni dirigent Iván Fischer je aktivnen kot skladatelj, operni direktor in vodja Budimpeškega festivalskega orkestra, s katerim je danes pomemben del glasbenega življenja madžarske prestolnice in reden gost svetovnih prizorišč. Fischer od leta 1987 skoraj vsako leto gostuje s svetovno priznanim Kraljevim orkestrom Concertgebouw. Ta je bil tesno povezan z Gustavom Mahlerjem in je redno izvajal številne njegove simfonije še v času, ko Mahler ni bil priznan kot pomemben skladatelj. V njihovi izvedbi bo v Gallusovi dvorani tokrat zvenela Mahlerjeva *Sedma simfonija*. Skladatelj se je v svojem drugem simponičnem obdobju (peta, šesta in sedma simfonija) odpovedal pevskemu glasu in jasnemu programu, prav tako je orkester nekoliko zmanjšal in motive zapletal v gosto polifonijo. Pisanje simfonije mu je pomenilo ustvarjanje »sveta s pomočjo vseh sredstev in razpoložljivih tehnik«. Mahlerjeva simfonija, pojmovana kot svet, gradi in več stavkih celostni odtis univerzuma in življenja v njem.

The award-winning conductor Iván Fischer is active as a composer, opera director and leader of the Budapest Festival Orchestra, with which he now constitutes an important part of the Hungarian capital's musical life, and is a regular guest at world venues. Fischer has also toured with the world-renowned Royal Concertgebouw orchestra almost every year since 1987. This orchestra was closely associated with Gustav Mahler and regularly performed many of his symphonies, even when Mahler was not yet recognised as a major composer. On this occasion they will be performing Mahler's Symphony No. 7 in the Gallus Hall. In his second symphonic period (Symphonies 5, 6 and 7), the composer abandoned the singing voice and a clear programme, and he also reduced the orchestra somewhat and wove the motifs into dense polyphony. For Mahler, writing a symphony was about creating a »world with all the means and techniques available«. Thus conceived as a world, this symphony builds a whole-scale impression of the universe and life within it, in several movements.

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Sponzor / Sponsor:

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Sponzorji orkestra / Orchestra sponsors:

**Booking.com**



**ING**



**Torek / Tuesday, 29. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

**JONATHAN  
TETELMAN**  
tenor

**LUDOVIC TÉZIER**  
bariton / baritone

Dirigent / Conductor:  
**MARCO BOEMI**

**ORKESTER SLOVENSKE  
FILHARMONIJE  
SLOVENIAN  
PHILHARMONIC  
ORCHESTRA**

Program / Programme:

**G. Bizet:** »Au fond du temple saint«, duet Nadirja in Zurge iz opere Lovci biserov / Nadir's and Zurga's duet from *Les pêcheurs de perles*

**J. Massenet:** Intermezzo iz opere Thaïs / from *Thaïs*

**J. Massenet:** »Voilà donc la terrible côte«, arija Athanaëla iz opere Thaïs / Athanaël's aria from *Thaïs*

**J. Massenet:** »Pourquoi me réveiller«, arija Wertherja iz opere Werther / Werther's aria from *Werther*

**G. Bizet:** »Votre toast, je peux vous le rendre«, arija Escamilla iz opere Carmen / Escamillo's aria from *Carmen*

**C. Saint-Saëns:** Bakanala iz opere Samson in Dalila  
*Bacchanale from Samson et Dalila*

**G. Bizet:** »Je suis Escamillo«, duet Escamillo in Don Joséja iz opere Carmen / *Escamillo's and Don José's duet from Carmen*

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**A. Ponchielli:** Ples ur iz opere Gioconda / *Dance of the Hours from La Gioconda*

**P. Mascagni:** »Mamma, quel vino è generoso«, aria Turidduja iz opere Kmečka čast / *Turridu's aria from Cavalleria rusticana*

**U. Giordano:** »Nemico della patria«, aria Gérarda iz opere Andrea Chénier / *Gérard's aria from Andrea Chénier*

**G. Verdi:** Uvertura iz Moč usode / *Overture from La forza del destino (Sinfonia)*

**G. Verdi:** »O figli, o figli miei! Ah, la paterna mano«, aria Macduffa iz opere Macbeth / *Macduff's from opera Macbeth*

**G. Verdi:** »Dio, che nell'alma infondere amor«, duet Don Carlosa in Rodriga iz opere Don Carlos / *Don Carlos' and Rodrigo's duet from Don Carlos*

Ludovic Tézier je eden največjih svetovnih baritonistov našega časa, ki nastopa kot gost na vodilnih opernih odrih in redno sodeluje z mednarodno priznanimi dirigenti. Ima obsežen repertoar, sloves pa si je pridobil z interpretacijo velikih Verdijevih vlog. Jonathan Tetelman velja za eno najvznečnejših prihajajočih zvezd in je cenjen zaradi veličastnega, sijočega in temno obarvanega glasu. Slovi po odličnih uprizoritvah Verdijevih in Puccinijevih vlog, nastopa pa tudi na svetovnih koncertnih odrih. Marco Boemi je dirigent in pianist, ki je sodeloval s tremi generacijami najodličnejših pevcev in nastopal na prestižnih gledaliških ter koncertnih odrih. Velja za strokovnjaka za samospeve, ki se jim posveča z veliko strastjo, in vodi mojstrske tečaje po vsem svetu za mlade glasbenike. V Križankah bodo združili moči in predstavili najboljše odlomke iz italijanskega in francoskega opernega repertoarja, ki vključuje tragična dela Bizeta, Masseneta, Saint-Saënsa, Ponchiellija, Mascagnija, Giordana in Verdija. Tako bo program pisan in bo obsegal vse velike umetniške tokove poznega 19. in zgodnjega 20. stoletja, vključno z realizmom oz. verizmom ter pozno romantiko.

*Ludovic Tézier is acknowledged as one of the world's greatest baritones of our time, appearing as a guest on leading opera stages and regularly collaborating with internationally renowned conductors. Tézier has an extensive repertoire and has made a name for himself interpreting Verdi's great roles. Jonathan Tetelman is considered one of the most exciting up-and-coming stars, and is revered for his magnificent, luminous and darkly coloured voice. He is renowned for his outstanding performances of Verdi and Puccini roles, and*

*also appears on the world's great concert stages. Marco Boemi is a conductor and pianist who has worked with three generations of the most distinguished singers, and has performed on many prestigious theatre and concert stages. He is considered an expert in lieder singing, which he is passionate about, and gives masterclasses all over the world for young musicians. Tézier, Tetelman and Boemi will join forces on the Križanke stage to present the best excerpts from the Italian and French operatic repertoire, including tragic works by Bizet, Massenet, Saint-Saëns, Ponchielli, Mascagni, Giordano and Verdi. The programme will thus be varied and cover all the major artistic currents of the late 19th and early 20th centuries, including Realism or Verismo, and late Romanticism.*

**Vstopnice / Tickets: 29, 49, 59 €**



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2023. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2023 Ljubljana Festival.

Sponzor / Sponsor:

**Mercator**



**Sreda / Wednesday, 30. 8., ob 18.00 / at 6.00 pm**  
**Križevniška cerkev / Križevniška Church**

# KITARSKI DUO SRĐAN BULATOVIĆ IN DARKO NIKČEVIĆ GUITAR DUO SRĐAN BULATOVIĆ AND DARKO NIKČEVIĆ

**Srđan Bulatović**  
kitara / guitar

**Darko Nikčević**  
kitara / guitar

## Program / Programme:

**J. S. Bach**, prir. / arr. **D. Nikčević**: Ave Maria

**I. Albéniz**, prir. / arr. **D. Nikčević**: Španska suita št. 1, op. 47, 5. stavek, »Asturias« / Suite española No. 1, Op. 47, 5<sup>th</sup> movement »Asturias«

**D. Cimarosa**, prir. / arr. **D. Nikčević**: Sonata št. 29, Larghetto / Sonata No. 29, Larghetto

**W. A. Mozart**, prir. / arr. **D. Nikčević**: Sonata št. 11 v A-duru, K. 331, 3. stavek, »Rondo alla Turca« / Sonata No. 11 in A major, K. 331, 3<sup>rd</sup> movement »Rondo alla Turca«

**F. Tárrega**: Spomini na Alhambro  
Recuerdos de la Alhambra

**F. Sor**: Etuda, op. 6, št. 11 / Etude, Op. 6, No. 11

**M. Ravel**, prir. / arr. **D. Nikčević**: Boléro

**S. Bulatović**: Under the Hill-side

**D. Nikčević**: Dreams

**S. Bulatović**: Balkan

**D. Nikčević**: Energy

**S. Bulatović**: Daybreak Yet to Come

**S. Bulatović**: Fusion

**D. Nikčević**: Celebration

**S. Bulatović**: Acrobat

**D. Nikčević**: Orient

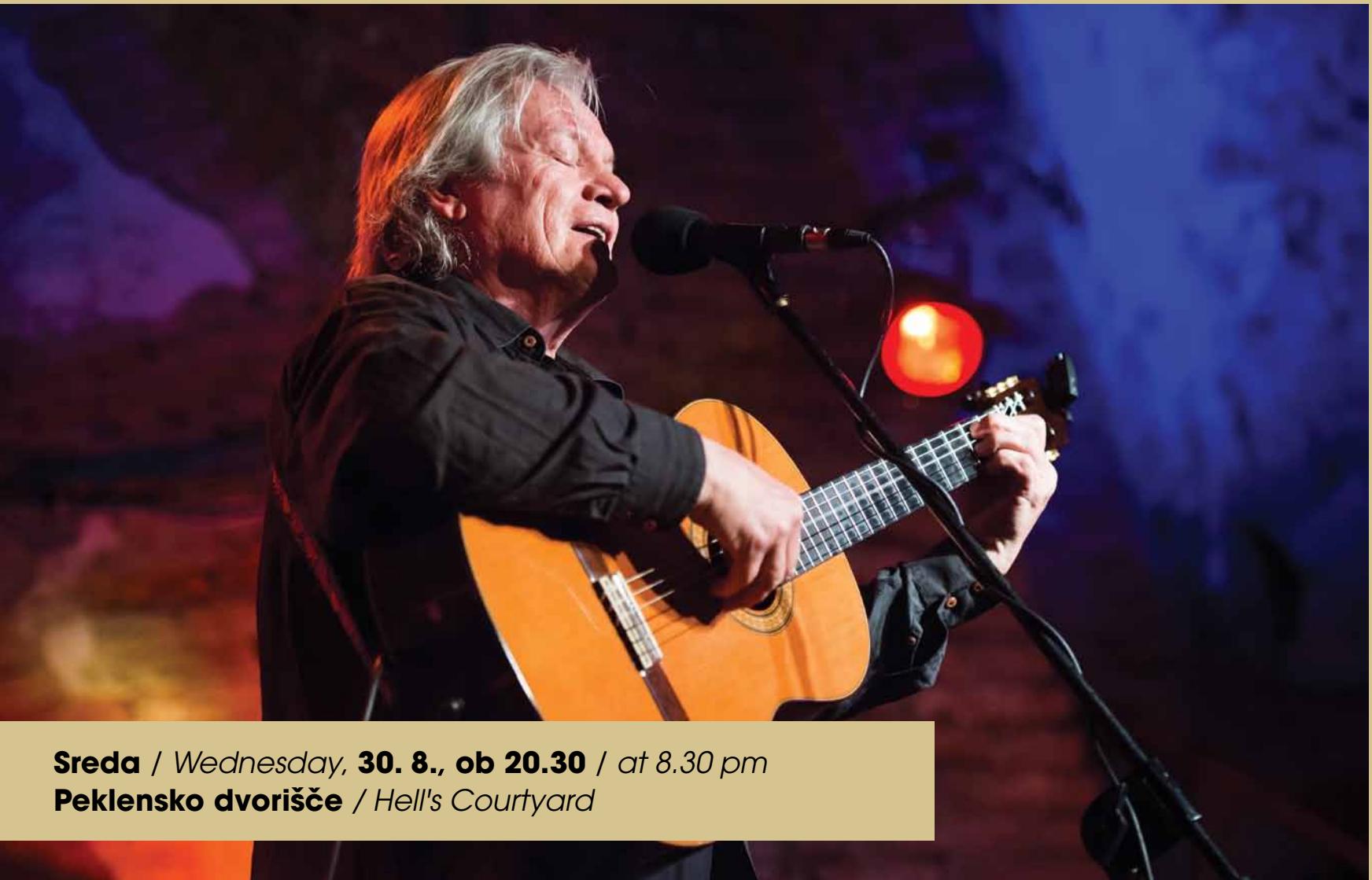
**D. Nikčević**: Evening at Home

Mednarodno priznana kitarista iz Črne gore, Srđan Bulatović (doktor uprizoritvenih umetnosti na področju klasične kitare) in Darko Nikčević (flamenko kitarist in magister avdotehnologije), sta cenjena zaradi svoje izjemne virtuoznosti in vznemirljivih nastopov, ki zagotavljajo edinstveno mešanico balkanskih ritmov ter sredozemskih, bližnjevzhodnih in drugih vplivov. že 30 let nastopata pred domačim in tujim občinstvom ter predstavljalata avtorske skladbe kot tudi klasični kitarski kanon. Še posebno uspešna sta bila koncerta v newyorškem Carnegie Hallu leta 2016 in 2017. Njune kompozicije so raznolike po značaju, slogu, tehniki in ritmu, vendar jih združuje rdeča nit črnogorske tradicijske glasbe, kažejo pa se tudi močni vplivi filmske glasbe, glasb sveta in sodobnih glasbenih tokov. Na koncertu bosta izvajala sloganovo in časovno širok spekter raznolikega kitarskega repertoarja, ki vključuje prirejeno skladbo baročnega skladatelja Bacha, klasičistične odlomke Cimarose, Mozarta in Sora, romantični deli Albéniza ter Tárrege, priljubljeno Ravelovo delo zgodnjega 20. stoletja, in mnoštvo avtorskih skladb.

The internationally renowned guitarists from Montenegro, Srđan Bulatović (Doctor of Performing Arts in Classical Guitar) and Darko Nikčević (Flamenco guitarist and Master of Audio Technology), are appreciated for their exceptional virtuosity and exciting performances, providing a unique blend of Balkan rhythms and Mediterranean, Middle Eastern and other influences. For 30 years they have been performing to audiences at home and abroad, presenting original compositions as well as the classical guitar canon. Their concerts at New York's Carnegie Hall in 2016 and 2017 were particularly successful. Their compositions are diverse in character, style, technique and rhythm, but they are united by a common thread of Montenegrin traditional music, while also showing strong influences from film music, world music and contemporary musical currents. The concert will feature a stylistically and temporally broad range of guitar repertoire, including an adaptation of the Baroque composer Bach, Classical excerpts from Cimarosa, Mozart and Sor, Romantic works by Albéniz and Tárrega, a popular early 20th century work by Ravel, and a host of original compositions.

**Vstopnice / Tickets: 19 €**

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**Sreda / Wednesday, 30. 8., ob 20.30 / at 8.30 pm**

**Peklensko dvorišče / Hell's Courtyard**

# OD SHAKESPEARA DO SEVDAHA *FROM SHAKESPEARE TO SEVDAH*

**IBRICA JUSIĆ**  
kitara / guitar

Kitarist in kantavtor Ibrica Jusić že več kot 40 let prepeva na legendarnih dubrovniških skalinah, gostuje po vsem svetu v najbolj znanih koncertnih dvoranah (pariška Olympia in newyorški Carnegie Hall) in na mednarodnih festivalih (Jazz festival v Montreuxu in etno festival v Oslo). Jusić na Hrvaškem velja za posebitev šansona, saj je že vse od prvega albuma, ki je izšel leta 1968, zvest francoskemu šansonu, od katerega pa se z značilnim pridihom Mediterana odmika, kar daje njegovim skladbam prepoznaven avtorski pečat. V svoji karieri je nанizal že celo vrsto uspešnic in ustvaril glasbeno dediščino, s kakršno se lahko pohvalijo le redki. Med njegove najbolj prepoznavne pesmi sodijo Osobenjak, Još uvijek ne znam neke važne stvari, Mačka in Ljubi san vašu 'čer. Že od otroštva je zelo navezan na naravo in živali, še posebej na svojega psa. Komentira, da se živali »še uspešno upirajo odtujenosti in tempu modernega življenja« in da je zanj »pes najiskrenejši in neposredni dotik z naravo«.

*For more than 40 years, the guitarist and singer-songwriter Ibrica Jusić has been singing on Dubrovnik's legendary rocks and touring the globe, performing at some of the world's most famous concert halls (the Olympia in Paris and Carnegie Hall in New York) and at international festivals (the Montreux Jazz Festival and the Ethno World Festival in Oslo). In Croatia, Jusić is considered to personify the chanson style of singing. Ever since his first album, released in 1968, he has been faithful to French chanson, which he gives a Mediterranean touch, and his compositions have a distinctive personal character. He has had a string of successes in his career and has created a musical legacy that few can boast. Jusić's best-known songs include Osobenjak, Još uvijek ne znam neke važne stvari, Cat and Ljubi san vašu 'čer. Ever since he was a child, he has been very attached to nature and animals, especially his dog. He says animals »still manage to resist the alienation and pace of modern life«, and that for him »the dog represents the most sincere and direct contact with nature«.*

**Vstopnice / Tickets: 19 €**

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**Četrtek / Thursday, 31. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# UROŠ PERIĆ & BIG BAND RTV SLOVENIJA

## Cheek to Cheek s prijatelji / with friends

Dirigent / Conductor:  
**LOJZE KRAJNČAN**

*Piše se leto 1950. V svoji najboljši opravi sedite v klubu Blue note jazz v New Yorku, v zraku se prepleta vonj parfuma, cigar in konjaka. Vaše telo opijajo soul/blues/jazz melodije v sožitju žametnih glasov, ki vas zapeljivo vabijo v svet občutkov in spominov, ki se vsaj tisti trenutek zdijo tako znani in polni hrepenenja, kot bi jih nekdaj že doživeli.*

Uroš Perić je doma in po svetu poznan po pristnih interpretacijah, ki poslušalce popeljejo v zlato dobo jazz-a, soula in bluesa. S svojo karizmatičnostjo in vrhunsko izvedbo je prepričal največja svetovna glasbena imena (Quincy Jones, Sheila Raye Charles, Jacob Collier, Ernie Watts ...). Zgodba *Cheek to Cheek* se je začela s prepletom dveh najbolj markantnih soul glasov črnske glasbe na domačih tleh, Uroša Perića in Maje Keuc. Za češnjo na vrhu torte bo na koncertu *Cheek to Cheek* v prekrasnih ljubljanskih Križankah poskrbel Big Band RTV Slovenija pod taktirko Lozeta Krajnčana, Urošu pa se bodo na odru pridružili odlični glasbeni gostje.

*It's 1950. You're sitting in your finest attire at the Blue Note Jazz Club in New York, with the smell of perfume, cigars and cognac wafting through the air. Your body is intoxicated by the soul/blues/jazz melodies and the harmony of velvety voices, seductively inviting you into a world of feelings and memories that, at least for that moment, seem as familiar and full of longing as if you had already experienced them.*

*Uroš Perić is known at home and around the world for his authentic interpretations that take listeners back to the golden age of jazz, soul and blues. His charisma and superb performances have convinced some of the biggest names in music (Quincy Jones, Sheila Raye Charles, Jacob Collier, Ernie Watts, etc.). The Cheek to Cheek story began with the combination of two of the most distinctive soul voices on home soil, Uroš Perić and Maja Keuc. The cherry on top of the cake at the Cheek to Cheek concert in Ljubljana's beautiful Križanke will be the RTV Slovenija Big Band conducted by Lojze Krajnčan, while Uroš will be joined on stage by eminent musical guests.*

**Vstopnice / Tickets: 29, 35 €**

Koprodukcija / Co-production:



Sponsor / Sponsor:





**Petek-četrtek / Friday-Thursday, 1.-21. 9.**  
**Križevniška cerkev / Križevniška Church**

# HOMMAGE À VOJKO ŠTUHEC: PET LET KASNEJE **FIVE YEARS LATER**

**Otvoritev razstave / Exhibition opening:**

Petek / Friday, 1. 9., ob 12.00 / at 12.00 pm

Kustostinja / Curator: **dr. Nelida Nemeč**

»Danes ima glavno vlogo filozofija, beseda. Nekatere aktualne likovne razstave so že skoraj kot neka filozofska druženja. Ne pravim, da kiparji ali slikarji s svojimi rokami več ne znajo ustvarjati. Ampak naša mentaliteta je drugačna kot pred desetletji in mentaliteta je tista, ki narekuje tudi trende umetnosti.« (Vojko Štuhec, 2015)

Akademski kipar Vojko Štuhec (1946, Mala Nedelja–2018, Maribor) se je po končani klasični gimnaziji, brez kiparskega predznanja, a z veliko željo po ustvarjanju v materialih, posebej v laporju, ki jih je že od srednje šole sam preučeval in iskal izrazne možnosti, vpisal na Akademijo za likovno umetnost v Ljubljani. Skupaj z generacijo sošolcev (poleg njega še Boris Prokofjev, Tone Demšar, Negovan Nemeč, Milomir Jevtić) je svoje znanje pograbljal ob profesorjih kiparjih Borisu Kalinu, Dragu Tršarju in Slavku Tihcu v zadnjih dveh letnikih, mariborskem kiparju, ki je sicer v slovenski kiparski prostor vnašal nove kiparske poglede in materiale, in profesorju, ki je na to generacijo še najbolj vplival in jim dajal svobodo pri raziskovanju vsebin, materialov in form. Tudi

Štuhec je, tako kot Demšar in Nemeč, ostal v mejah raziskav polne plastične forme, lahko bi rečeli v okvirih klasičnega, tradicionalno telesnega in modelacijskega principa, in se torej ni pridružil konceptualni umetnosti, ki si je prodorno utirala svoje poti, in svoje ustvarjalne vizije uresničeval v različnih materialih, ki so že zaradi lastne specifikе narekovali ali usmerjali njegovo kiparsko govorico. Štuhčeva temeljna opredelitev za figuro je pomenila tudi temeljno opredelitev za stilizacijo, abstrahiranje in podoživeto iskanje odzivnosti površine – saj je tudi patina tako kot forma in volumen gradila njegovo skulpturo –, za zgovorne in tvorne odnose med volumni – ki pri skulpturi igrajo še kako pomembno vlogo – in za učinkovito umeščanje v prostor. Štuhcu sta torej pomembna material in zmožnost kiparske roke, da ta material oplemeniti, ga preoblikuje, izkleše, da modelira, patinira, da zna poiskati in udejanjiti odnose med površino in volumni, in mu ni pomembna samo izhodiščna misel, ideja, beseda, ali kot je sam rekel, filozofija. V celotnem ustvarjalnem procesu mu je šlo za temeljne kiparske vrednote, ki jih je zgodovinsko vpeljal morda največji modernistični kipar Henry Moore, ki je izhajal iz človeškega telesa in ga preoblikoval v prepoznavno igro stilizacije in zaobljenih, abstrahiranih form; Štuhcu je že vse od začetka šlo za žensko figuro, za katero se je opredelil že na akademiji. Toda poudariti je treba, da je ta ženska figura, ki ga je bolj ali manj spremljala celotno ustvarjalno obdobje, vedno pogojevana z izbiro materiala, ki je kiparju narekoval izpovedno govorico, zdaj bolj nagnjeno k figuralki, zdaj bolj k abstraktno videnim rešitvam. Pri Vojku Štuhcu nazorno sledimo njegovemu odzivanju pri iskanjih formalnih skladij v različnih klasičnih materialih in s tem možnostim, ki jih ti materiali kiparju ponujajo, da lahko prepričljivo in v mejah likovnih zakonitosti izrazi svoje številne

likovne vizije. Opus nam tudi izpostavi, da je kipar rad kombiniral različne materiale in iskal njihove odzive, predvsem sozvočja, saj mu vedno gre za likovno prečiščeno in estetsko poudarjeno rešitev, ki gledalca nagovori z likovnimi elementi, kot so barva, volumen, površina in kompozicija. Vojko Štuhec je kipar, ki je svoj kiparski jezik, smiselnost razvijajoč, izoblikoval v avtorsko prepoznavnega in subtilno nagovarjajočega, vedno zanimivega in aktualnega.

Štuhčev opus je bogat, saj je v štirih desetletjih ustvaril več kot petsto kiparskih del, tudi javno plastiko, prav tako je zgovoren pregled samostojnih in skupinskih razstav. Letos prvič posthumno predstavljamo njegov opus v izboru del, ki zaznamujejo njegovo ustvarjalno obdobje od leta 1973 do leta 2007. Tudi Vojko Štuhec je, tako kot večina likovnih ustvarjalcev njegove generacije, ustvarjal v ciklih, ki pa so se včasih razrasli v dvodelne ali celo tridelne, odvisno od materiala, v katerem je v tistem obdobju ustvarjal: prvi cikel je nastajal že na akademiji in začetku sedemdesetih let in se nekaj let razvijal v smeri poenostavitev in sintetiziranja figurativnih ženskih oblik v različnih materialih, največ v kamnu in lesu, kjer izstopa igra volumnov in gladke površine, ki asocirajo na ženske obline in dojemanje figure, kot jo poznamo že iz prazgodovine (*Organska oblika*, 1974, les; *Organska oblika v belem*, 1976, patiniran siporeks). Na prehodu iz sedemdesetih let v osemdeseta se poraja cikel z naslovom *Fitoliti*, ki se je razvil v dveh smereh, v formiranje jeder in reliefov. Cikel *Fitolitov*, cikel okamenelih cvetov in rastlin, ki se je razvil v kompozicije s figuralno in organsko tematiko, je eden opaznejših njegovih ciklov, ki ga je spodbudila narava materiala, to je patinirani mavec, in je izpostavil njegov izjemni dar za obdelavo materiala, ki izzveni, kot bi bil v

resnici nekaj drugega, saj izzove lastnosti trdnosti, masivnosti, neuničljivosti, kot da bi bili iz kamna ali granita (*Fitolit veliki*, 1977, patiniran mavec; *Fitolit-relief II*, 1980, mešana tehnika). Ta cikel je realiziral tudi v dveh javnih delih, v fontani pri treh ribnikih, ki so ji nadeli ime Gobice, v mariborskem Mestnem parku (1980) in v monumentalnem reliefu v podvozu na Meljski cesti v Mariboru (1984).

Sredi osemdesetih se Vojko Štuhec ponovno vrača k figuri in ustvari večji figuralni cikel, v katerem se izživi kiparjev smisel za abstrahiranje form, za občuten dialog gmot, ki se prelijejo v polkrožne, pravokotne in kvadratne oblike z mehko zaobljenimi robovi, kjer sta pomembna majhen akcent in izbira položaja, ki poudarita abstrahirano formo (*Ležeča figura VII*, 1984, patiniran siporeks; *Sedeča figura II*, 1984, patiniran siporeks). V tem obdobju, vzporedno, nastajajo tudi *Zloženke* iz patiniranega siporeksa, sestavljene iz elegantnih vertikal, ki so položene druga ob drugo in se izoblikujejo v zanimivo tridimenzionalno obliko, ki sproža asociacije na rastlinski svet (*Zloženka VI*, 1985/86, patiniran siporeks). Zelo domišljen in likovno prepričljiv je njegov naslednji ciklus, ki ga je realiziral v lesu in kovini in v katerem se kipar poigrava z detajli na površini in s tem še bolj poudari njegova idejna izhodišča, vezana na figuro (*Sedeča figura*, 1988, les, medenina), a tudi že izbrane predmete v službi človeka (*Sarkofag II*, 1989, mešana tehnika). Leto 1991 je bilo tudi zanj nagovarjajoče in dela je spodbudilo politično dogajanje, ki je v življenja prineslo velike spremembe, v njegov opus pa ciklus, ki se je razrasel v dela v glini (*Apokalipsa*, 1991, terakota), v kateri modelira figuralne skupine na način krokijev, in v dela v lesu, kamnu ali kovini, v katerih ponovno oblike abstrahira in išče kompozicijo, ki bo delovala prepričljivo

in estetsko (Aresova glava, 1991, les, terakota). Tako se sočasno izrazita dva likovna principa, figurativni in abstraktni, kar pomeni, da je pri Vojku Štuhcu ta prehod zelo naraven, odvisen od notranje spodbude, nagovora čutnega odzivanja in trenutne vizije. Tako kot z lahkoto in veliko ustvarjalno svobodo prehaja in izbira različne materiale, in v vseh je enako več, tako mu je tudi enako blizu figuralika, ki ni realistično občutena, temveč zelo stilizirana in preoblikovana z volumenskimi poudarki, kakršna z lahkoto iz asociativne forme preide v čisto geometrizacijo ali abstraktno igro posameznih kiparskih elementov. Njegov najodmevnnejši cikel je nastajal v letu 1995 z naslovom *Odin saga (Spomini na sever)* in se je razvil v treh smerih: v zoomorfnih in antropomorfnih oblikah in v oblikah, ki izhajajo iz rogov, reber starih vikiňskih ladij ali osti, v katerih ponovno uporabi les in kovino, a les ne ostaja več v naravnem videnju, temveč ga preoblikuje in polikromira. Kipar v tem ciklu elemente, ki jih pozorno oblikuje v mehke forme, sestavlja in patinira ter išče med posameznimi elementi dialog, ki poudari estetiziranje form (*Odin saga – Rogovje z modrim*, 1995, železo, les; *Odin saga – Rogovje z rdečim*, 1995, železo, les). Od leta 2005 do 2007 je ustvarjal opus z abstraktno motiviko. V tem obdobju preseneti z odločitvijo, da preveri popolnoma drugačne pristope in uporabi marmor in kovino, ki ju vidi kot enakovredna nosilca njegovega sporočila, doživlja ju v abstrahiranem videnju kot igro njunih odzivanj, sprejemanj in odklanjanj, kot igro dveh hladnih materialov, pri čemer je kovina lažje obvladljiva pod njegovimi rokami in se lahko poigrava z mehkimili linijami, medtem ko kamen ostaja trden v svoji nosilni vlogi in ostaja v mejah geometriziranih oblik. Temu ciklu je dal naslov *Kompozicija* (Kompozicija, 2005, kovina, marmor).

Vojko Štuhec je deloval in živel v Mariboru, kjer je tako z razstavami kot javnimi deli in tudi pedagoškim delom v širšem štajerskem prostoru pustil neizbriseni pečat. Malo manj prisoten je bil v drugih okoljih in zato naj bo ta razstava, ki v izboru prikazuje prerez razvoja njegovih ustvarjalnih načel, odlična priložnost, da vstopimo v njegov kiparski svet, ki nas zgovorno nagovarja z njegovimi najbolj prepričljivimi kiparskimi deli. Naj bo korak k spoznavanju naše kiparske dediščine in v upanju, da bo njena vrednost ponovno zrasla v naših očeh, tudi v vidu kiparjeve želje: »V likovni umetnosti pa na ta povratek še čakamo. Seveda ni nobenega smisla v tem, da se vsi vrnemo v arhaiko in da ustvarjamо portret in tako naprej. Pomembna pa je vsebina. Pomembno je, da ima vsak ustvarjalec svojo vsebino, svojo noto in da dá v likovno delo sebe. Tudi v snovnosti, v klasični likovni umetnosti je teh možnosti še ogromno.« (Vojko Štuhec, 2015)

dr. Nelida Nemec

»Nowadays, the main role is played by philosophy – the word. Some art exhibitions nowadays are almost like philosophical meetings. I'm not saying that artists or sculptors no longer know how to make things using their hands. But our mentality is different from what it was a few decades ago, and mentality also dictates trends in art.« (Vojko Štuhec, 2015)

The sculptor Vojko Štuhec (1946, Mala Nedelja–2018, Maribor) graduated from a classical grammar school and then enrolled at the Academy of Fine Arts in Ljubljana despite having no previous training in sculpture. However, he had a great desire to express his creativity with materials, especially marl, which he had been studying and searching for its expressive possibilities since high school. Together with an entire generation of classmates (Boris Prokofjev, Tone Demšar, Negovan Nemeč, Milomir Jevtić), he furthered his knowledge under the professors and sculptors Boris Kalin, Drago Tršar, and Slavko Tihec in the final two years at the Academy. The latter was a sculptor from Maribor who brought new materials and a new vision to Slovenian sculpture. He was a professor who had the greatest influence on this generation, and who let them freely explore content, material and form. Like Demšar and Nemeč, Štuhec remained within the boundaries of exploring full plastic form, one could say within the framework of the classical, traditionally corporeal and modelling principle, and therefore did not join the conceptual art movement that was then making inroads in the scene. Instead, he realised his creative visions in various materials, which, by their very specificity, dictated or guided his sculptural language. Štuhec's fundamental decision to sculpt figures was also a decision for stylisation, abstraction and a search for the responsiveness of the surface – patina, like form

and volume, was also part of his sculpture. He also sought eloquent and constructive relationships between volumes – which play a very important role in sculpture – and for effective placement in space. What was important to Štuhec, therefore, was the material and the capacity of the sculptor's hand to ennoble it, to transform it, polish it, and model it, to give it a patina, to be able to find and realise the relationships between surface and volumes, and it was not only the initial thought, idea, word – or as he himself said, philosophy – that was important to him. Throughout the creative process, he was concerned with the fundamental sculptural values historically introduced by perhaps the greatest modernist sculptor, Henry Moore, who transformed the human body into a recognisable play of stylisation and rounded, abstracted forms. Štuhec was always interested in the female figure, and decided he would specialise in this subject while at the Academy. It must, however, be stressed that the female figure – which accompanied him more or less throughout his career – always depended on the choice of material, which dictated the sculptor's confessional language – sometimes more inclined towards the figure, sometimes more towards abstract solutions.

In Vojko Štuhec's work we can clearly trace his response to the search for formal harmonies in various classical materials, and thus the possibilities that these materials offer the sculptor to express his many artistic visions convincingly and within the boundaries of artistic laws. His opus also shows that the sculptor liked to combine different materials and sought their reactions, especially harmonies, because he was always looking for an artistically refined and aesthetically accentuated solution that addresses the viewer with elements such as colour, volume, surface and composition. Vojko Štuhec

was a sculptor whose sculptural language evolved in a meaningful way into something recognisable and subtly appealing, always interesting and topical.

Štuhec's oeuvre is rich, containing more than five hundred sculptural works, including public sculptures, created over four decades. An overview of his solo and group exhibitions is also impressive. This year, for the first time, we are presenting his oeuvre posthumously in a selection of works that mark his creative period from 1973 to 2007. Like most artists of his generation, Vojko Štuhec worked in cycles, which sometimes developed into two- or even three-part cycles, depending on the material he was working with at the time. His first cycle was created at the Academy in the early 1970s and developed over several years, simplifying and synthesising figurative female forms in various materials, most notably in stone and wood, where the play of volumes and smooth surfaces stands out, evoking female curves and the perception of the figure as we know it from prehistoric times (Organic Form, 1974, wood; Organic Form in white, 1976, patinated aerocon). At the end of the 1970s and in the early 1980s, a cycle called Phytoliths emerged, which developed in two directions to form both cores and reliefs. The Phytoliths cycle, a cycle of petrified flowers and plants that evolved into compositions with figural and organic themes, is one of his most notable cycles, prompted by the nature of the material (patinated plaster), which highlighted his exceptional gift for working the material as if it were something else, evoking qualities of solidity, massiveness and indestructibility, as though the sculptures were made of stone or granite (Great Phytolith, 1977, patinated plaster; Phytolyth-relief II, 1980, mixed media). He also realised this cycle in two public works – the fountain

at the three ponds, which was named Gobice, in Maribor's City Park (1980), and a monumental relief in the underpass on Meljska cesta in Maribor (1984).

In the mid-1980s, Vojko Štuhec returned to the figure again and created a larger cycle in which the sculptor's sense of abstraction of forms was brought to life – a sensitive dialogue of masses that merge into semicircular, rectangular and square shapes with softly rounded edges, where a small accent and the choice of position emphasise the abstracted form (*Reclining Figure VII*, 1984, patinated aerocon; *Reclining Figure II*, 1984, patinated aerocon). The patinated aerocon Zloženke were also created in the same period. They consist of elegant verticals placed side by side, forming an intriguing three-dimensional shape that evokes associations with the plant world (*Zloženka VI*, 1985/86, patinated aerocon). Štuhec's next cycle, in wood and metal, was very imaginative and visually convincing. The sculptor played with the details on the surface, thus emphasising his conceptual starting points related to the figure (*Seated Figure*, 1988, wood, brass), but also to the already selected objects in the service of man (*Sarcophagus II*, 1989, mixed media). The year 1991 was also inspirational, and Štuhec's works were stimulated by the political events that brought great changes to people's lives. This period saw a clay cycle (*Apocalypse*, 1991, terracotta) in which he modelled groups of figures in the manner of croquis, as well as works in wood, stone or metal, in which he again abstracted the forms, searching for a composition that worked convincingly and aesthetically (*Ares' Head*, 1991, wood, terracotta). Two artistic principles, the figurative and the abstract, were thus expressed simultaneously, meaning that in Vojko Štuhec's work this transition is very natural, dependent on an inner impulse, an appeal to sensory response and a momentary vision. Just as he moved between and chose different materials with ease and great

creative freedom – being equally skilled in all of them – he was also close to figural sculpture, which does not feel realistic, but is highly stylised and transformed with volumetric accents, easily passing from an associative form into pure geometrics or an abstract play of individual sculptural elements.

His most important cycle was created in 1995 under the title *Odin Saga* (Memories of the North), and it developed in three directions: zoomorphic and anthropomorphic forms, and forms derived from horns, the ribs of old Viking ships or spurs, in which he reused wood and metal, but the wood no longer has its natural appearance, but is transformed and polychromed. In this cycle, the sculptor carefully shaped the elements into soft forms, assembling and patinating them, and seeking a dialogue between the individual elements that emphasises the aestheticisation of the forms (*Odin Saga - Horns with Blue*, 1995, iron, wood; *Odin Saga - Horns with Red*, 1995, iron, wood). From 2005 to 2007 he created a body of work with abstract motifs. During this period, he made the surprising decision to try completely different approaches, using marble and metal, which he saw as equal carriers of his message, experiencing them in an abstracted vision as a play of their reactions, acceptances and rejections, as a game of two cold materials, the metal being more manageable in his hands and allowing him to play with soft lines, while the stone remained solid in its supporting role and stayed within the confines of geometric shapes. He named this cycle *Composition* (*Composition*, 2005, metal, marble).

Vojko Štuhec lived and worked in Maribor, where he left an indelible mark on the wider Štajerska region with his exhibitions, public works and pedagogical efforts. He was a little less present in other areas, so this exhibition, which presents a cross-section of the development of his creative principles, is an excellent opportunity to enter his sculptural world,

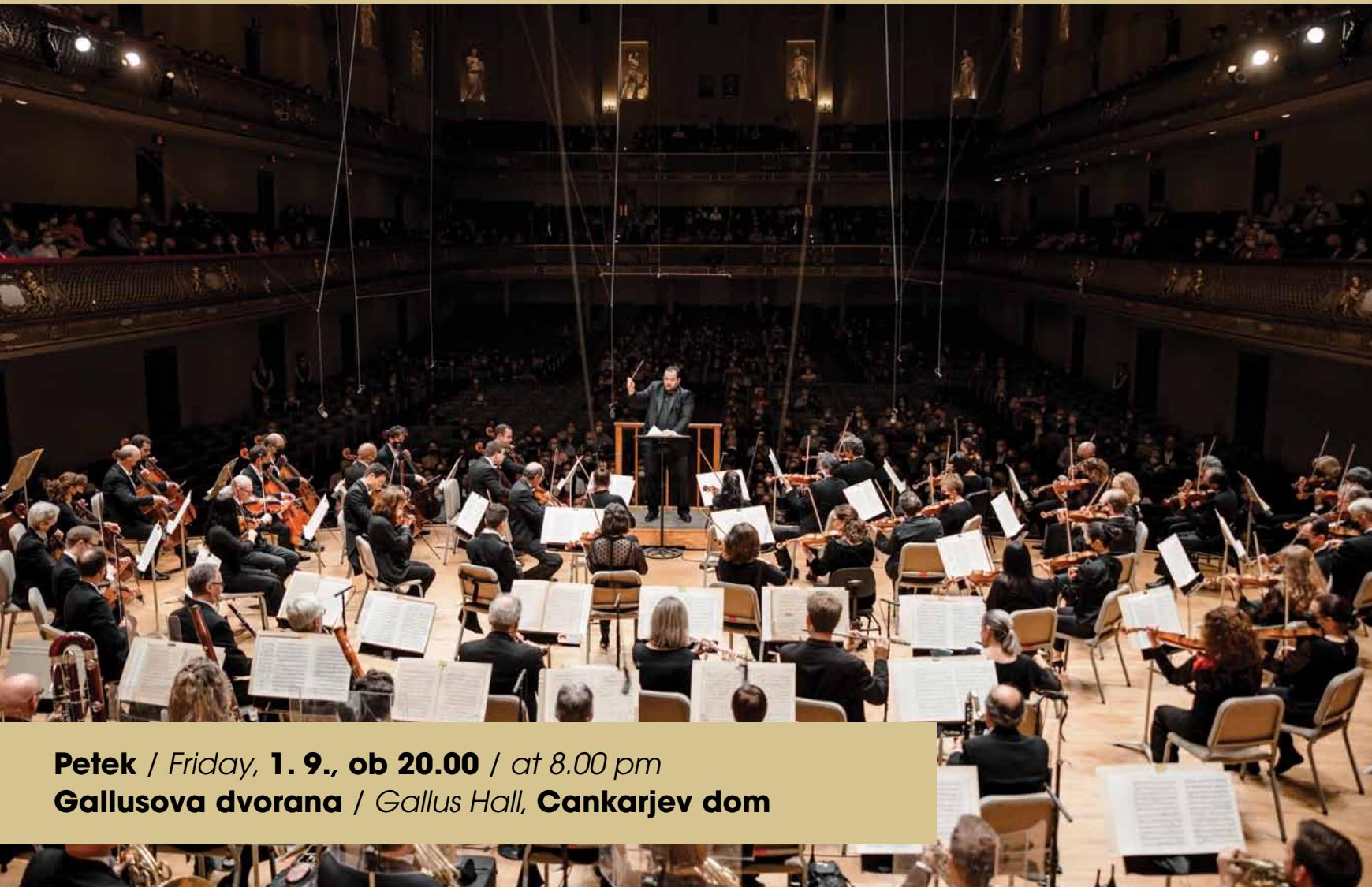
which speaks to us eloquently with some of his most compelling sculptures. May it be a step towards getting to know our sculptural heritage, in the hope that its value will grow again in our eyes, also in light of the sculptor's wish: »We are still waiting for this return in fine art. Of course, there is no point in all of us going back to the old days and painting portraits, and so on. But the content is important. It is important that every artist has their own content, their own style, and that they invest themselves in the artwork. Even in materiality, in classical fine art, these possibilities abound.« (Vojko Štuhec, 2015)

dr. Nelida Nemec

#### **Vstop prost / Free entrance**

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**Petek / Friday, 1. 9., ob 20.00 / at 8.00 pm  
Gallusova dvorana / Gallus Hall, Cankarjev dom**

# JEAN-YVES THIBAUDET

klavir / piano

Dirigent / Conductor:  
**ANDRIS NELSONS**

# BOSTONSKI SIMFONIČNI ORKESTER **BOSTON SYMPHONY ORCHESTRA**

Program / Programme:

**C. Simon:** Štirje afroameriški plesi / *Four Black American Dances*

**I. Stravinski:** Petruška (različica 1947) / *Petrushka* (version 1947)

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**C. Saint-Saëns:** Koncert za klavir in orkester št. 5 v F-duru, op. 103, »Egiptovski« / *Piano Concerto No. 5 in F major, Op. 103 »Egyptian«*

**M. Ravel:** Valček, koreografska pesnitev za klavir, M. 72 / *La valse, poème choréographique for Piano, M. 72*

Bostonski simfonični orkester je drugi najstarejši od petih največjih ameriških simfoničnih orkestrov. Močno se je uveljavil pod taktirko slovitega Sergeja Kusevickega, s katerim je leta 1926 prvi izvedel koncert v živo za radijski prenos. Njihov trenutni glasbeni direktor je dirigent Andris Nelsons, ki prav tako zaseda mesto kapelnika legendarnega Gewandhaus orkestra Leipzig. Simfoniki pod njegovim vodstvom svetovni javnosti poleg železnegar repertoarja pogosto predstavljajo tudi dela skladateljev mlajših generacij. Tako bodo program začeli Štirje afroameriški plesi Carlosa Simona, čigar glasba pogosto opozarja na vprašanja socialne pravičnosti v ZDA. Prvi del bo sklenila koncertna izvedba Petruške, enega izmed znamenitih baletov Igorja Stravinskega, ki nas bo prestavila v rusko sejemske vzdušje. V drugem delu se bo Bostončanom pri izvedbi zadnjega klavirskega koncerta Camilla Saint-Saënsa pridružil vsestranski pianist Jean-Yves Thibaudet. Koncert nosi vzdevek Egiptovski, saj ga navdihujojo številni orientalni elementi. Program bo sklenil *La valse* – poskus karikature in obenem tragične povojne aluzije na glasbeno obliko valčka – mojstra orkestracije Mauricea Ravela.

The Boston Symphony Orchestra is the second oldest of the five major American symphony orchestras. It rose to prominence under the baton of the renowned Serge Koussevitzky, with whom it gave the first live concert for a radio broadcast in 1926. The orchestra's current music director is conductor Andris Nelsons, who is also the Kapellmeister of the legendary Gewandhausorchester Leipzig. Under his leadership, symphony orchestras around the world present works by composers of the younger generation alongside their established repertoires. The programme will open with Four Black American Dances by Carlos Simon, whose music often draws attention to social justice issues in America. The first part of the evening will conclude with a concert performance of Petrushka, one of Igor Stravinsky's famous ballets, which transports us to the atmosphere of a Russian fair. In the second part, the musicians from Boston will be joined by the versatile pianist Jean-Yves Thibaudet for a performance of Camille Saint-Saëns' last piano concerto. The concerto is popularly known as The Egyptian, as it was inspired by many oriental elements. The programme will conclude with *La valse* – an attempt at a caricature and at the same time a tragic post-war allusion to the musical form of the waltz – by that master of orchestration Maurice Ravel.

**Vstopnice / Tickets: 39, 49, 59, 69 €**

Sponzor / Sponsor:





**Sobota / Saturday, 2. 9., ob 20.00 / at 8.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# VLADO KRESLIN

## Mali bogovi & Beltinška banda

Gost / Guest: **KLEMEN KLEMEN**

Izredno plodoviti in priljubljeni kantavtor iz Prekmurja, Vlado Kreslin, je živa legenda slovenskega kulturnega prostora. Njegove pesmi so bile na začetku rokovske usmerjene, nato se je začel edinstven preplet zvrsti, verzov, ki se spogledujejo s poezijo, in sodelovanja z raznolikimi glasbeniki. Rocku se je pridružila ljudska glasba, novo se je stapljalo s starim, lokalno pa z globalnim, in tako se je začel preporod slovenske etno glasbe, ki jo je približal mlajšim generacijam. Njegove pesmi zvenijo hkrati pred- in postmoderno. Obenem je s petjem v prekmurskem narečju začel posebljati Prekmurce, da so ponosni na svoj jezik in kulturno izročilo. Glasbeno kariero je začel kot bobnar v 70. letih, nato se je pridružil zasedbi Martin Krpan. Ko je skupina leta 1991 prenehala delovati, so nastali Mali bogovi, hkrati pa se je pridružil Beltinški bandi, godcem iz rojstnih Beltincev. Igral je že na več kot tridesetih albumih, izdal več pesniških zbirk, nastopal v filmih in gledališču, številne njegove pesmi pa so ponarodele. S Festivalom Ljubljana ima že dolgoletno tradicijo, prisluhnemo mu namreč lahko vsako leto, leta 2021 pa je proslavlil že 30-letnico nastopanja na festivalu.

*The extremely prolific and popular singer-songwriter from Prekmurje, Vlado Kreslin, is a living legend of Slovenian culture. His songs were initially rock-oriented, but later he began blending genres in a unique way, writing verses that flirted with poetry and collaborating with a variety of musicians. Rock was joined by folk music, the new was fused with the old, the local with the global, and so began the rebirth of traditional Slovenian music, which he brought to the younger generations. Kreslin's songs sound both pre- and postmodern. Also, by singing in the Prekmurje dialect, he made the people of Prekmurje proud of their language and cultural traditions. He began his musical career as a drummer in the 1970s, then joined the band Martin Krpan. When it disbanded in 1991, Mali bogovi was formed, and at the same time Kreslin joined Beltinška banda – a brass band from his native Beltinci. Kreslin has recorded more than 30 albums, published several collections of poetry, and appeared in films and theatre; many of his songs have become popular classics. He has collaborated with the Ljubljana Festival every year for many years, 2021 being the 30<sup>th</sup> anniversary of his joining the line-up.*

**Vstopnice / Tickets: 39, 49 €  
(na dan dogodka / on the day of the event  
45, 55 €)**

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**Nedelja / Sunday, 3. 9., ob 20.00 / at 8.00 pm  
Gallusova dvorana / Gallus Hall, Cankarjev dom**

## Zaključek 71. Ljubljana Festivala

*Closing of the 71<sup>st</sup> Ljubljana Festival*

Dirigent / Conductor:

**HERBERT BLOMSTEDT**

**GEWANDHAUS  
ORKESTER LEIPZIG  
GEWANDHAUSOR-  
CHESTER LEIPZIG**

Program / Programme:

**F. Schubert:** Simfonija št. 5 v B-duru, D 485  
*Symphony No. 5 in B-flat major, D. 485*

**F. Berwald:** Spomini iz norveških gora  
*Reminiscence of the Norwegian Mountains*

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**F. Berwald:** Simfonija št. 3 v C-duru / *Symphony No. 3 in C major*

Enainsedemdeseti Ljubljana Festival bo svečano sklenil Gewandhaus orkester Leipzig, ki je eden najstarejših simfoničnih orkestrov na svetu in slovi po samosvoji zvočni paleti ter izjemno raznolikem repertoarju, kar ga močno razlikuje od vseh drugih orkestrov. Evropska unija je prepoznała njegov edinstveni prispevek k evropskemu zgodovinskemu in sedanjemu glasbenemu bogastvu ter mu podelila znak evropske dediščine. Nastopili bodo pod taktilko dirigenta Herberta Blomstedta, ki ga kritiki in sodelavci označujejo za plemenitega, očarljivega in skromnega. Velja za pomembnega poustvarjalca del nemških, avstrijskih in skandinavskih skladateljev, njegove interpretacije pa izkazujejo veliko zvestobo partituri in analitično natančnost, ki glasbo prebudi k utripajočemu življenju. Najprej bo z odra zvenela Schubertova »mozartovska« *Peta simfonija*, rezultat izredno plodovitega obdobja, v katerem je napisal čez dvesto del. Dogodek bosta sklenili simfonična pesnitev *Spomini iz norveških gora* in *Tretja simfonija* Franza Berwalta. Švedski skladatelj, ki se je preživljal kot ortoped in upravnik žage ter steklarne, danes velja za vodilnega skandinavskega skladatelja zgodnjega 19. stoletja.

The 71<sup>st</sup> Ljubljana Festival will be closed by the Gewandhausorchester Leipzig, one of the oldest symphony orchestras in the world, which is renowned for its unique sound palette, and an exceptionally rich and varied repertoire that distinguishes it from all other orchestras. The European Union has recognised the orchestra's special contribution to Europe's historical and current musical wealth, and awarded it the European Heritage Label. It will be conducted by Herbert Blomstedt, who has been described by critics and colleagues as noble, charming and modest. Blomstedt is noted for his performances of works by German, Austrian and Scandinavian composers, and his interpretations show great fidelity to the score and an analytical precision that bring the music to pulsating life. The first piece to be performed will be Schubert's Mozartian Fifth Symphony, the result of an extraordinarily prolific period during which he wrote over 200 works. The event will conclude with Franz Berwald's symphonic poem Reminiscence of the Norwegian Mountains and Third Symphony. This Swedish composer, who earned his living as an orthopaedist and as a sawmill and glassworks manager, is now considered the leading Scandinavian composer of the early 19<sup>th</sup> century.

**Vstopnice / Tickets: 39, 59, 69, 79 €**

Sponzor / Sponsor:



## INFORMACIJE / INFORMATION

• [ljubljana.festival.si](http://ljubljana.festival.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.

*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.*

- V zimskem času (1. oktober–30. april) je odprta vsak delavnik od 10. do 16. ure ter uro pred začetkom prireditve na prizorišču in na Blagajni Križank.

*During the winter season (1 October–30 April) the Križanke Box Office is open every working day from 10.00 pm to 4.00 pm, as well as one hour prior to the commencement of the event at the venue and at Box office Križanke.*

**+386 (0)1/241 60 26, 241 60 28**

**blagajna@ljubljana.festival.si**

### **Druga prodajna mesta**

#### ***Other sales points***

- **ljubljana.festival.si, eventim.si**
- Po tel. / By telephone: +386 (03) 426 76 00 (Eventim)
- **Hiše vstopnic Eventim Si** (Tivoli, Kino Šiška, Ljubljana; Europark, Maribor) / *eventim.si ticket outlets (Tivoli, Kino Šiška, Ljubljana; Europark, Maribor)*
- **Bencinski servisi po Sloveniji** / Gas service stations throughout Slovenia
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- **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 Ljubljana Festivala je vožnja z vlakomcenejša 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**: Finmedia - Radioattività, Via di Campo Marzio 6, Trst / Trieste, tel.: 040 304444, [www.radioattività.com](http://www.radioattività.com); Ticketpoint, Corso Italia 6, Trst / Trieste, tel.: 040 3498276
- **V Avstriji / In Austria**: prodajna mesta v sistemu Oeticket.com / *Oeticket.com outlets*
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Plačilo je možno s kreditnimi in plačilnimi karticami (Eurocard/Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners). VALÚ in plačilnim nalogom UPN.

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## Darilni boni / Gift Vouchers

- Nakup: ljubljana.festival.si, blagajna Križank in eventim.si.  
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- Vrednost darilnih bonov / Voucher value: 20, 40, 60 €
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*Vouchers cannot be exchanged for cash.*
- Darilni boni so unovčljivi pri blagajni Križank in na ljubljana.festival.si.  
*Gift vouchers can be redeemed at the Križanke box office and at ljubljana.festival.si.*



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- s kartico Kluba Festivala Ljubljana lahko do 3. septembra izkoristite 10% popust ob nakupu dveh izdelkov iz nove kolekcije v vseh trgovinah s. Oliver, s. Oliver Black Label in Comma / *with Ljubljana Festival Club card you are entitled to a 10 % discount when purchasing two items from the new collection in all s. Oliver, s. Oliver Black Label and Comma stores*
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*Discounts are not cumulative and are not valid on the day of the event.*

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**Discounts do not apply to co-productions (Mamma mia!, Who is afraid of Virginia Woolf?, The Magical Music of Harry Potter, Concert of film music from The Lord of the Rings, The Hobbit and The Rings of Power, The Music of the Wall, The Music of Hans Zimmer, The Water Man, Uroš Perič & RTV Slovenia Big Band, concert of 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, ki imajo katero od kartic za popust, navedenih na prejšnji strani  
10% for all visitors who hold any of the discount cards listed on the previous page

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**ljubljanafestival.si**

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**[www.instagram.com/festival\\_ljubljana/](https://www.instagram.com/festival_ljubljana/)**

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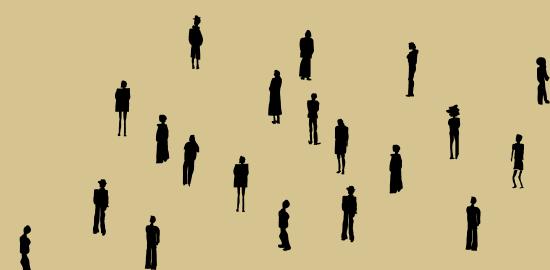
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Izdal / Published by: Festival Ljubljana  
 Zanj / For the Publisher: Darko Brlek, direktor in  
 umetniški vodja ter častni član Evropskega  
 združenja festivalov / General and Artistic Director  
 and Honorary member of the European Festivals  
 Association

Uredile / Edited by: Tina Berk, Samantha Reich,  
 Maruša Šinkovič

Besedila / Texts: Jan Prepadnik  
 & promocijska besedila umetnikov  
 promotional texts from the artists

Foto / Photo: arhiv Festivala Ljubljana / Ljubljana  
 Festival Archive

Prevod / Translation: Amidas, d. o. o.

Oblikovanje / Design: Art design, d. o. o.

Tisk / Printing: Page5, d. o. o.

Ljubljana, junij / June 2023

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.*

## **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*

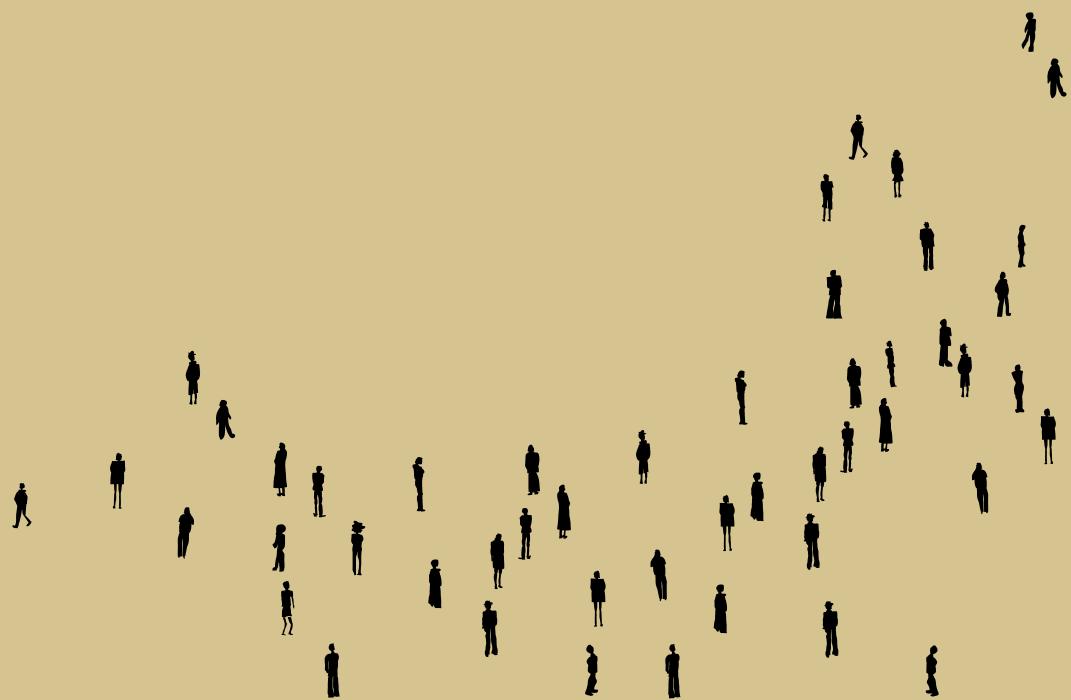
- Members of the Ljubljana Festival Club are entitled to a 20% discount on all pre-ordered tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.
- Members of the Ljubljana Festival Club are entitled to a 10% discount on all regular sale tickets 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-transferable.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 [ljubljana.festival.si](http://ljubljana.festival.si).
- This application form may also be completed at [ljubljana.festival.si](http://ljubljana.festival.si), where you can also find the General Terms and Conditions.

## **PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA**

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

*Spoštna 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 sprememjanja Splošnih pogojev. Vse spremembe so javno objavljene na spletni strani [ljubljana.festival.si](http://ljubljana.festival.si).
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani [ljubljana.festival.si](http://ljubljana.festival.si), kjer so objavljeni tudi Splošni pogoji.



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Prijatelji Festivala Ljubljana / Friends of Ljubljana Festival:



Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana. Član Evropskega združenja festivalov EFA je od leta 1977. / The Festival Ljubljana was founded by the City of Ljubljana. The Festival Ljubljana is a member of European Festival Association since 1977.